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JANUARY - FEBRUARY, 1953 — Volume 80 — Number 2

the review of catholic church & school music

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THE PSALMS: LINKS IN THE LITURGY



THE PSALMS OF DAVID AND THE other prophets and sages of the Old Testament form a solid core of prayer for the church's liturgy. In the Mass and the Divine Office throughout the year, these inspired conversations with God, these deeply moving and intensely human poems that sing of God's praise and man's thanksgiving, penance and petition, are especially rich in spiritual nourishment. Between the selections for the lessons, epistles and gospels are interlaced lines from the psalms that serve as musical bridge passages in the liturgy permitting the Christian soul to meditate and elaborate with the fullness of his being through song on the inner meaning of the human and divine actions placed before him.

Choir directors, whether they be of a parish, monastic or convent choir, should equip themselves with an appreciation of the psalms and the place they occupy in the liturgy. The reason is that they must teach the singers entrusted to their care the proper meaning of these songs in order that together the full meaning of the Mass may be secured for them, the singers, as well as for those who, not being privileged to sing in the choir, must listen. The *Introit*, *Alleluia (or Tract)*, *Offertory* and *Communio* verses are almost always drawn from the psalms of David. At High Mass these texts are always sung and offer spiritual commentaries on the other parts of the Mass. To be completely effective these texts must be projected with conviction and understanding.

We shall touch briefly here on but a few texts chosen from the psalms as used by the Church in the three Sundays that precede Ash Wednesday.

In the Mass of *Septuagesima Sunday*, for example, the verse chosen is the first from Psalm XCI. In this setting the psalm-verse acts as a link between the Gospel and the Canon of the Mass.

"It is good to sing praise to the Lord and to sing to Thy Name, O Most High".

This quotation says quite simply that we feel satisfied and truly joyous when we recognize God's supremacy over all things and especially when we express this satisfaction and joy through song. When taken by themselves, therefore, these words touch the very cornerstone of our lives, for indeed if we use our voices for nothing except to give praise to the Most High, we could and would achieve the highest perfection of human experience. If we apply the phrase from the psalm to the rest of the Mass, we see that in addition to its general application, this psalm text has particular significance on *Septuagesima Sunday* for the Gospel on this Sunday concerns "the householder who went out early in the morning to hire laborers into his vineyard". The householder is a figure of the Father Who calls all men into His vineyard, offering them eternal blessedness as their reward.

In the Offertory that follows, the Church picks up the thread of the Gospel parable and by singing the words of the psalm, re-asserts our gratitude towards the Lord for His infinite mercy and goodness Who offers eternal blessedness to the last as well as to the first. For this bounty it is indeed "good to sing to the Lord". The psalm-phrase also directs our minds to the foretaste of the eternal blessedness that is about to be ours in the sacrifice and banquet portion of the Mass.

Now consider briefly the melody written for this text and we shall be rewarded, for here, text and melody are indeed perfectly wedded. The floating line filled with a quiet and sober enthusiasm reaches its tonal climax in the "psallere" (to psalm or to sing) in the middle of the composition, and then spends its last ounce of musical energy in a broad elaboration of the "Altissime" (The Most High). When we make contact with this composition, words and music, we touch the pulse of *Septuagesima*.

On *Sexagesima Sunday*, again the Offertory verse (Ps. 16, V 5, 6 and 7) presents us with a particular application of the lesson of the Epistle and of the Gospel.

"Perfect Thou my going in Thy paths, that my footsteps be not moved: incline Thine ear, and hear my words: show forth Thy wonderful mercies, Thou Who savest them that trust in Thee, O Lord."

In the Epistle of this Mass, St. Paul records the many trials experienced in his journeys and the Gospel gives us the parable of the "sower who went out to sow his seed". In spite of all manner of buffeting, St. Paul kept his sights on his goal, knowing full well that "Thou savest them that trust in Thee". The seed mentioned in the Gospel is "the word of God" which will bring forth fruit in patience if it fall on good ground, that is, those "who hear the word of God and keep it". In the Offertory, the psalmist sings "Perfect Thou my goings in Thy paths . . . O Lord", in order words, make my heart a good ground on which the seed of God will fall.

The melody from which arises this sublime petition is in the somber Mode IV and completes the note of abandonment to the Divine Will suggested in the text of the psalm. Its three phrases underscore in delicate nuances the key words of the text and achieve a serenity of movement and final repose in the cadence over the words "qui salvos facis sperantes in te, Domine" (Who saves those who hope in Thee). St. Paul was saved in time of trouble, and so we, too, can be saved if we make ourselves the "good ground".

Anticipating the announcement of the passion in the Gospel of *Quinquagesima Sunday*, the Church selects Verses 2, 3 and 4 from Psalm 30 for the Introit.

"Be Thou unto me a God, a protector, and a place of refuge, to save me: for Thou art my strength, and my refuge; and for Thy name's sake Thou wilt be my leader, and wilt nourish me. Ps. 30, 2. In Thee, O Lord, have I hoped, let me never be confounded: deliver me in Thy justice, and set me free."

In these lines are set forth our petition to God to be our "protection and refuge, save me, for Thou art my strength". Resignation in peace to the will of God is here offered us for it was the humanity of Christ Himself that gave us the perfect act of resignation when at the supreme mo-

ment of his death, at the time when His work of expiation through suffering was consummated he quoted verse six from the same Psalm 30: "Into Thy hands, I commend my spirit". The Psalm was written by David during a period of persecution and contains for us also words of comfort and solace in time of anguish, for by hoping in the Lord, we shall be "set free" in the peace of His eternal dwelling.

The melody for this *Introit* unfolds quietly and almost tenderly as the music suggests tranquil confidence of the soul seeking perfect unity with its Maker by resignation to His will.

The particular satisfaction that comes with the discovery of psalm "links" for the choir member is that in singing these inspired words he is afforded special food for profitable meditation, as well as given the inestimable privilege of setting forth in song those texts that link him and all others around him to the Mass.



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THE PALESTRINA FOUNDATION OF DETROIT

Cardinal Mooney's Answer to the Challenge of the Motu Proprio



CHURCH MUSICIANS THROUGHOUT the world will have special cause to rejoice during this year of Our Lord, 1953, because a significant anniversary is being commemorated: the Golden Jubilee of the *Motu Proprio*. To honor the date on which Blessed Pius X's official statement regarding music for the sacred liturgy was issued, special music programs will be given, many meetings of church musicians will be held, and vigorous discussions will take place. And rightly so, for the prescriptions contained in this encyclical are the cornerstone of our entire church music edifice.

