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MUSIC AT ST. IGNATIUS MISSION, 1854 - 1900

by

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B. A. St. John's University, 1962

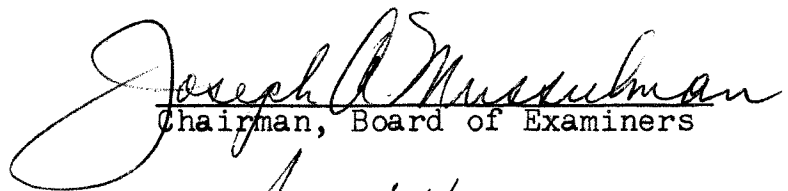
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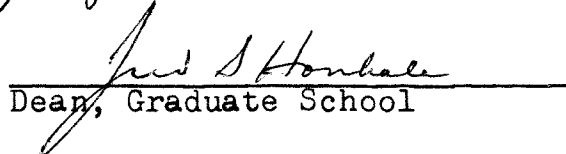
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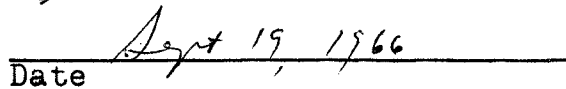
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INTRODUCTION

The writing of the history of music in a democracy cannot be considered to be complete until a thorough understanding of the musical life from the grassroots has been added to the studies of the more important aspects of the nation's musical history as found, for example, in New York. Such an understanding can be secured only after the musical histories of countless small and large communities, remote from the main cultural centers, have been examined.

The transmission of musical practices and tastes west of the frontier in America during the 19th century was accomplished in several ways. Soon after the establishment of cities such as San Francisco and Portland, music began to be cultivated in the parlors and theaters by the wealthiest individuals in each community. Subsequently, musicians and impresarios from the East toured to the Pacific coast on their own initiative. Undoubtedly, however, the earliest musical traditions and tastes were established not among the wealthy classes nor at the level of art represented by travelling virtuosos, but among the natives, due mainly to the efforts of the Catholic

missionaries. The question whether music was important in the Jesuit missions of the Northwest has not yet been investigated.

This study is intended as a contribution toward answering that question, in terms of the history of music of western civilization at the Catholic Mission at St. Ignatius, Montana. The confines of a survey of this nature must include the actual musical activities and events within the mission community and the importance and significance of these musical endeavors. Such activities are best examined from the existing materials and the various books, writings, and opinions which, in essence, form this study.

CHAPTER I

THE EARLY HISTORY OF ST. IGNATIUS MISSION

The origins of the Catholic Church in the Northwest are the archdiocese of Quebec and the Jesuit province of Missouri. It is from each of these areas and by separate avenues of approach that the missionaries and teachers came to the country west of the Rocky Mountains, north of California and south of Alaska. From the latter, especially, came the priests who established the St. Ignatius Mission¹; from the former came the nuns who conducted an important part of the educational program at the Mission.

By 1810 there were a few trading posts in Montana, and from some of the white men who frequented them, the natives must have gained a forceful impression of the benefits of Christianity. In 1831 a delegation of

¹The Society of Jesus was founded in 1534 by Ignatius Loyola. The Jesuits had been in America as early as 1565 and by 1697 they had a mission in lower California. Hiram M. Chittenden and Alfred Richardson, Life, Letters and Travels of Father Pierre-Jean De Smet (New York: Harper, 1905, I, 1.

mountain Indians, mostly of the Flathead tribe,² visited Bishop Joseph Rosati in St. Louis. Led by Old Ignace, a former Iroquois, the group petitioned that priests be sent to the Indians in the Northwest. The request was submitted again in 1832, but the Bishop's response was the same: due to the shortage of priests, none could be sent immediately.

In 1835 another expedition set out for St. Louis, determined to bring a "Black Robe" to their people. Several of this party were baptized by Bishop Rosati, and the Indians were assured that a priest would come to them as soon as possible. However, by 1839 no priests had yet arrived, and a fourth group of Indians set out for St. Louis, with instructions not to return to their people without a "Black Robe."

In 1840 Father Pierre De Smet, S.J., a native of Belgium, was ordered on an exploratory visit to the Flathead Indians. He was 39 years of age, but familiar with the Indians and their habits, as he later stated, "I would willingly give my life to help these Indians."³ Late in June he arrived at the Green River in the Rockies,

²Reverend L. B. Palladino, S. J., Indian and White in the Northwest (Lancaster, Pa.: Wickersham Publishing Co., 1922), p. 1. The term Flathead is a misnomer. The barbarous custom of flattening the head. . . never existed among them.

³Reverend Wilfred P. Schoenberg, S.J., Jesuits in Montana (Portland, Oregon: The Oregon-Jesuit, 1960), p. 8.

in present Wyoming, and was met by Indians of three tribes, Flathead, Pend d'Oreille, and Nez Perce. Ten Flathead warriors escorted the Black Robe to their camp where he met with the chiefs, who spoke warmly of Christianity and stressed their great need for a Black Robe among their people. Next he was conducted to the main encampment of the Indians in the Bitterroot Valley, where about 1500 members of the three tribes were gathered, some of whom had come 800 miles to see him.

On the way to the Bitterroot, Father De Smet paused where the Missouri and Columbia Rivers join, and inscribed on a nearby mountain the words "Sanctus Ignatius Patronus Montium. Die Julii 23, 1840,"⁴ as a sign that henceforth the founder of his order would be known as the patron of the mountains and an inspiration to the Indians.

De Smet remained with the Indians for more than two months. But, because his visit was only of an exploratory nature, he decided to return to St. Louis and to begin the preparations for the establishment of a mission among these Indians.

In May, 1841 Father De Smet, along with Fathers Mengarini and Point, and three Brothers, left St. Louis

⁴Ibid., p. 11.

and again made his way toward the Bitterroot Valley. "When the grass was high in the meadows," as the Indians expressed it, the Flathead warriors left their native mountains and went to meet the Black Robe. On the Feast of the Assumption of the Blessed Virgin, (August 15) in 1841, the two groups met at Fort Hall and after a few weeks' rest, the last stage of the journey, from Fort Hall to Hell's Gate, was begun on September 9. At that time travel through the defile at the southeast end of the Missoula Valley was dangerous, for it required frequent crossings of the swift Clark Fork River. "If the road to the infernal regions, were as uninviting as that to its namesake [Hell's Gate], few I think would care to travel it,"⁵ wrote Father Mengarini.

Turning south from Hell's Gate, they proceeded to the Bitterroot Valley, and immediately established the first mission in Montana, St. Mary's, near the present site of Stevensville. Instantly the word began to spread that the Black Robe had fulfilled his promise to return. Many Indians began moving to the vicinity of the Mission. De Smet himself would administer to Indians in outlying areas to the north as he travelled to Forts Colville and Vancouver for supplies. However, the total number of Indians who wanted their ministrations was greater than

⁵Ibid., p. 13.

even six men could handle, and it was evident that more missions would have to be established soon. By 1851 the Jesuits had set up a half dozen new missions in strategic valleys in the Northwest.

In 1854, on the recommendation of several chiefs, Fathers De Smet and Hoecken opened still another mission, this time at the extreme south end of the Flathead Valley. It was a logical site for a settlement, for numerous tribes had long used that part of the valley as a recreation spot -- they called it Sinielman, or "meeting place" -- and so they were familiar with its beauty and its resources. "I arrived at the place on the 24th of September," wrote Father Hoecken in his diary, "and found it as it had been represented, a beautiful region, evidently fertile, uniting a useful as well as a pleasing variety of woodland, prairie, lake and river -- the whole crowned in the distance by the white summit of the mountains, and sufficiently rich withal in fish and game."⁶ This was St. Ignatius Mission!