In spite of the fact that we in this country have not yet fully, or even partially for that matter, realized our enormous potential for high standards of music in the church, nor have we everywhere followed the spirit and letter of the church's law regarding music, we can point with pride to a few localities where prelate, priests, sisters, and laymen have combined their religious and musical vocations to enrich our fertile soil with the life-giving ingredients of their zeal and vision. Though the first fifty years of our century have not been too prolific in the harvest, the seeds have been sown and the future is full of promise.

One of the ranking prelates of our country, HIS EMINENCE, EDWARD CARDINAL MOONEY, can be singled out here as one through whose authority and patronage and by whose encouragement the terms of the *Motu Proprio* have been translated into a positive term of action for his Archdiocese of Detroit, Michigan. Ten years ago Cardinal Mooney adopted a long range program which was designed to assure the Archdiocese of Detroit a sufficient number of qualified organists and choir-masters to establish a true Catholic tradition in regard to church music. His blue print for education took into consideration the fact that those who were actually engaged in the work of making music in the churches stood in need of instruction. They required a new orientation to the true standards according to which they must adjust their thinking. Thus the program was outlined. As yet it was only on paper.



His Eminence, Edward Cardinal Mooney

Father Majeske: A Good Beginning

When the time came for action, for translating the rules into specific terms of music, organ playing, and choir training, for taking people who, though well-meaning and faithful, and in many instances well-trained from a musical point of view, in short, when the hour was at hand for putting all of the pieces together, his Eminence showing again his powers as an administrator, selected the right man for the job. In 1941, he made REV. EDWARD J. MAJESKE (see page 52) director of the Organists Guild, now known as the Detroit Catholic Guild of Organists, and made him assistant director of music for the archdiocese. REV. FRANCIS J. B. FLYNN had already been appointed Archdiocesan Director of Music but his work was confined to the schools and the seminaries. In the latter his work was to train the young candidates for the priesthood in the Catholic tradition of church music.

Catholic Guild of Organists

Fr. Majeske began his arduous task with the establishment of the Catholic Guild of Organists, whose first function was to instruct the organists and choirmasters of the archdiocese in the proper music for services of the church. In his usual tactful manner he avoided a clash of personalities at the outset, (where a radical change is to be made, such as the one made in Detroit with regard to church music, there inevitably follows a clash) by calling his education program a "refresher" course. Thus for two years he moved cautiously, all the while becoming acquainted with the people on whom he would have to rely in order to make his plan succeed. He found out who the leaders were, the overall level of musical achievement, and the type of instruction which would best suit his particular location. Acting on this knowledge and experience, he took his next step, which led to a unique achievement, namely, the establishment of the Palestrina Institute. Because he felt the work of the Institute to be vital, he put aside for a while a positive program for the Guild of Organists. The Guild, however, was reactivated in September of 1952, at which time a Constitution and set of By-Laws was proposed and unanimously ratified in October of the same year. As set forth in Article II of the Constitution, the purposes of the Guild are:

- 1) To promote the cause of Liturgical Music in the Archdiocese of Detroit.
- 2) To create better mutual understanding and cooperation between Catholic organists and pastors.
- 3) To provide a meeting place for demonstrations of organs and organ techniques, choirs and choral techniques, and other forms of visual and aural education in the field of Catholic Church Music.
- 4) To work in closer harmony and cooperation with the Archdiocesan Sacred Music Commission and the Palestrina Foundation and to promote particular projects which they foster from time to time.
- 5) To make the Catholic organist and choirmaster realize more profoundly the deep spiritual significance of his or her work for the greater honor and glory of God in the divine Liturgy of His Church.
- 6) To promote greater devotion to Sts. Caecilia, Ambrose, Gregory and Blessed Pius X, and

to ask the help of these musician saints in supporting the cause and protecting the organization.

The Palestrina Institute

In 1943, Archbishop Mooney founded the Palestrina Institute of Ecclesiastical Music for the education of young men in Catholic Church Music at the suggestion of Fr. Majeske. Under the direction of Father Majeske, the Institute opened its doors that year to fifteen students. Temporary headquarters were arranged at the Sacred Heart Seminary, Detroit, and three professors were assigned to the faculty.

As its first contact with the people of the Archdiocese, the Institute students gave their first concert the year after the school opened. Since that time the student concert has become an annual event, attracting an increasingly large and an enthusiastic audience. From the outset therefore, the Institute received the support of the people of Detroit.

The success of the project is further evidenced in the fact that within two years the enrollment in the school jumped from fifteen to fifty students, and in 1947, the first graduating class left its doors to take up positions in various churches of the Archdiocese. At the present time there are nineteen young men, graduates of the Institute, holding positions as full time organists in the Archdiocese of Detroit. Many of these are continuing their musical education on a college level in order to make themselves more useful as full-time teachers in all branches of music in the parochial school system.

The curriculum of the Institute, revised in 1949, is given on pages 54 and 60. High standards of excellence are demanded as entrance requirements to the Institute. General musical knowledge, a minimum of two years in piano, a desire to become a church organist, plus a recommendation from the candidate's pastor are the requirements. The limitations thus imposed reduce the potential number of students, but make possible individual attention in the matter of instruction.

Last year the Institute became accredited by the parochial school system of Detroit. Under the present plan, high school students attending the Institute can earn one high school credit per year towards a high school diploma. As a special tribute to the Institute, the Pius X School of Liturgical Music in New York last year established an annual summer school scholarship to Institute

students. Today, the Palestrina Institute is under the direction of REV. ROBERT RYAN (see page 55) who joined the Institute in 1944 and in 1947, was named its Director of Studies.

The Palestrina Chorus

As another means of focusing attention on the archdiocesan program and of setting a high standard of musical achievement, Fr. Majeske organized a chorus of 300 voices whose singers were drawn from every corner of the city to assist in the celebration of the 250th anniversary of the founding of the City of Detroit. This was in 1951. In its short period of existence the chorus has chalked off a number of memorable performances. The first was a premiere of an oratorio on the Assumption of the Blessed Virgin Mary, with music by a member of the Institute's faculty, MR. LODE VANDESSEL, with text by MR. JOHN MAHONEY of the University of Detroit English Department. The chorus' second appearance was the Holy Name Holy Hour in Briggs Stadium, as the final event in the national convention of the Holy Name Society of Detroit. The dedication and consecration of the Cathedral of the Most Blessed Sacrament in November, 1952, marked the third appearance of the chorus. On the eve of this memorable event, a special concert was given in the auditorium of the University of Detroit High School. The program was repeated the following day for the sisters of the archdiocese. A Christmas program given at the Detroit Institute of Arts, December 15, 1952, wound up the choral activity of the group for the year.