The first mass was celebrated in the open air, with many Pend d'Oreilles or Kalispels⁷ in attendance. Within a few weeks several wood structures had been erected, including a chapel, a log cabin and several shops. Soon

⁶Reverend William L. Davis, S.J., A History of St. Ignatius Mission (Spokane, Washington: C.W. Hill Printing Co., 1954), p. 21.

⁷The name Kalispel or Calispel is used interchangeably with Pend d'Oreille, both Upper and Lower tribes.

many wigwams began to appear, as the Indians learned of the new mission site. By the spring of 1855 over a thousand Indians of various tribes had established residence in the mission area, including Upper Kootenai, Flatbows, Flathead, and Upper Kalispels.

Within a little more than a decade the missionaries had firmly established themselves physically among the Indians of the Northwest. Their groundwork done, they set to work methodically and energetically to introduce to the willing, unenlightened Indians the white man's ways, according to the precepts of the Catholic Church and the Jesuit Order. Their principal means of indoctrination was of a voluntary, formal educational program, in which music was an integral factor.

CHAPTER II

THE PLACE OF EDUCATION AT ST. IGNATIUS MISSION

Even as the little St. Ignatius group was becoming established in the wilderness, reorganization of the Northwest Missions was underway.¹ The Rocky Mountain Missions were taken from the St. Louis Jesuits and given to the Oregon branch of the order. This reorganization was followed by the Council Grove Treaty of 1855 (the Hell's Gate Council).

By this treaty a great Indian reservation for the three nations of Indians, the Flatheads, Pend d'Oreilles, and the Nez Perces, was established near the Mission. Father Hoecken, the superintendent of Indian Affairs, named Stevens, and the chiefs of three major tribes attended the meeting for this treaty. From this time on there was a continuous conflict between the two agencies that were to serve the Indian. The government tried to establish terms that would best benefit the Indian, but the missionaries always did the work. In return for the lands

¹Gerald L. Kelly, The History of St. Ignatius Mission, Montana (Master's thesis, Montana State University, Missoula, Montana, 1954), p. 20.

outside the reservation that now belonged to the United States, the government promised to send the Indians a blacksmith, a carpenter, and several school teachers. The Fathers and Brothers were instructed to carry this agreement out in the name of the government, but at the expense of the Mission.

Nevertheless, in 1856 Father Hoecken opened a school at the Mission. In a letter to De Smet he wrote:

We have done and shall continue to do all in our power for the Government officers; our Brothers assist the Indians and teach them how to cultivate the ground; our blacksmith works for them; he repairs their guns, their knives, and their axes; the carpenter renders them great assistance in constructing their houses, by making the doors and windows; in a word, all we have and all we are is sacrificed to their welfare. Still, our poor mission has never received a farthing from the Government.²

The school had to close in 1857 due to a lack of funds. Moreover, conditions among the Indians were so bad that when the school closed, Father Ravalli, who had come to St. Mary's Mission in 1845, and who was now at St. Ignatius Mission, was seriously alarmed. Crop failures, lack of proper food, inadequate shelters, and sickness were creating a general feeling of unrest. By 1860 the situation was still more serious, for there were between

²Reverend L. B. Palladino, S. J., Indian and White in the Northwest (Lancaster, Pa.: Wickersham Publishing Co., 1922), pp. 96-97.

1200 and 1500 Pend d'Oreilles and Kalispels, about 600 Flatheads, and 1000 Kootenai at or near the Mission. After a long and weary journey the Sisters of Providence came to aid this massive group in the wilderness in the year 1864.³

Realizing that a school could not function properly without sufficient help, Father De Smet had requested the help of these nuns as early as 1863. As the Sisters arrived at their jobs in the frontier of western Montana, crowds of Indians gathered about them and welcomed them with this salutation:

You are the first white women who ever crossed the high Rocky Mountains. The Indians admire your bravery.⁴

The Sisters immediately set to work cleaning, repairing, and washing, as well as instructing the eager "daughters of the wild" in house keeping, gardening and sewing. The large building planned for the school was still under construction, but this caused no delay, as the Sisters began the school work in the existing facilities. From the very beginning the Sisters' conduct, which always

³Ibid., pp. 138-146.

⁴Kelly, p. 29.

demonstrated a superior degree of refinement and of every virtue, became the most persuasive means of teaching the Indian girls the foundations of good character.⁵

The learning of simple domestic tasks was soon supplemented by lessons in reading, spelling, writing, English, and arithmetic. Such studies were carried out to such a degree of satisfaction to the Sisters, and with such diligence that a government official was amazed upon a visit in the early years of the school. Music was a favorite subject. The boarding school began to show the vital signs of progress almost immediately. Instruction included laundry work, dairy work, cooking and baking along with the book work, and music especially was cultivated,⁶ in the school of the Sisters of Providence. The Indian children have always had a special facility for such expression.

By this time many substantial improvements were made at the mission: a flour mill had been erected, millstones and tools made, a whipsaw constructed, and a large church built. Father Ravalli himself carved a large crucifix for the church, which is used to this day in the Good Friday service.

⁵ Palladino, p. 144.

⁶ Reverend William L. Davis, S. J., A History of St. Ignatius Mission (Spokane, Washington: C. W. Hill Printing Co., 1954), pp. 21-23.

The Jesuits believed that the Indians should be trained in manual labor and that "A plain, common English education, embracing spelling, reading and writing, with the rudiments of arithmetic, is book-learning sufficient for our Indians."⁷ The early missionaries felt that anything beyond this kind of training would prove to be detrimental rather than beneficial, as it might encourage their natural indolence at the expense of what they needed the most, i.e. industrial education. However, the Mission instruction did include instrumental musical training for the boys, as evidenced in the form of the brass band.

The Jesuits had opened their own day school, which the government did not consider as satisfactory as the boarding school of the Sisters of Providence. The school of the Jesuits was intended to help the Indian youth form the habits of civilized life.

The school has become a little village, and affords the Indian youth every opportunity of being formed in the habits of civilized life. Some three hours of the day are given to book learning, that is, reading, spelling, writing and ciphering; and the rest, apart from the time for religious exercises and recreation, is devoted to varied industrial occupations, farming, gardening, haying, tending and feeding stock, milking cows, shop work, etc. Thus, while some of the boys are cutting and splitting wood, others are teaming and hauling logs. Some are helping in the grist mill, others at the saw mill, the planer, the shingle-cutting machine.

⁷Palladino, p. 113.

Boy tailors running sewing machines, or mending torn clothing, cobblers with last and awl, blacksmith, carpenters, painters and tinsmiths, all are to be found at work in the shops.⁸

Few records are available of these early years of the schools at the Mission, although the initial struggle of the priests and nuns must have been a difficult one, for the Indian had not been totally receptive to the ideas of education when the Mission was first established. Education had been supported by the government only by the \$1,800 given in 1863-64. From 1864 to 1874 no federal aid was given, in spite of the Agent's repeated attempts to secure funds. However, in 1874 \$2,100 was allotted solely for educational purposes. The amount began to increase, and soon a per capita amount was allotted to the Mission each year.

The reports of the agent mentioned the continued settlement of the Bitterroot Valley by the whites, and the agent began to clamor for the removal of the Flatheads to the general reservation on the Jocko River. Thus, in 1872 an executive order was issued for the removal of the Flatheads to the Jocko Valley. Again the agent had sided with the whites, and the government's promises went unfulfilled. However, finding themselves both on the same

⁸Ibid., p. 160.

side in denouncing some policies of the government, the missionary and the agent established a closer relationship with each other.