The Palestrina Foundation

During its period of growth, the archdiocesan music program had branched out into three directions: The Guild of Organists, the Palestrina Institute, and the Palestrina Chorus. That a consolidation of these forces would have to be made eventually was realized by Father Majeske. Thus it was that he established the three units under one title: the Palestrina Foundation, whose headquarters are currently at St. Vincent de Paul Church in Detroit where Father Majeske is pastor. All three members of this large musical family now work together for the betterment of church music through the Institute. They help with their prayers, man-power and material assistance in the support of the Institute's education program so that all, even the poor and underprivileged might

be able to fulfill their desire to respond to the vocation of music in the service of the Church.

Boy Choir Festival

In April of this Golden Jubilee Year, the Foundation forces are planning the first of what they hope will be an annual Boy Choir Festival. The details of the festival are currently being worked out. The committee is endeavoring to put together all the boy and men's choirs of the archdiocese in this program scheduled to take place at the Art Institute Auditorium. Directing the entire activity is Father Ryan. Conductor will be MR. CHARLES CLARKE, organist and choirmaster at St. Thomas' Church, Ann Arbor, Michigan.

The Future

Thus the scope of the Palestrina Foundation's activity widens. The effect of this energetic, liturgical music program has only begun to be felt in the Archdiocese of Detroit. The next decade of years promises to see the Institute rise to its rightful place among liturgical music centers of our country. Already its record of achievement is an enviable one, and signs point to the fact that with Cardinal Mooney's continued encouragement and active support, and with Father Majeske's vision and energy, the Motu Proprio will indeed find its fulfillment in Detroit, one of America's most dynamic industrial centers.

THE PALESTRINA INSTITUTE IN OUTLINE

Rev. E. J. Majeske, Foundation Director; Rev. R. V. Ryan, Institute Director.

FACULTY

Lode Vandessel, *Organist, St. Aloysius*; August Conen, *Organist, Blessed Sacrament Cathedral*; George LeBlanc, *Organist, St. Anthony*; Edward Person, *Organist, Nativity*; Ernest Peeters, *Organist, St. Elizabeth*; Charles Clarke, *Organist, St. Thomas, Ann Arbor*.

COURSES

First Year — Sight Singing, Theory of Music, Gregorian Chant, Piano.

Second Year — Sight Singing, Harmony, Gregorian Chant, Piano.

Third Year — Gregorian Chant, Keyboard Harmony, Liturgical Singing, Organ.

Fourth Year — Liturgy, Liturgical Singing, Gregorian Chant, Propers of the Mass, Organ.

(Continued on page 60)

LABORERS IN THE VINEYARD



Father Majeske

AFTER CLOSE TO twenty years in the priesthood (ordained in May of 1934) REV. EDWARD J. MAJESKE can look back on an impressive succession of achievements which attest to his zeal for the cause of church music, to his musical

eminence, and to his unusual powers of organization.

As a seminarian, he was student organist at both Sacred Heart Seminary, Detroit, and Mt. St. Mary's Seminary, Norwood, Ohio. Three years after his ordination, while he was Assistant Pastor of St. Peter's Church, Mt. Clement, Michigan, he was appointed Assistant Director of Music for the Archdiocese of Detroit, and Organist and Director of Dramatics and Speech Departments at Sacred Heart Seminary. In 1943, at the request of His Eminence, Edward Cardinal Mooney, Father Majeske founded the Palestrina Institute of Ecclesiastical Music, an archdiocesan school for the training of young men as organists and choirmasters. In the same year he organized the Detroit Catholic Organist's Guild (now called the Detroit Catholic Guild of Organists) and assumed the directorship of the Catholic Theatre Group of Detroit. In 1945 he received his M.A. in Organ from Wayne University in Detroit, and about this time spent a year at the Pius Tenth School of Liturgical Music in New York.

The archdiocesan mixed chorus, known as the Palestrina Chorus, was organized in 1951 by Fr. Majeske.

His appointment as Pastor of St. Vincent de Paul Church in 1952 marked a turning point in the archdiocesan music program because now he was able to consolidate all the lay Catholic music activity of Detroit into a single body under the title of the Palestrina Foundation. (See page 52)

No one could have such a record of action who was not driven by a singleness of purpose and endowed naturally with extraordinary vitality. These Father Majeske has in abundance in addition to a sharp wit and infectious enthusiasm.

BEFORE AND SINCE HIS ordination to the priesthood in April of 1943, REV. ROBERT V. RYAN has been a significant behind-the-scenes force in the establishment of the present Palestrina Foundation of Detroit. His tireless attention to organizational



Father Ryan

desk and detail work as well as his idealistic views toward sacred music have been and are a source of strength and inspiration to those associated with him.

If we review briefly the events of the last few years we find by his assignments and achievements, that he was actually "groomed" for the key position which he now holds in the archdiocesan music program.

Father Ryan made his preparatory studies for the priesthood at Sacred Heart Seminary, Detroit, and Mt. St. Mary's Seminary, Norwood, Ohio. While in the seminary he served as student organist for more than eight years. When his predecessor, Father O'Reardon died in 1938, he filled in as temporary director of the seminary schola until a new director was appointed. While he was assistant pastor of St. Raymond's Church, Detroit, he took leave to attend the Pius Tenth School of Liturgical Music in New York, and graduated in 1948, having majored in Gregorian Chant. At St. Raymond's he organized a male choir the first year of his appointment there, and in 1948 organized the St. Raymond Boy Choir. From 1948 to 1951 he was Dean of Studies at the Palestrina Institute of Ecclesiastical Music. In 1951 he became director of the Institute on whose faculty he had served as instructor since 1944. At the present time he is assistant Director of Music for the Archdiocese of Detroit, and assistant Moderator of the Palestrina Chorus (Archdiocesan Mixed Chorus).

(Continued on page 57)

CAECILA joins his many friends to wish him well at this time and to pray that God will continue to give him strength and long life in the vineyard of church music.

SURE, THE PEOPLE CAN SING

by Dom Joel Gastineau

*People don't sing at Mass.
Is it because they won't —
or can't?*



ILES OF COLUMNS IN CATHOLIC periodicals are devoted annually to the problem of congregational singing at Mass. The layman has been castigated times without number for his lazy passivity, his sad lack of interest in active participation, his being a mute spectator when he should be up and doing. But does the Catholic deserve this criticism?