The government contract money was divided between the Jesuits and the Sisters of Providence, and the methods of determining the amount that the government granted varied from time to time. However, the Mission schools received federal funds each year from 1874 to 1899, but in 1900 the agent, W. H. Smead, reported:

The appropriation for maintaining the contract school at St. Ignatius Mission having been discontinued leaves the reservation entirely without school facilities, with the exception of a small day school at the agency and a limited number of children which the Jesuit Fathers still continue to provide for.⁹

Smead blamed the missionaries for everything, and his behavior is explained by one of the priests:

The agent is at open war with me, and tries his best to crush the Mission . . . because we threshed some crops without machine and we paid the Indians working for us with goods (the agent's nephew is storekeeper of a store at the Mission) he set his mind to take all the children he can so as to prevent us to have them.¹⁰

⁹Annual Reports of the Department of the Interior-1900, Indian Affairs (Washington, D. C.: Government Printing Office, 1900), p. 268.

¹⁰House Diary, October 7, 1901, Archives.

But, the lack of funds on the part of the government was compensated for by the devotion and dedication of the priests and nuns, who were determined to educate as many of the Indian children as they could manage to board, relying upon public charity.

In 1875 a printing press was purchased from St. Louis, special priests were sent to instruct the boys in printing, and the Mission began a great output of printed materials. It is from this time, i.e.c. 1875 - c. 1896 that the term "Golden Age" is commonly applied to the St. Ignatius Mission. A dictionary in the Salish or Kalispel language was published, sections of scripture printed, and many other books printed, as the Mission became a new establishment from the production of the press alone.

Whereas the girls' school had contained only 23 students in 1871, it now had 38 students in 1880. And, because of the educational stress, it was not uncommon for the school year to last for ten or eleven months, as the Sisters felt the need for this training, and the normal home environment was not good for the average student.

In 1888 a building was erected for the boarding-school boys, and adequate facilities were supplied. The enrollment soared, but the government supplied no funds,

since the school was not built on the reservation, so all educational facilities of the agency were under the direct supervision of the Catholic Church. Such was the case when the Ursuline Nuns arrived in 1890.

In the spring of that year the Ursuline Nuns established a new school at the St. Ignatius Mission to care for the orphaned children and to begin a kindergarten. This was to be supported by the order itself, as the government made no allowance for children under the age of four years.¹¹ The Sisters were housed on the Jesuits' property and placed at the disposal of Father Cataldo upon arrival. The school was begun almost immediately, in fact in his report of 1891, the agent, Peter Ronan, wrote the following:

The kindergarten, which was added to the school last year by the faculty, is a marked success, and the teachers now have more applications from Indian parents than they can accommodate. About 60 children, from 2-4 years of age, are now being cared for by the Ursuline Nuns: and those self-sacrificing, educated, refined ladies are devoting their lives to the comfort and well bringing up of their poor little Indian charges.¹²

The Mission now had three institutions in operation: the girls' school of the Sisters of Providence, the indus-

¹¹Davis, p. 49.

¹²Annual report of the Comissioner of Indian Affairs to the Secretary of the Interior (Washington, D.C.: Government Printing Office, 1891), p. 279.

trial and agricultural school of the Jesuits, and the kindergarten of the Ursulines. In 1891 the new church, which is still in use, was begun under the direction of the superior, Father Rebmann. The little community was growing very rapidly. By 1892 there were 325 pupils in the schools, including children of the Blackfeet, Piegan, Colville, Coeur d'Alene, Gros Ventre, Snake and Cree tribes.

It became an immediate practice to have entertainment by the three schools on the occasion of various feast days, patriotic days, and holidays. This entertainment was usually in the late afternoon or early evening, and commonly was held at the establishment of the Sisters of Providence, or in the church basement. Upon such occasions and at the closing exercises of each year the brass band would play, the girls' choir would sing, and the kindergarten children would sing and present skits. Not at all infrequently does the House Diary report comment that the children of the Ursulines' school did the best and caught the eye of all in attendance.

From this "Golden Age" the Mission began to decline and to suffer many setbacks. For many years the amount of aid from the government had increased and had become substantial; but now the amount began to be decreased as the years went by. In 1896 the boys' school burned down; and the Jocko branch of the school was closed; and several runaway students caused much trouble in the schools and

the Mission community. The agent, Smead, did not help the problems, and it seemed that only Father Cataldo was interested in the continuation of education for the Indian child.

However, in 1901 the Catholic Bureau came to the rescue of the Mission school by allowing \$8,640 for a maximum of eighty pupils per year. Nevertheless, the policy of the Government had a damaging effect upon the achievements of the Jesuits, for the shops had to close and the number of students was reduced.

As one author writes, "From 1900 until now the mission has struggled heroically!"¹³ In 1919 the Sisters of Providence lost their establishment in a fire, and they were ordered not to rebuild. Three years later fire also destroyed the convent and school of the Ursulines, in which fire two of the nuns lost their lives. With no means in sight, the future of the Mission and the school looked almost hopeless.

The Ursulines had already assumed a full-scale educational program when the Sisters of Providence left the Mission. In 1922 the Villa Ursula, the present building, was constructed and in 1929 the girls' school had about 160 students of various ages. It was in 1941 that the entire Catholic education program was turned over to the

¹³Reverend Wilfred P. Schoenberg, S.J., Jesuits in Montana (Portland, Oregon: The Oregon-Jesuit, 1960), p. 29.

Ursulines, and today it remains an elementary private school.

In 1954 the Mission marked its centennial with His Eminence Francis Cardinal Spellman presiding over the solemn ceremonies. For several hours the glory of the Mission was present, but soon "it settled back into a second century, less renowned as a mission than as a small Montana town on highway 93, forty-two miles from Missoula."¹⁴

The influence of this Mission on the Indians can be spoken of as religious, educational, cultural or possibly inspirational, influence. The Indians of the mountains and valleys were basically an agricultural people, not a roaming Indian or a warlike Indian, as were the Indians of the plains. These Indians realized the special meaning of devotion, respect and reverence, and these realizations were expressed in their song and participation in other cultural activities.

Although the Mission began with six men, there were times when over a hundred Jesuits occupied the site. In view of this fact the musical talents and abilities of these residents would have contributed greatly to the promotion of music.

It has been stated that music was a favorite subject, and that the Mission had a brass band of twenty pieces,

¹⁴Ibid., p. 29.

"Some of the players are youngsters, mere 'kids' under twelve."¹⁵ In fact the music for the celebration of the Silver Jubilee of the Right Reverend J. B. Brondel, Bishop of Helena, in 1889, was furnished by the Indian Boys' Band of St. Ignatius Mission. It appears that the playing by the band was the feature of the day, and that the group was received warmly.

There is also mention of the band in a letter dated October 25, 1885:

The patient zeal of one of our Fathers impelled him to teach the boys instrumental music, and, as a reward for his labors, a well-trained band, in uniform, awakes the echoes of our far western wilderness, and strikes with amazement not only the parents of the boys, but even the Governor of the Territory, and other persons of note who happen to pass there.¹⁶

And, in a much later performance, one of the priests recalls the band's presentation:

The boys had a little entertainment in honor of Reverend Father de la Motte. It is remarkable, that our little boys, in four months could learn to play, by note, four or five pieces. This result was due to the energy of Mr. O'Reilly, S. J.¹⁷

Palladino himself refers to the singing, which he felt was a special quality of the Sisters' students:

¹⁵Palladino, p. 161.

¹⁶P. Bougis, S. J., "Letter: St. Peter's Mission, P. O. Lewis and Clarke Co., Montana Territory," Woodstock Letters, XXV (1886), 77-80.

¹⁷House Diary, January 23, 1902, Archives.