There is an ever growing number who vitally realize what Pius XII pointed out in *Mediator Dei*, the Encyclical on Divine Worship: "By the character which is imprinted on their souls (in Baptism) they are appointed to give worship to God. Thus the faithful participate according to their condition in the priesthood of Christ." The Mass is not the exclusive action of the ordained priest, for the Sacraments of Baptism and Confirmation give every Catholic the privilege of offering up the Mass with the priest.

Every day all over the country we see evidence that a new awakening is here. And the faithful want to express their Christian character by positive activity at Mass. They greet with open hearts any effort on the part of the clergy to further Pius X's prescription that "special efforts should be made to restore the Gregorian chant to the people so that the faithful may again take a more active part in church services."

But the result in most places where both clergy and laity have been interested is that voices are not "raised to heaven in harmonious melody like the bursting of a thunderous sea"; rather the effect is that of a small brooklet that splashes a bit, tumbles and trickles. All poesy aside now, it's a fact that fifty years after the *Motu Proprio*, Pius X's pronouncement on Sacred Music, the people don't sing, not because they won't, but because they can't. At least, they can't sing what we reasonably demand of them.

Take a typical example. A parish with the normal percentage of interested members imports a "liturgical" musician to start congregational singing. The maestro arrives and, as we would expect, he is a living index to all papal and other authoritative pronouncements on the subject. He can also spot the difference between the *scandicus* and the *salicus* at twenty paces. The crowd assembles for the first instruction, and they receive a four-year Latin course in one evening or, what is just as bad, in one week, month or even year. Very properly the people are told to answer the prayers at the Dialog Mass and to sing the words of the High Mass with the sincerity and joy born of intelligence. But the power of the first Pentecost is no longer with us and we might as well recognize the fact that there is the problem of the Latin language.

So the people are thoroughly mystified with the foreign words unless translations are assiduously consulted. Now our teacher points to a Mass in the *Kyriale* (modern or ancient notation makes no difference) and explains the haunting beauty of the Gregorian, very properly and correctly interpreting the various parts of the Mass. But the people will find this musical language of the ancient modes just as foreign to the ear as the Latin words. After all, the modes use an alphabet of musical expression that a million miles from what we're used to hearing on the radio, in the theatre, at the bandstand. One might just as well expect to substitute without any preparation Beethoven's *Pastorale Symphony* for the bobby-soxers' "cry records." There is most definitely a problem in this modal musical language.

Now the good people, those who continue coming for these instructions, thoroughly befuddled at the foreign idiom of word and melody, are introduced to the subtleties of Gregorian rhythm. There won't be too many of the congregation delighted at this complication. Everyone knows that modern audiences like to tap their feet at regular intervals "in time" with the rhythm of a piece.

Because of that fact alone, we shall have to experience the chant, years of it, before we can sense the vibrant movement of its free rhythm. This is an ever-present problem even for those of us who have sung chant for years.

The pay-off comes if, along with a sweeping prohibition of all figured music, the old guard of the choir loft are told to blossom forth in cassock and surplice and form a choir of Levites in the Sanctuary. Our over zealous instructor would be ignoring the *Motu Proprio's* recommendation of polyphony and good modern compositions, for one thing. And besides, such abrupt changes are unnecessary and, of course, unappreciated. Those who have experienced such a process as just described know that the last state is worse than the first. There is a great problem in changing anything anywhere, especially in church. The guiding rule should be: "Hasten slowly!"

The point to be made here is: the purpose of such a program is correct, the materials used are doubtless the best, but the procedure is definitely wrong. This process takes time. The chasm between Latin and English, between the modes and modern music, between free and measured rhythm is so vast that it will take many years, a generation or two before Gregorian chant will be a living prayer again. Hasten the day, to be sure, but let's not retard that day any more by the imprudence of misguided zeal.

In order to expedite the bridging of this chasm between the Gregorian chant and the modern ear, we would suggest a sung Mass with English translation right along with the Latin, so everyone knows what he is singing. This is the first important consideration for participation in

Then, let's have a Mass that is simple enough in melody for anyone to learn easily. And not too high for the men, nor too low for the women. In the melody it would be fine to introduce a bit of old modalism so that we might find a link here between the chant and modern music.

And from the standpoint of rhythm, it is best to keep the movement very simple and direct so that everyone can join in the singing. And finally, the simplicity of the parts sung by the congregation could be offset by the interesting movement of three- or four-part arrangements for the choir.

Everybody would be happy with such a Mass sung by the choir and entire congregation alter-

nately. If we want to comply with the program of the papal encyclicals quickly and thoroughly, let's start by giving the people something they can sing. And with several years' diet of such music as just mentioned, our ears will be gradually opened to the chant. And then the Masses of the *Kyriale* will be loved, revered and sung with a generosity that befits their excellence.

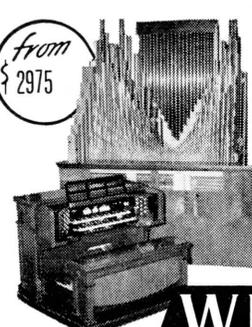


Father Ryan

(Continued from page 55)

It is particularly fortuitous, therefore, that in April of this year, Father Ryan not only celebrates his first decade as a priest, but also marks another milestone: he will direct the first Archdiocesan Boy Choir Festival being organized to commemorate the Golden Jubilee of the *Motu Proprio* as well as the Tenth Anniversary of the founding of the Palestrina Institute of Ecclesiastical Music.

CAECILIA greets Father Ryan at this happy time and wishes him many more fruitful years in the vineyard.



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NEW CONTRIBUTING EDITOR

REV. RUSSELL WOOLLEN

THE MAN WHO CURRENTLY IS HEAD of the Liturgical and Choral Music Department of Catholic University, and whose music appears in the music supplement of this issue of CAECILIA, has agreed to serve in an editorial capacity for our magazine. We are happy to welcome Rev. Russell Woollen in our midst and shall look forward to benefiting from his writings, from his knowledge and experience.

A brief review of his musical achievements to date will reveal our confidence in Fr. Woollen's ability to lead discussion and to stimulate superior performances in liturgical music.