Though both sexes of the Indian race appear to possess some liking for music, only the women are capable of learning how to sing. Many of these have a correct ear, and will pick up an air without great difficulty. Their voices, though rather weak and slender, are clear and pleasing, whilst a note of plaintive sweetness gives their singing a special charm. We doubt whether any white girls' choir anywhere could surpass the Sisters' choir of Indian girls at St. Ignatius.¹⁸

In a letter of 1881 the following comments are made with regard to the singing at the Mass:

The pupils of the Sisters sang with such devotion and so well, that they called to mind the angel choirs who chanted 'Gloria in Excelsis' at Bethlehem.¹⁹

And, upon a visit to the Mission the following description was given concerning the progress of the schools and the vital concern in music:

At evening prayers, just after my arrival a chorus of 16 Indian girls sang with rich melody and distinct articulation worthy of imitation in Boston. When I entered the music room at 7 o'clock nearly a hundred boys with bright and happy faces, arose and saluted, and the brass band of 24 pieces played the Star Spangled Banner, 'Red, white and blue,' etc accompanied by a cabinet organ twenty Indian girls sang very sweetly and distinctly the song, 'You are Welcome, Come, Come again.'²⁰

¹⁸Palladino, p. 145.

¹⁹Reverend J. Guidi, S.J., "Letter to Cataldo," dated Pend d'Oreilles, St. Ignatius Mission, December 27, 1881, Woodstock Letters, XII (1883), 51-53.

²⁰General Henry B. Carrington, U.S.A., "Letter to the Pilot," Revisit to St. Ignatius, Woodstock Letters, XIX (1890), 135-136.

It seems that the girls were most adept to singing, while the instrumental music was reserved strictly for the participation of the boys. Perhaps, then, the priests did only the instrumental instruction, while the Sisters of Providence and the Ursuline Nuns provided the vocal music for both the activities of the entertainments and for the liturgical schedule within the church.

Under the direction of one of the Sisters the girls are singing a mass - a mass which perchance many of our parish choirs could declare beyond their powers - with pleasing ease and methodical exactness. The musical finish these young girls give their efforts is surprising.²¹

However, the following entry describes the participation of all the schools in the Mass:

The chorus sang; the brass band played at the beginning, offertory, and the end of the mass; the children of the Sisters and the Ursulines sang at the mass.²²

Throughout the entire educational plan of St. Ignatius Mission there has always been an emphasis on the musical participation and activity. It is important to note that music was not used only in the liturgical ceremonies, but as a means of entertainment and specifically as a

²¹The Indian Sentinel, "The Pioneer Indian Mission of the Northwest." 1st series, 1903-04, 5-12.

²²House Diary, December 26, 1896, Archives.

training to the Indian child. Here in the wilderness of the western portion of the vast Northwest, Italian Jesuits, French Sisters of Providence, and Italian Ursulines were instructing the Indians and throughout the educational plan musical training was of major import.

CHAPTER III

PROGRAMS OF MUSICAL EVENTS AT ST. IGNATIUS MISSION, 1885-1899

From the establishment of the Mission in 1854 until the arrival of the Sisters of Providence in 1864 it is logical to assume that the singing of liturgical hymns was the major musical concern. However, there are several references to the brass band, which was an effort of the Jesuits, and perhaps this organization together with the liturgical music constituted the musical activities. However, the most important form of music during the next few years was found mainly at the ceremony of the Mass.

The existing manuscripts show evidence of the participation in this liturgical worship by the Indians. In fact, archive materials show copies of prayers and hymns translated into the Salish language for participation by the Indian.

One manuscript shows a hymn in the key of F major, in six very brief verses, possibly a communion hymn.¹

¹Archives of the Oregon Province of the Society of Jesus, Spokane, Washington.

Another manuscript shows the Gregorian notation of the hymn, "O Jesu Veracissime," at the top of the page, but the bottom of the page presents the modern notation and the same Latin text. This melody is obviously the same as the F major hymn.

Still another manuscript gives the hymn, "Long Live the Pope," in both the English and the Salish versions. Both are copied on manuscript paper and employ the same melody. The Jesuits are said to have taught this hymn to the Indians almost as a first instruction.²

There are several hymns without music, but which have the Salish translation from the Latin text: one in honor of St. Ignatius; one to the Blessed Virgin Mary; and one that attempts to employ the modern notation in a major key, but is not thoroughly clear, a hymn to St. Joseph.

Because a school did not exist during these years, it is probable that the only musical training was what was demanded in the form of preparation for the feasts of the church year, mainly for the offering of the Mass. Nevertheless, with the existence of a brass band, possibly as early as 1860, there are signs of progress in the music before the arrival of the Sisters of Providence in 1864.

²Interview with Reverend Wilfred P. Schoenberg, S.J., on July 11, 1966. Father Schoenberg states that one of the first hymns that the Jesuits teach is the hymn to the Pope.

One of the first programs of this early time is not dated, but it probably was presented about 1860, since, for one thing, there is no mention of the girls' school, and it is a spirit-treated reproduction, bearing only the Jesuit motto on the outer cover,³ with the details of the program listed on two pages. From the titles, "George Washington," "Historical drama," "Grand National Quickstep," and "The Flag," it appears that the occasion was patriotic, possibly Washington's birthday. Early correspondence between the agent, the government, and the school officials stressed the observance of patriotic days at this time.⁴

This particular program opened by the band's rendition of the "Grand March in [sic] Norma" by Bellini. If the program is accurately dated, this entry alone is remarkable, for it shows the caliber of music that the Indians were experiencing. The remainder of the program was drama, with three quicksteps played as interludes by the band. The term "quickstep" is commonly defined as music for marching.

Possibly following this program, and yet undated, is an item written entirely in Latin, apparently from the Christmas season, for it refers to the birth of Christ throughout. However, this program was strictly a vocal

³A. M. D. G. are the letters for the Latin Ad Majorem Dei Gloriam, i.e. "For the Greater Glory of God."

⁴Archive entries under Correspondence, c. 1860.

music and dialogue presentations. The hymn "Crudelis Herodis . . ." opened the performance. At approximately the middle of the program "Jesu dulcis memoria" is listed with an entry of "Chorus" following the title. Likewise, at the end of the hymn "Ad Redemptorem" the entry, "Chorus" is printed. There is no indication that this program included the girls; and because of the Latin text, the author is inclined to think that this was an early program by the boys. However, there remains that possibility that the Sisters of Providence had already opened their school, and perhaps this was merely a presentation within the Jesuits' school.

With the arrival of the Sisters of Providence in 1864, the usual liturgical instruction must have included hymns for the Mass and possibly tunes for entertainment. It is speculated that many of these hymns and tunes were from French melodies.⁵ Records of activities either for the liturgy or for entertainments and programs are not found, but it is the assumption of several individuals that there must have been a concern for actual full-scale musical training.⁶ And, due to the nature of musical activities

⁵Interview with Sister Mary Dorilda, September 3, 1966.

⁶Several of the Sisters of the Sisters of Providence believe that the Sisters taught many hymns to the pupils upon their arrival at the Mission.

following this period, there is little doubt that music was extremely important.

The girls were taught the Mass in Latin, possibly immediately when the school opened, or perhaps as the plan of the Jesuits demanded. This is noted in several entries of the House Diaries and the correspondence of the priests. But, in view of the struggle to keep the schools alive, the liturgical and social demands upon the "musicians" were undoubtedly limited. The government granted aid to the schools in 1874 and it was in 1875 that the printing press was purchased by the Jesuits. However, there are copies of printed programs only from 1885 through 1899, the period some writers have called the "Golden Age" of the Mission.