Born in 1923 at Hartford, Connecticut, Russell Woollen commenced study of piano and theory at the age of seven. By the time he entered St. Thomas Seminary in Bloomfield, Connecticut in 1940, he already had a substantial musical equipment. In the seminary he studied organ first with



REV. EDWARD ROONEY and Gregorian Chant with REV. THOMAS DENNEHY who was director of music there. The following three summers, 1941, 1942 and 1943 he attended the Pius X School of Liturgical Music in New York, all the while retaining his position as organist at St. Thomas Seminary. While attending the Sulpician Seminary at Catholic University of America in Washington, D. C. from 1944 to 1947, he held the post as organist and choir director there. During this period, his choir in Washington appeared frequently on the Catholic Hour and on the Hour of Faith radio programs. After the war he spent much time with the Trapp Family in Stowe, Vermont, studying counterpoint, composition and polyphony with their director, MSGR. FRANZ WASNER.

In the Fall of 1947, Fr. Woollen became instructor at Catholic University and in the spring of 1948, lecturer in music at the Catholic Sisters College under SR. AGNESINE, SSND. While there he continued his studies with Justine Ward who was then associated with the University. It was at this time also that he went to Solesmes where he studied Gregorian Chant, and theory with DOM GAJARD, O.S.B., director of the Solesmes Choir. He returned to the University Summer School and to the Catholic Sisters College in Washington to teach theory and liturgical music. In the fall of 1950, when the new music department at Catholic University was established, Fr. Woollen was named head of Liturgical and Choral Music at the University. There he now resides and teaches Gregorian Chant, Polyphony, Liturgical Composition and is in charge of the University Choir and Chorus.

In the summer of 1951, Fr. Woollen went to Paris to study composition with NADIA BOULANGER, and made acquaintance of the staff of Gregorian Institute of Paris, notably M. LE GUENANT, Director, and HENRI POTIRON, professor of Gregorian Accompaniment and Modal Analysis.

During the winters of 1949 through 1951, he studied composition with NICHOLAS NABAKOV, composer and writer, and former president of the League of Composers in New York City.

(Continued on page 80)

MODERN HYMNODY

by Rev. Robert F. Celichowski, M.S.G.

MUSIC PLAYS AN IMPORTANT part in the life of a priest, for he is a minister in the official worship of the Church, the Liturgy, of which Sacred Music is a complementary part. Hence it is not just a hobby with him or an incidental "extra;" in his very profession he is a musician, since he himself must often sing at the divine services, and if he is a pastor, must supervise the music of his parish choir. It is important for him, therefore, to know the true principles and qualities of Sacred Music in all its branches.

The present article will deal principally with one of those branches — modern church hymns. Though this type of Sacred Music is not the most important one, yet it is by no means insignificant, for church hymns are used to a considerable extent in ecclesiastical worship — at Low Mass, Benediction of the Blessed Sacrament, and various other services.

By "modern church hymns" we mean only those songs which are of comparatively recent origin, thus excluding the Gregorian hymns of the Divine Office. Hymns in the vernacular are our main concern here, but all Latin hymns set to modern music are also included as far as the music is concerned.

An adequate discussion of modern hymnody in all its aspects is not possible in one short article. Therefore, we will have to restrict our subject to the presentation of certain fundamental principles on which church hymns must be built and to the practical application of those principles in a few instances. The "Motu Proprio" of Pope Pius X on Church Music, issued on November 22, 1903, will serve as the foundation and starting-point. For that document is the hand-book of all good church musicians; it determines the qualities that all sacred music must possess, gives the three divisions of church music (Gregorian Chant, Classical Polyphony, and modern compositions) and their relative position in the eyes of the church, and lays down certain rules to be observed,

especially as regards the Chant. In other words, it is a mine of information, and by using its principles in our particular case, we are on safe and solid ground.

Qualities of Sacred Music

According to the Motu Proprio, sacred music should possess in the highest degree the qualities proper to the liturgy, and in particular SANCTITY and GOODNESS OF FORM, which will spontaneously produce the final quality of UNIVERSALITY." In other words, it must be holy music, truly artistic, and universal (universal "in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them").

Division and Relative Position of Church Music

It is an established fact that Gregorian Chant holds the first place in church music, for in the words of Pius X, the qualities of Sacred music "are to be found, *in the highest degree, in Gregorian Chant*. . . . The more closely a composition for church approaches in its movement, inspiration, and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." In fact, the Chant is so replete with the essential requisites of Sacred music "that an ecclesiastical function loses none of its solemnity when accompanied by this music alone."

Still it is not the only form of music approved and recommended by the Church, for "the above-mentioned qualities are also possessed *in an excellent degree by classical polyphony*, especially of the Roman School, which reached its greatest perfection in the sixteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint. Classic Polyphony agrees admirably with Gregorian Chant, and hence it had been found worthy

Father Celichowski is stationed at Sacred Heart Mission Society in Geneva, Illinois. This article was written while he was a seminarian at Sacred Heart Seminary in Shelby, Ohio.

of a place side by side with Gregorian Chant in the more solemn functions of the Church." Therefore Classic Polyphony holds second place in the estimation of the Church; Gregorian Chant is the queen, Polyphony her most faithful follower.

But, as the Pope goes on to say, "the Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages — always, however, with due regard to the liturgical laws. Consequently, *Modern music is also admitted to the Church*, since it, too, furnishes compositions of such excellence, sobriety, and gravity, that they are in no way unworthy of the liturgical functions." From these words we learn that although the church already possesses a supreme type of sacred music in the Chant and another lofty form in Polyphony, yet she welcomes with open arms whatever modern composers can contribute that is fitting and good, as if to say: "Give what you can, but let your work be beautiful and worthy of its high purpose. I want only your best — only that which can look up to what I already have without blushing for shame. I do not want your secular music — your operas, oratorios, symphonies, or worldly love-songs; do not insult me with what is cheap, gaudy, or sentimental; give me holy music — music wherewith I can sing my praises to my Spouse without any loss of my queenly dignity. 'Put off the shoes from thy feet; for the place whereon thou standest is holy ground' (Ex. III, 5)."

The modern hymn, then, belong to the third class of sacred music. As a popular expression of religious sentiment, it rightfully holds this important, though inferior position.

Are the Principles Always Applied?

Although hymnody falls in the third and therefore the least important category of church music it must none the less be considered seriously and the principles of sobriety, sanctity, goodness of form applied to the other types must be applied here. Unfortunately, to a large extent, these principles are often ignored in practice. "The trouble is that we are suffering from a long period of mal-education, especially in this matter of church music. We are so strangely inconsistent. We would not build our churches in the style of a theatre or

(Continued on page 81)

OUR MUSIC THIS MONTH

O SALUTARIS HOSTIA and *TANTUM ERGO SACRAMENTUM* by Rev. Russell Woollen for Three Equal Voices Unaccompanied; Cat. No. 1898; Price 16 cts.