Item No. 1

Date: Sunday, August 2, 1885

Title: St. Ignatius Mission School / Closing Exercises

This program represents the first indication of entertainment that involved both the pupils of the Sisters and of the Jesuits. The events of the program are itemized. The opening entry is "Music - Overture 'Laetitia-March'" played by the St. Ignatius Band. Following an introduction a duet entitled, "Thanksgiving" was sung by two of the Sisters' pupils. Mid-way in the exercises the band performed "Miserere" from Verdi's "Il Trovatore." Toward the end of the program the girls of the Sisters' school sang the novelty tune, "The Indian Drum." The festivities were brought to a close by the band's rendition of "La Matamore Q. S."

The appearance of selections from Verdi's opera are important, as they show the caliber of the early music played by the band. Although music of this depth might have been beyond the understanding of the students, it remains remarkable that this music was being presented at this early date.

Item No. 2

Date: Sunday, August 1st, 1886

Title: St. Ignatius Mission School / Closing Exercises

This program follows a similar pattern and presents the band playing the processional, "Reve de Printemps." "Star of the Twilight," "The convent's bells," and "The Sailor," were sung by the pupils, the first two items by the girls only, but the third, "The Sailor," was presented by both the girls and the boys. This is an indication that perhaps the Sisters or the priests were training both the boys and girls in one class or in several rehearsals. The entire program is typical of the usual program for the closing exercises of the Mission school, in that the amount of dialogues, recitations, and school projects are presented. However, for the first time the symbol of a violin is seen at the bottom of the program copy. This symbol continues to appear on all the programs of the entertainments, and it probably signifies the importance of music as its usage increased. To close the exercises the band played the selection, "Tuba's Joy."

Item No. 3

Date: Sunday, July 31, 1887

Title: St. Ignatius Mission School / Closing Exercises

The band played the processional, the "National Quickstep." This is the second appearance of this selection. Songs included, "O Swallow, happy Swallow," by the girls, "Where the warbling waters flow," sung by the girls, and "The Indian's Prayer," sung by a smaller, supposedly select group of girls. During the program the band played the "Railroad Gallop" by Collins, and the recessional, "Les Guepes," by the popular French composer, Clodomir. This composer was a popular French composer of band music and a virtuoso of the cornet, which is most likely the reason that his music was selected for the brass band at the Mission. Again the musical activities were interspersed by recitations, dialogues and a valedictory speech. Obviously the outstanding students of the year presented some of their class projects and read poems or dialogues that they had written. The program bears the Jesuit motto and the violin symbol.

Item No. 4

Date: Sunday, July 8th, 1898

Title: St. Ignatius Mission School / Closing Exercises

On this date the opening selection for the exercises was "Le Tournoi" by Clodomir, rendered by the band. The girls sang "The Heather Bells" and "Welcome to the Swallows." During the program the band played "Music 'Francesca' by Clodomir," and at the end of the program the final number was "LOrient" by Tillard. There is a great deal of stress on the dialogue presentations in this program; consequently, there are fewer musical entries.

Perhaps improper description and identification has been given to the boys' brass band. From a photograph, taken upon the Silver Jubilee celebration of the Right Reverend J. B. Brondel, Bishop of Helena, of December 17th, 1889, the instrumentation includes:⁷ one flute (piccolo), three clarinets, eight cornets, seven baritones, two snare drums, one bass drum, and two flags. It appears that this group played at nearly all functions involving entertainment and sometimes during the Mass. The trip to Helena for the Bishop's Silver Jubilee must have been one long remembered by the members of this early band.

⁷Photograph from the Archives, Crosby Library, Gonzaga University, Spokane, Washington.

Item No. 5

Date: Sunday, July 7th, 1889

Title: St. Ignatius Mission School / Closing Exercises

The program was opened with the band's rendition of the "Grand March in Norma" by Bellini. This is the second appearance of this selection in the program series. The group also played the "Red, White & Blue," or as some know it, "Columbia, the Gem of the Ocean," written in 1843. This song has a very interesting history.⁸ Singing included "Come with thy Lute," by the girls, "The little Maiden," a trio, and "Vacation Melodies," sung by the boys. The latter was possibly written by one of the priests or the nuns, as it shows no particular emphasis in the program, except that it was well received by the audience. The title suggests an original composition to be sung at an occasion of this type. The girls also sang Sir Henry Bishop's "Home! Sweet Home!" which had long been a popular song.⁹ The band closed the exercises with "Amelie Quickstep."

⁸Sigmund Spaeth, A History of Popular Music in America (New York: Random House, 1948), pp. 98-100.

⁹Ibid., pp. 55 & 58.

Item No. 6

Date: Sunday, June 29th, 1890

Title: St. Ignatius Mission School / Closing Exercises

This is the year in which the Ursuline Nuns arrived to begin the kindergarten. Already in this program they present entries. The program shows the processional by the band, "Return of the festival." A song called "Motherless and Fatherless" was sung by two girls, and the entire chorus of girls sang "Will and Way." The band rendered "Gavotte Clementine." Following this there is the first appearance of the Wee Wee Tots, the name given to the kindergarten children in their first participations in the entertainments. They sang "Evening Glee." The band closed the exercises with Henry Work's "Marching thro' Georgia," written in 1865.¹⁰ Obviously the band had changed its major repertoire to another type of music, as there is not the amount of Italian opera selections that had first appeared.

¹⁰Ibid,. pp. 156-157.

Item No. 7

Date: July 31st, 1890

Title: Our Patron's Feast / St. Ignatius Mission

As proof that school was in session during the summer months in some years, this program gives substantial musical activity. "Grand March" played by the band opened the program. Perhaps this is the grand march of Bellini's "Norma." The girls sang "Lonely! Oh! so Lonely"; the solo "Nobody's Darling," written in 1897 by Will Hays was sung;¹¹ and the boys sang "Sing a Merry Song." To close the first half of the program there is the listing "Kindergarten Band: Wee Wee Tots." This could have been the smaller children performing in a band. However, the author is inclined to think that this was merely a group, performing a skit, as the children lived with the Ursulines, and several of the Nuns feel that they were trained only in singing, as the Jesuits did the instrumental instruction. The farce "A Very Good Joke" was presented by the boys, followed by a comic drama entitled, "Wanted, A Nurse." These two dramas were separated by a solo, "Little Voices heard no more," sung by A. Carlin from the school of the Sisters of Providence. The band played the finale, "Return of the Festival," the second time that this selection appears in the series of programs.

¹¹Ibid., p. 159.

Item No. 8

Date: December 8, at 7 P.M. (1890)¹²

Title: Entertainment in Honor of R.R. Bishop Brondel
and the Newly Ordained Priest, Reverend John Post, S.J.

It is extremely interesting to note that at this performance by the three schools the band does not play. This is one of the few times that the group is absent, and since the Bishop always acknowledged the efforts of the band, their absence seems unusual. However, the boys opened the program with the song, "Welcome!" The girls contributed "The Childrens Grateful Prayer," and the cantata, "A Happy Day." The Wee Wee Tots performed "The Watermill," a calisthenic song. Also included in the program is a song entitled, "The New Born Priest," probably written by one of the boys, as the printed program states that the words and the music are original. It is also possible that one of the priests or scholastics wrote the song.

¹²The date is determined by the year of ordination of the Reverend John Post, S.J.

Item No. 9

Date: February 22, 1891

Title: Washington's Birthday at St. Ignatius Mission
School

"Red, White, and Blue" opened the program, played by the band in an arrangement by W.R. Powel. Although various individuals were affiliated with the tune, the author fails to find Powel's name listed among them.¹³ The girls sang "The Banner of Victory" and "Visions of Twilight," while the kindergarten children presented a skit, probably written by one of the Ursulines. Walter Kittredge's "Tenting tonight" of 1862¹⁴ was sung by the boys, and the band closed the entertainment with the march, "Attention" by Hoch. Important in this program is the presentation of the negro sketch entitled, "Box and Cox," possibly a parody of the popular operetta by Arthur Sullivan. This is the first in a series of presentations that either the boys or the scholastics gave.

¹³Spaeth, pp. 98-100.

¹⁴Ibid., pp. 153-154.

Item No. 10

Date: Sunday, July 5, 1891

Title: St. Ignatius Mission School / Closing Exercises

This program opens with the remarkable processional Mendelssohn's "Wedding March," as played by the band. From this fact alone the caliber of the music presented to the Indians can be judged as being exceptional. The girls sang "Welcome to the Swallows" and "The Alphabet Roundelay." The boys also sang, as a chorus, "The Wanderer's Joy." Toward the end of the program and after a rather lengthy presentation of dialogues and recitations, the girls sang Will Hays' "I'll remember you in my prayers," written in 1869.¹⁵ The band then played "Return of the festival" as a recessional to the exercises. This is the third time that this piece appears in the printed programs, indicating either that it was a favorite of the band or that the same individuals felt it was the best processional and recessional for the closing exercises.

¹⁵Ibid., p. 159.

Item No. 11

Date: Sunday, July 31, 1892

Title: Closing Exercises, at St. Ignatius Mission School,
Montana.

The program is printed in three distinct and separate sections, each folded and ruled apart. The boys' contributions consisted of "Martha" by Flotow and a waltz called, "Goodbye" by Waldteufel, both played by the band. The drama, "The Rising of the Moon" was presented; the song "Chiming Bells of Long Ago" by George Cooper¹⁶ and "My Country, 'tis of Thee" were sung by the boys. The kindergarten children sang "Welcome! Fair Morning" and "May Queen" as well as presenting several recitations. The girls of the Sisters' school sang Charles Graham's "If the Waters could Speak as They Flow,"¹⁷ and a duet entitled, "A.B.C." They presented a dialogue entitled, "An Offering of Gratitude," which was probably written by one of the priests or sisters, as many of the people interviewed by the author seem to think that due to a lack of printed materials, most likely the priests and nuns wrote skits, melodies, and plays that the children presented in the entertainments.

¹⁶Ibid., p. 177.

¹⁷Ibid., p. 240.

Item No. 12

Date: Thursday, November 30, 1893

Title: Thanksgiving Day Entertainment by the pupils of St. Ignatius Industrial Schools.

For the first time the program lists the three schools together under a suitable title page, implying that all of the schools were a part of the industrial school. However, the program is again divided into three sections, according to the three distinct schools. Most likely the entire school system was under the one name, and undoubtedly the Jesuits were the leaders in matters of administration. The program begins with the "Marching Song" of the kindergarten children followed by the Gift Songs, "Ball Lullaby," "Wandering Game," and "Ball Song," all sung by the kindergarten children. The girls sang "Viva L'America," possibly a French melody, "Fairy Visions," and Graham's "If the Waters could speak as they flow." The boys' portion of the program consisted of the presentations of the band and a comedy entitled, "The Genius." The performance of the band involved the quickstep, "Linden," the march, "Mount Penn," and the medley, "America." Patriotic music seems to appear more often at this time.

Item No. 13

Date: Sunday, June 24, 1894

Title: Festum Onomasticum / presented by the boys of
St. Ignatius' School / to the Reverend J.B. Rene, S.J. /
Feast of St. John the Baptist.

This program is filled with Irish songs, but for no obvious reason to the author. The opening selection was "Blue Bells," a cornet fantasia played by M. Langevin. The chorus sang "The Shamrock of Ireland," a baritone solo, entitled, "Before the Battle," was presented and a melodrama in three acts followed. Musical interludes divided the acts of the melodrama, and included the following: a cornet duet, "The White Cockade," a bass solo, "Partant pour la Syrie," sung by J. Matt, a cornet quartette entitled, "Come back to Erin," and the song for chorus and soloist, "Killarney's Lakes." The finale was "Marche aux Flambeaux" played by the band.

It is interesting to see the limited amount of singing in a program presented only by the boys. Obviously the instrumental training of the students was of more concern to the Jesuits than the vocal aspects.

Item No. 14

Date: Thursday, November 29, 1894

Title: Thanksgiving Day Entertainment by the pupils of St. Ignatius Industrial School.

The opening selection, by the band, was the March "Norma" by Bellini. This is the third appearance of this selection in the series of programs, and undoubtedly the band enjoyed this selection. The song, "Chiming Bells" by George Cooper¹⁸ was sung, and two boys played a cornet duet. The main entry of the program was a drama in one act entitled, "The Harvest Storm." The band closed the entertainment with the medley, "Home, Sweet Home."

This entire program seems to be one that was presented only by the boys. It appears that the drama could have been written by one of the priests, as it represents the various kinds of training that the boys were receiving in the industrial school. Perhaps the girls and the children of the kindergarten began to have their own entertainments also, and undoubtedly each school would attend the entertainments of the others.

¹⁸Spaeth, p. 177.

Item No. 15

Date: Sunday, June 16th, 1895

Title: Entertainment by the pupils of the Girls' Department,
St. Ignatius' Industrial Schools. In St. Ignatius' Hall.

Obviously this entertainment was presented only by the girls, but undoubtedly the other two schools were in attendance.¹⁹ The entertainment was in the afternoon and opened with "Festal Greeting," a song by the chorus. The remainder of the program consisted of a recitation, a "Parasol Drill," and a drama in three acts, entitled, "Pride Punished and Virtue Rewarded." Three girls sang the trio, "A Bird in Hand," and the closing song was "Sweet Vale of Rest." The final listing is entitled "Valedictory," which indicates that this was the closing exercise for the girls' school. However, evidently the three schools did not close at the same time in 1895, as these are the only entries of the program on this date.

¹⁹House diary reports frequently state that the boys attended the entertainments of the Sisters of Providence and Ursuline Nuns' students.

Item No. 16

Date: Sunday, July 21st, 1895

Title: St. Ignatius' Industrial Schools. / Closing Exercises of St. Joseph's Kindergarten, In St. Ignatius' Hall.

This item and item No. 17 substantiate the author's speculation that the closing exercises of each school were separated at this time. Music in this program included the chorus, singing "Come to the Mountain," "Tell me Birdie what you say," and "Farewell." The majority of the program is made up of two short dramatic skits entitled, "The Rebellion of the Daisies" and "A Child's Vision." These show no signs of musical interludes or singing in the actual presentation. However, there is a brief section where sixteen of the smaller children danced the "Stately Minuette." Perhaps this was done to the music of a piano of the singing of the other children. The Ursulines always have had interests in piano instruction and it is very possible that one of the Nuns or a student played the piano for this minuet.

Item No. 17

Date: Wednesday, July 31st, 1895

Title: Closing Exercises of the Boys' Department, St. Ignatius' Industrial Schools. / Cross of St. John's.

The processional was an overture entitled "Marche Pontificale," played by the St. Ignatius Band. The major production of the day was a drama in three acts, entitled, "The Cross of St. John's." This was divided by the musical interludes which included: Foster's song of 1852, "Massa's in de cold, cold ground," the song, "The Lighthouse Light," and the band's rendition of "Mendelsohn's Wedding March."²⁰ The band played "Canisius March," by C. Mischa as a finale.

On the back of the program there is a small printed announcement which reads:

The schools will re-open Monday, September 30th, 1895.

This serves as proof of the length of the school year and the time when the students actually had "vacation."