To tie in with the biographical sketch of Father Woollen which appears elsewhere in this issue we offer his set of motets for Benediction. Choir directors who are in search of "new" ideas in church music will find this idiom a refreshing change from the everlasting carbon copying by 20th century composers of the style of the 19th Century.

TERRA TREMUIT by Walton J. Smith for SATB Voices and Organ; Cat. No. 1888; Price 16 cts.

Mr. Smith is the Organist and Choir-director of the Cathedral of St. Joseph, St. Joseph, Missouri. The Easter Offertory printed here is new and represents this composer for the first time in our pages.

PASCHA NOSTRUM by Fr. Nekes for SATB Voices and Organ; Cat. No. 1520; Price 16 cts.

Originally written for Two Equal Voices this Easter Communion has been arranged to include optional Tenor and Bass parts. The two upper voices were retained as in the original score.

ADORAMUS TE by Orlandus Lassus for Three Equal Voices; Cat. No. 1181; Price 16 cts.

In the hierarchy of church music composers Lassus holds a place of honor. The extraordinary freedom of the lines and the compactness of the musical texture make his compositions frequently easier to teach successfully to amateur choirs. This composition is no exception. An English text has been added in order to extend the performance possibilities of the piece.

JERUSALEM by G. P. da Palestrina arranged for TTBB Voices by T. N. M.; Cat. No. 1893; Price 16 cts.

Included with this composition in the published version although not shown here is Palestrina's *Salvum Fac Populum* arranged for TTBB Voices by Alphonse Dress. The *Jerusalem* will be found effective as a close to each of the *Lamentations* of *Tenebrae* sung during Holy Week.

The Palestrina Foundation

(Continued from page 54)

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TERRA TREMUIT

For SATB Voices and Organ

WALTON SMITH

Allegro

SOPRANO *ff* \wedge \wedge
Tér - ra tré - mu - it,

ALTO *ff* \wedge \wedge
Tér - ra tré - mu - it,

TENOR *ff* \wedge \wedge
Tér - ra tré - mu - it,

BASS *ff* \wedge \wedge
Tér - ra tré - mu - it,

ORGAN *ff* *(Organ ad lib.)*

rit. e dim. *pp* *atempo*
tér - ra tré - mu - it, — et qui - é - vit,

rit. e dim. *pp*
tér - ra tré - mu - it, — et qui - é - vit,

rit. e dim. *pp*
tér - ra tré - mu - it, — et qui - é - vit,

rit. e dim. *pp* *f atempo*
tér - ra tré - mu - it, — et qui - é - vit, dum re - súr - ge -

rit. e dim. *pp* *f atempo*

Nihil obstat: Rev. Russell Davis, Censor Deputatus
 Imprimatur: Richard J. Cushing, D.D., Archbishop of Boston
 Nov. 26, 1952

(C.53-2)
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f *cresc.*
dum re-súr-ge - ret in ju -
f
dum re-súr-ge - ret, re-súr-ge - ret in ju -
f
dum re - súr-ge - ret in ju -
ret in ju - dí - ci - o De - us, in ju -

rit. *atempo*
dí - ci - o, in ju - dí - ci - o Dé -
dí - ci - o De - us, in ju - dí - ci - o Dé -
dí - ci - o Dé - us, in ju - dí - ci - o De -
dí - ci - o Dé - us, in ju - dí - ci - o Dé -
rit. *atempo*

accel.

us. Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.

us. Al-le-lú-ia, Al-le-lú-ia. Al-le-lú-

us. Al-le-lú-ia, Al-le-lú-ia,

us. Al-le-lú-ia, Al-le-lú-ia,

accel.

rit. *fff*

ia, Al-le-lú-ia, Al-le-lú-ia.

ia, Al-le-lú-ia, Al-le-lú-ia.

Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.

Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.

rit. *fff*

Pascha Nostrum

(Easter Communion)

for Two Equal or Four Mixed Voices

Fr. NEKES

Arr. by T. N. M.

Moderato *mf*

I SOP. Pa - scha no - strum

II ALTO Pa - scha no - strum im - mo -

TENOR Pa - scha no - strum im - mo -

BASS Pa - scha no - - strum im - mo - lá - tus

ORGAN *mf*

Translation: Christ our paschal lamb is sacrificed, alleluia:

im - mo - lá - tus est Chri - stus, im - mo - lá - tus

lá - tus est Chri - - stus, im - mo - lá - tus

la - tus est Chri - stus, im - mo - lá - tus est.

est Chri - stus.

est Chri - - stus, al - le - lu -
est Chri - - stus, al - le - - lu - -
- Chri - - stus, al - le - lu - ia, al -
Chri - - stus, al - le - lu - ia, al -

- ia: i' - ta - que e - pu - lé - mur in
- ia: i' - ta - que e - pu - lé - mur
le - lu - ia: i - ta - que e - pu - lé - mur in
le - lu - ia: i' - ta - que e - pu - lé - mur in

therefore, let us feast on the

á - zy - mis sin - ce - ri - tá - - - - - tis et ve - ri -
 in á - zy - mis sin - ce - ri - tá - - - - - tis et
 á - zy - mis sin - ce - ri - tá - tis et ve - ri -
 a - zy - mis sin - ce - ri - tá - tis et ve - ri - tá -

unleavened bread of sincerity and truth. Alleluia.

tá - - - - - tis, al - le - lu - ia, al - le - lu -
 ve - ri - tá - - - - - tis, al - le - lu - ia, al -
 tá - - - - - tis, al - le - lu - ia, al - le - lu -
 - - - - - tis, al - le - lu - ia, al - le - lu - ia, _____

ia, al - le - lu - ia, al - le - lu - ia, al -
le - lu - ia, al - le - lu - ia, al -
ia, al - le - lu - ia.
al - le - lu - ia, al - le - lu

le - lu - ia, al - le - lu - ia, al - le - lu - ia.
le - lu - ia, al - le - lu - ia, al - le - lu - ia.
al - le - lu - ia, al - le - lu - ia.
ia, al - le - lu - ia, al - le - lu - ia.

rit. *f*

rit. *f*

rit. *f*

rit. *f*

rit.