²⁰The reader will note that this is the second time for this selection in the series of programs listed. Also, there is the misspelling of the composer's name, which is either due to the printers' error or merely to the unfamiliarity of the musicians. The author is inclined to believe the latter, as the printing appears exacting elsewhere.

Item No. 18

Date: Monday, November 25th, 1895

Title: St. Catherine's Day / Patronal tributes / by the Philosophers at St. Ignatius, Philosophers' Hall.

This program is the first in the series that shows the participation of the scholastics at St. Ignatius Mission. It is significant in several ways: the program shows the first mention of an orchestra; Reverend Father Chianale's name appears for the first time; there is a substantial amount of music presented; and the comedy "Loss and Gain" is given. This comedy includes Giovanni Parelli, a musician. The musical half of the program lists the following: overture, "Home Circle," played by Reverend Father Chianale, piano, and C.J.J. Donegan, violin; "O Saint Catherine," sung by the chorus; "Grand March," a piano solo played by Father Chianale; vocal solo, "Fiddle and I," sung by Daniel A. Hanly; piano, violin and cornet selection, "Maritana," by Father Chianale, T. Ward and J. Durgan; vocal solo, "Martyred Patron," sung by M.J. Woods; an instrumental quartette; and the cornet solo, "Kathleen Mavourneen." The musical interlude was "Serenade" by the orchestra, and the finale was "Patrona Nostra" by the chorus.

Item No. 19

Date: c. 1895²¹

Title: Salvation Warblers

This item is not an imprint, but rather a spirit-treated reproduction of the Christmas entertainment, presented by the scholastics, possibly about 1895. There is mention of the orchestra again, and both Fathers Chianale and Arthuis appear several times in the program. Also, Brother Taggiasco, clarinetist, joins them in one selection. The major entry is an operetta entitled, "Salvation Warblers," possibly written by one of the scholastics. They also present "The Hypochondriac" and "Cats." The latter is a comedy in two acts. Again the music served as an interlude to the sections of the dramatic performances.

In a duet, Father Chianale and Brother Taggiasco play music from Donizetti's "Lucretia Borgia," which was first performed in 1833. The other entries merely list the personnel for the performance and no title or names of the music. The finale says, "Orchestra," with no indication what might have been played.

²¹The author submits this program at this time, mainly because it lists Fathers Chianale and Arthuis.

Item No. 20

Date: Thursday, November 28, 1895

Title: Thanksgiving Day Entertainment by the pupils of St. Ignatius Industrial Schools. In St. Ignatius' Hall.

The program is divided into three sections, each one being a separate contribution of the kindergarten department, the boys' department, and the girls' department, respectively. The kindergarten children sang "The Merry Blacksmiths," "Sweet Charity," and presented a Thanksgiving hymn. The boys presented the one act farce, "Cherry Bounce," and sang several selections, including Mitchell-Prate's "Put my little shoes away," written in 1873.²² The band did not play at this performance. The girls' department performed a Thanksgiving play entitled, "Pop Corn," and also presented a dialogue called "Curing the Borrowers." Their only musical entry was a song entitled, "Golden Years are Passing by."

²²Spaeth, p. 176.

Item No. 21

Date: Monday, February 3, 1896

Title: Musical and Dramatic Entertainment / In Honor
of the Last vows of Reverend George de la Motte, S.J./
by the Scholastics of St. Ignatius' Mission

The program includes a drama in three acts, entitled, "The Martyrdom of St. George." Musical interludes include: scherzo, "The Chirping of the Birds," played by Reverend Father Chianale; a piano and violin duet, "Plantation Echoes," played by Father Chianale and C.J.J. Donegan; a violin solo, "Selections from Verdi," by J. Cardon; Grand Selections from Verdi's "Il Trovatore,"; the duet "Mal Reggendo All Aspro Assalto," sung by M.J. Woods and P. Kern; the baritone solo, "Il Baleno Del Suo Sorriso," sung by D.A. Hanly; the chorus singing "Squilli Echeggi La Tromba Guerriera"; and the finale, "Serenade," played by the brass band.²³

The music of the first mass included "Sit nomen Domini Benedictum" by Cagliero; "Ave Maria," written by Father Chianale; and "Suscipe Domini" by Lambillotte, arranged by Father Chianale. The Benediction music was the trio "Jesu Dei Vivi" by Verdi; Rossini's "Tantum Ergo"; and "Laudate Dominum" also written by Father Chianale.

²³Evidently the scholastics also had a band as well as an orchestra.

Item No. 22

Date: Friday, August 28, 1896

Title: Entertainment in Honor of the Golden Jubilee of Reverend Jerome D'Aste, S.J. / by the Scholastics of St. Ignatius Mission.

The drama "The Bells" was presented by the scholastics. Musical selections served as interludes to this drama and included the following: March by Tauwitz sung by the choir; Selections by Verdi played by the orchestra; flute and piano selections played by Fathers Arthuis and Chianale; a violin solo entitled, "Singers' Joy," played by C.J.J. Donegan; the March from the "Norma of Bellini" rendered by the orchestra; and the finale, "The Golden Crown," as sung by the choir. The choir was evidently of a very good caliber.²⁴ For the Mass the choir sang "Jesu Dulcedo Cordium" by Spoth; "Offertoire" by Donjon; and "Suscipe" by Lambillotte. The Benediction included "Ave Maria," by Gounod, as a solo; "O Salutaris" by Thomas; "Tantum Ergo" by Rossini; and Father Chianale's "Laudate Dominum." This was a rather extensive program for the year 1896 in Montana.

²⁴Interview with Mrs. Josephine Ashley, September 3, 1966. In this discussion Mrs. Ashley pointed out that when they attended the Masses which the scholastics sang they always listened with great attention. She stated that the singing of the scholastics "made the church ring."

Item No. 23

Date: Thursday, November 26, 1896

Title: Thanksgiving Day Entertainment / by the Pupils
of St. Ignatius Industrial Schools.

The program is opened by the St. Ignatius Band playing "By the Beautiful River." The glee club group then sang "Tennyson's Bugle Song," and a vocal solo, "Reminding the Hen" was sung by E. Demers. The humorous song, "Kissing Papa through the Telephone" was sung, "Thanks be to God" sung by the chorus, and the band ended the first section of the program with "The Amazon Quick-step." The kindergarten children presented the cantata, "The American Banquet," which represented various countries, with a definite occupation attached to each country. One title read, "Italy's natural musicians." Obviously the connection of music and Italy was made by someone. "National Selections" played by the band brought the program to a close.

Item No. 24

Date: Monday, February 22, 1897

Title: Washington's Birthday Entertainment / by the Pupils of St. Ignatius Industrial Schools.

For Washington's birthday the following program was presented: "Welcome" by the chorus of the boys' department; a solo entitled, "I se Gwine Back Souf"; the march, "Gigerl" by Wagner²⁵; and a march entitled, "Favorite" by McCosh. The girls contributed the song, "Our Hero's Natal Day," and a skit entitled, "Old Heads on Young Shoulders." The kindergarten children opened their section of the program with Johanna Kinkel's "The Soldier's Farewell" of 1872.²⁶ They also sang Foster's "Massa's in de cold, cold ground" and "The Last Rose of Summer," the latter with piano accompaniment. After a skit entitled, "Our Baby Fair," the children closed the program with "Musical Selection" by Schoenhut.

²⁵Although there is a strong implication that the Wagner referred to is Richard Wagner, the author finds no evidence to enforce this belief, and therefore is inclined to believe that this Wagner was merely a minor composer.

²⁶Spaeth, p. 179

Item No. 25

Date: Friday, April 23, 1897

Title: A Tribute to our Reverend Superior, George de la Motte, S.J. / by the Scholastics of St. Ignatius Mission.

The orchestra opened the performance with "Le Val d'Amour" by Blanche. The main presentation of the day was act four, the trial scene, of The Merchant of Venice, and a performance of "Cox and Box." Only one musical interlude is listed, i.e. piano and flute selections from "Le Barbier de Seville" by Rossini played by Fathers Chianale and Arthuis.

Together with this program the author lists another, entitled, "Entertainment in honor of the Reverend Father George de le Motte, S.J. by La Mennais Brothers, St. Ignatius, Montana." This is a spirit-treated reproduction copy and contains the following: "Victory March" by the band, "500 dollars" by the band; "The King of Love" by the choir; "Marengo Overture" by the band; and the "Star Spangled Banner" sung by the choir. There is no date on the program and the listings are rather incomplete, but because of the title the author feels that this program appears logically on this date.

Item No. 26

Date: Saturday, April 23, 1898

Title: A Tribute to Reverend George de la Motte, S.J. /
Feast of St. George.

The major production of the day was a tragedy, in a prologue and four acts, by G. Longhaye, S.J., entitled, "Campion." It was presented with a cast of about 25 people, undoubtedly scholastics, and the musical interludes included the following entries: Selections from "Il Trovatore" by Verdi, played by the orchestra; a piano duet entitled, "American Beauty," played by D.A. Hanly and J.J. Darey; piano and flute selections from Verdi's "Aida", played by Fathers J. Chianale and P.J. Arthuis²⁷; a vocal solo called "The Tides," sung by M.J. Woods²⁸; and the finale, "Stradella," played by the orchestra.

²⁷This is the first indication of any initials before Father Chianale's name. It is possible that there were two priests with this name, and as Mrs. Ashley stated in an interview, "I recall two men having the name Chianale."

²⁸Mrs. Ashley, interview of September 3, 1966. Mrs. Ashley stated that "Father Wood had a beautiful voice, and would sing many of the solos of the Mass."

Item No. 27

Date: 1899

Title: Paul Pry and His Friends "just drop in" on St. George's Day to wish Reverend Father Superior a Happy Feast.

Evidently the main entry for the program was "just drop in," as the cast is listed in the program but without any indication of the title. The cover does not give ample information, so the author has assumed that this was the title of the program.

This is another dramatic presentation, with the musical interludes used to separate the acts of the drama. The first entry is "Golden Days," sung by a quintette. The chorus sang "Sing a Merry Song," which had been performed by the boys of the school several years before, as indicated in a previous program. "L'Ombra" for flute and piano was played by Father Arthuis and Mr. Bennett.²⁹ Mr. Woods sang the solo, "Lullaby," and the chorus closed the program with "Sea Song."

²⁹Because Mr. Bennett now played the piano score with Father Arthuis, it seems that Father Chianale was no longer at the Mission. Consequently, it is possible that musical activities began to decline from this point.

Item No. 28

Date: 1899

Title: Entertainment in Honor of Reverend Father Superior on His Patronal Feast by the Pupils of St. Ignatius Schools.

From the entries listed on the program only the boys and the kindergarten children participated in this program. It is extremely possible that the girls had a separate program for Father Superior, as this was common during this time. The boys presented the drama, "King Robert of Sicily." But, most significant are their selections as a band: overture, "Hella"; march "Light Artillery"; quickstep "Birdie Blossom"; and an andante and waltz from the ballad opera, "Flora." The caliber of music seems to be much better from that of the early programs of the 1880's.

The kindergarten children presented the sacred cantata, "Rebecca," and gave several recitations and declamations. The finale was entitled, "The Band's Favorite Q.S.," possibly meaning that the band played a quickstep of their own liking.

In 1899 the printing press was removed from the Mission site and consequently there are no further imprints of programs concerning the musical activities. However, there is little doubt that this activity did continue.³⁰ The priests, sisters, and scholastics remained at the Mission, so there had to be musical activity and programs even after 1900.

In 1919 the Sisters of Providence departed from the Mission and the Ursuline Nuns trained the girls in singing, music theory, and private instruction. It is probable that the Jesuits had done this long before the turn of the century and that they continued to do so after the "Golden Age" of the Mission. For the ensuing years the entertainments continued, but in a less significant way, as there were many other things to occupy the students' time. Today the Ursulines still train the children to love music, to enjoy it, and yet to make it serve as the most beautiful expression used in the liturgy.

³⁰Interview with Mrs. Josephine Ashley, September 3, 1966. Mrs. Ashley remembers being at the Mission for several years after 1900, and she said that the activities continued as they had when she was a small child. Mrs. Ashley came to the home of the Ursulines when she was about three years of age. This would have been in the early 1890's.

The use of liturgical hymns and other music for the Mass were the first musical activities with which the Jesuits were concerned. Even as the Sisters of Providence opened a school the major involvement of music was as a function at the ceremony of the Mass. However, as the years went by, music began to be the most important portion of entertainment performances.

Although actual programs span only the years 1885 to 1899, it is logical to conclude that musical activity before and after these years was of a similar nature, since there was a substantial repertoire.

In these programs many of the titles are not identifiable. However, there obviously are a great number of popular songs. Selections from Italian operas are frequently included, and some French music is present. There are many marches, several Civil War songs, a few patriotic songs, and very few songs of a religious nature. The band and choruses performed in almost every presentation, but the orchestra appears only in those performances that were given by the scholastics.

CONCLUSION

Early instruction in music at St. Ignatius Mission was mostly of a liturgical nature, since participation in religious ceremonies dominated the activities of each member of the community. When the schools were established, music was gradually employed also to serve the social and recreational needs of the Mission. Entertainments for special feast days, patriotic days, major holidays, and closing exercises of the schools featured performances of music probably not unlike those in comparable Jesuit parishes in more "civilized" parts of the country.

During the period from 1885 through 1899, which has been appropriately termed the "Golden Age" of the Mission, two Jesuit priests, Fathers Chianale and Arthuis, had a hand in nearly every musical presentation. Obviously, they were accomplished performers as well as teachers, and no doubt they encouraged the Indians in the pursuit as much by example as by precept. The Sisters of Providence and the Ursuline Nuns were as successful in the teaching of music to the girls as the Jesuits were among the boys, but no single individuals stand out in the musical history of the period like Father Chianale and Father Arthuis.

The musical training and experience of the persons in charge of the musical activities at the Mission are clearly reflected in the repertoire that was used. Along with the many popular ballads, Civil War songs, and ditties for the smaller children, there is a considerable amount of relatively "serious" music, mostly selected from Italian operas. The presence of operatic music is not surprising considering the fact that the two most musical priests were obviously of Italian extraction, but it still is remarkable and perhaps even incongruous, in view of the location of the Mission virtually in the wilderness, both geographically and sociologically. At the same time, and not unexpectedly, the music of Mozart, Haydn, Beethoven, and Bach, which was considered the "higher type" by sophisticates in the Eastern cities, is conspicuously absent.

Unfortunately, the lack of documentary material from the years before 1885 and after 1899 makes it impossible to accurately describe the musical culture of the years between, in terms of the comparative levels attained at other times. Obviously, since there was a canonic requirement that music be included in the Catholic liturgy, the epoch in question was not an isolated phenomenon. Nevertheless, within the memories of living witnesses, who were, to be sure, at impressionable ages

at the close of the period, there has not since been anything to equal, much less to surpass, the musical life of the "Golden Age" at St. Ignatius Mission.

Although substantial material has been presented to establish and characterize the existence of music at St. Ignatius, there remains the possibility that additional materials are still to be found in some place or in the form of the knowledge of some individual that has not yet been located. These materials would make possible the expansion of the study, and would contribute further to the historiography of music in the Northwest.

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