ADORAMUS TE

(We Adore Thee)

ORLANDUS LASSUS

(1530-1594)

English text adapted by T.N.M.

Edited by Theodore N. Marier

Andante

I
A - do - ra - mus te,
We a - dore Thee, Christ,

II
A - do - ra - mus te,
We a - dore Thee, Christ,

III
A - do - ra - mus te,
We a - dore Thee, Christ,

Voice Reduction

ra - mus te, Chri - ste, et
dore Thee, Christ, Sa - viour; we

mus te, Chri - ste, et
Thee, Christ, Sa - viour; we

Chri - ste, et
Sa - viour; we

be - ne - di - ci - mus ti -
 bless Thee, Lord and Re - deem -

be - ne - di - ci - mus ti -
 bless Thee, Lord and Re - deem -

be - ne - di - ci - mus ti -
 bless Thee, Lord and Re - deem -

rit. a tempo mp
 bi, Qui a per san -
 er, for by Thy sa -

rit. a tempo mp
 bi, Qui a per san - ctam
 er, for by Thy sa - cred

rit. a tempo mp
 bi, Qui a per san - ctam
 er, for by Thy sa - cred

rit. a tempo

ctam cru - cem tu - am re -
 cred cru - ci - fix - ion, hast

cru - cem tu - am re - de - mi -
 cru - ci - fix - ion, hast Thou saved

cru - cem tu - am re - de - mi -
 cru - ci - fix - ion, hast Thou saved

CAECILIA

LENT

de - mi - sti mun dum: Do
 Thou saved all peo ple: Lord

sti mun dum: Do
 all peo ple: Lord

sti mun dum: Do
 all peo ple: Lord mi
 and

poco a poco mi ne, mi se re
 und God, have Thou mer

poco a poco mi ne, mi se re
 and God, have Thou mer

ne, mi se re re
 God, have Thou mer cy

rit. et dim. re no bis.
 cy on us.

re no bis.
 cy on us.

rit. et dim. no bis.
 on us.

re ad Dó - mi-num De - um tu - um, ad Dó - mi-
 vér-te - re ad Dó - mi-num De - um tu - um, ad Dó - mi-
 re ad Dó - mi-num De - um tu - um, ad Dó - mi-
 ad Dó - mi-num De - um tu - um, ad Dó - mi-

Thy God.

num De - um tu - um, De - um tu - um.
 num De - um tu - um, De - um tu - um.
 num De - um tu - um.
 num De - um tu - um, De - um tu - um.

ST. ROBERT BELLARMINE, S.J., and LITURGICAL MUSIC

Bellarmino's Teaching: Chapter IV

by Rev. Alfred Bernier, S.J.

Several times, in the *Controversies*,¹ the *Commentary* on the *Summa* of St. Thomas,² or in the *Explanation of the Psalms*,³ Bellarmine is led to speak of musical instruments in divine worship. Arranging these different passages we can discover his complete thought on the subject.

IV. INSTRUMENTS IN CHURCH

It cannot be denied, says Bellarmine, that the use of musical instruments in Church is lawful and useful, provided they are used with discretion and gravity. We know from experience that they excite devotion and lessen weariness brought about by the length and seriousness of the services.

This use is found in the Old Testament. The holy King David not only composed psalms but organized choirs of cantors who praised the Lord to the sound of instruments.⁴ David never tires of urging the chosen people to praise the Lord with all sorts of musical instruments.⁵ He urges them to sing the new song with joy and gladness, adding instruments to it.⁶ In verse 3 of Psalm 149, we must not understand the word "choir" as a musical instrument, as certain interpreters have done; the word would mean the flute, just as the tympanum and psaltery are designations of instruments. It is better to translate it in the sense of a crowd of singers together, thus better fitting the Greek and Latin words as well as the translation given by the Fathers. It is modern authors who translate "choir" by "instrument."⁷ The Psalmist means: Let the singers join their voices to praise the Lord and, playing the drum and psaltery with their hands, let them sound forth joy. In Psalm 150, the title of which is "Alleluia," the people of God are invited to praise the Lord with all musical instruments, to show their ardent love toward Him. Giving the exegesis of the third verse, Bellarmine notes that there are three types of instruments: the voice,⁸ wind instruments, and stringed instruments. The Prophet recalls these three types: he recommends singing with flute accompaniment and with the psaltery and zither.⁹

In the fourth verse, David enumerates all types of instruments: drums and strings, which are percussion instruments; the choir, which must mean either an instrument unknown to us or an ensemble

of human voices;¹⁰ finally, the organ, which plays under wind-pressure. We do not know exactly what this organ is; probably it refers to an instrument formed of several flutes combined together and of which our organ is an imitation.¹¹ In the fifth verse, the cymbals that are played are called "cymbals of jubilation" because they give a loud, joyous sound, like bells among the Christians. Let us note that the Prophet, feeling unable to enumerate in detail all the possible ways of praising God, sums up in a word his thought and his command: "Let everything that breathes praise the Lord! Alleluia!"¹²

Such are the example and practice of the Old Testament. Rightly, the Christian Church has been inspired by this example and practice.

In spite of a tradition that goes back to the splendor of the Temple of Jerusalem, the Trinitarians of Transylvania forbid the playing of instruments in church.¹³ The apostate Peter Martyr¹⁴ raises objections that are not at all serious.¹⁵ Musical instruments that we find in the Old Testament, he says, are part of the Jewish ceremonies and are not more fitting to Christians than circumcision, the Sabbath and the New Moon feasts. Peter is evidently wrong. The Hebrew ceremonies were of two kinds. Some, like circumcision and the like, had a future meaning and were proper to the Old Testament. Others, with no relation to the future but referring only to divine praise, are fitting to both Testaments. Among the last, founded on natural reason and in use among all nations, let us mention genuflections, observance of feasts, the custom of striking one's breast, and the use of musical instruments. The Hebrews used instruments, not to mean some future mystery, but to stir weak souls to the praise of God, thus preventing boredom ordinarily caused by the abundance of psalms and hymns. And precisely the same reasons argue for the use of instruments in the Church of the New Testament. For in the church there are many weak, uninstructed souls who need to be upheld by these charms and drawn to listen to divine praises. For such a noble reason, instruments in church are not at all absurd.¹⁶

The adversaries advance¹⁷ the authority of Clement of Alexandria (3rd century),¹⁸ who, while approving the use of chant, absolutely forbids, they say, that of musical instruments. In context, we find that Clement is speaking of banquets and not of church services. He does not wholly disapprove the use of instruments, although he does approve more highly the exclusive use of the human voice. In the chapter where he seems to condemn instrumental music altogether, he adds: "If you can sing or chant psalms to the sound of the lyre or zither, there is nothing reprehensible in that. You are imitating the holy King David, who is dear to God."

According to Justin,¹⁹ again the heretics say, the use of instruments was allowed the Jews because of their weakness: in the Christian Church there is no longer any such motive. We, on the contrary, grant that such a motive exists. Evidently, the need of such a help is not the same for the strong and the weak. That is why the organ was admitted late into the church, and why in the papal chapel one hears neither organ nor any other instrument whatever. If we may believe Platina,²⁰ it is at the time of Pope Vitalian I, about 660, that the organ began to be used in church during services. Aimoinius believes rather that this use dates from the ninth century, after 820, in the rule of Louis the Pious.²¹

To repeat, musical instruments in church are a necessary concession to human weakness. Protestants cannot bring any serious reason to bear against the playing of the organ. Therefore, it should be kept in church.²²

But it is necessary for the organ to play only holy and pious things, and the playing must be sober and grave. It would not be a venial sin, but a sort of sacrilege and idolatry to play during the Holy Mysteries anything lascivious that would lead the listeners not to piety, but to love of the world and the flesh.²³

In ceremonies of worship, instruments must not be multiplied and the introduction of new instruments must not be easily permitted.²⁴ For, if the Jews used several sorts of instruments, it is because they were carnal and weak.²⁵ Christians ought to be more perfect and seek rather interior devotion.²⁶

V. ADVICE TO SINGERS

When he was Archbishop of Capua, Bellarmine

had composed canons of life for his own use. He had gathered into twelve articles his episcopal duties: *Officia Episcopi sunt XII*.¹ After enumerating his three principal duties to God,² namely to say Mass every day, to sing the divine praises seven times every day, to pray unceasingly, he added: "One must perform these duties with greater diligence, since they are divine offices to which all human duties must yield, as St. Bernard expresses it when commenting on the Rule."³ One day, speaking to his people of Capua, he repeated this thought, almost in the same terms; then he went on: "Since, in divine praise, we are admitted to that sublime function of joining our voices to the angels and of forming with them a single choir, we are worthy of all punishment if we fulfill negligently the work of God."⁴

The "Opus Dei," as St. Benedict calls it⁵ — what importance Bellarmine attached to it! Thus it is not surprising to meet, here and there in his writings, words of advice to singers, in the hope that they will fulfil the divine praise, the "Opus Dei," as perfectly as possible.

Among these counsels, some deal with the interior life, others with the manner of performing the liturgical chants, others with the repertoire. Not satisfied with exhorting clerical and lay chanters, Bellarmine also speaks to the listeners.⁶

Before beginning the Office, it will be very useful, he says,⁷ to recollect oneself for a few moments, to enkindle devotion by recalling that the prayers are a conversation with God, that in the readings we are listening to God, that in the psalms and hymns we are about to praise God in union with the angels. This one will perform the divine Office not as though doing simply any reading, but as one who prays, who listens, and who praises God devoutly, with respect and humility. Doubtless this is the way that the holy monks sang the psalms, those monks who, according to Chrysostom,⁸ were moved to tears by singing the psalms. Bellarmine stresses in a text of St. Bernard⁹ a thought that was dear to him: "Let us take to ourselves the office of those whose lot we share. Let us say to the angels: Sing, sing to our God. And let us listen to them reply: Sing, sing, to our King. Performing the divine praises, together with the angels of heaven, sing with wisdom, you who are the fellow-citizens of the saints and the intimates of God. A nourishment on the lips, a psalm in the heart."

Commenting on the ninth verse of Psalm 131, Bellarmine exalts the function of the priest who has the duty to praise God.¹⁰ The joy of the priest should not be simply any joy whatever when he offers the sacrifice or sings psalms, but a very special joy, that of praising God.¹¹ Elsewhere, speaking of the "new song," recommended by the Psalmist,¹² Bellarmine stresses that divine praise must be done with attention, devotion, great fervor, and joy of heart. We must not sing coldly or with half-voice, but with care and diligence, for psalmody, as St. Benedict says in his Rule, is the "Opus Dei." Hence, it must take precedence over everything else. Let us hear St. Bernard: "I exhort you, dearly beloved, to share in the divine praises with purity of intention always, with respect in the presence of God, and with joy too, not as lazy men who sleep, who yawn, who spare their voices, who cut words in two, who skip entire words, who, with gentle, lazy voices, sing through the nose and stutter in an effeminate manner. No! Borrowing the language of the Holy Spirit, we must sing fittingly, in a virile manner, with a strong voice, and with ardor."¹³ Bellarmine adds several words¹⁴ suggestive of St. Jerome:¹⁵ "May the young, those whose duty it is to sing in Church, hear these words: one must sing to the Lord not with the voice, but with the heart; not like tragedians who sweeten their throat with medicine in order to make the songs of the theater heard by listeners. We must sing in such a way that it is not the voice that pleases, but the words that are sung."¹⁶

Bellarmino wants the sung texts to be intelligible. In his exegesis of Psalm 41¹⁷ he says: "The title of this psalm recalls to the sons of Core, whose task it was to sing the psalm, that they ought to understand what they sing and see to it that the listeners also understand: a counsel that the singers of the church ought to memorize; for, chant in church ought to help the spirit and not only the pleasure of the ear. Just as those who sing in an intelligible and pious manner transport to God the soul of the listeners, so those who introduce into church theatrical airs transform the house of God into a scene of the world." On the "Super flumina Babylonis," that sublime lament of the Hebrews aspiring to see Sion again,¹⁸ Bellarmine returns to this thought: "Those also sing the song of the Lord in an alien land who sing the sacred

hymns and psalms in a way to provoke only or principally the carnal pleasure of the ears; those who, by their vocal inflections charm the ears of the listeners. And yet the sacred songs were conceived to lift the soul to God and to strengthen the soul rather than the body. They do the very opposite when they introduce the song of Babylon into the house of the Lord and holy Sion, those too who clothe the sacred texts with such profane melodies that the listeners consider not the words but rather only the profane modulation."¹⁹ And commenting on the "Psallite sapienter,"²⁰ he says again: "the word *sapienter* must be understood of the attention and consideration with which one sings, not to make any error; this duty that we fulfill for the supreme King demands the greatest diligence. But the word *sapienter* must be understood in this sense too, mentioned by Chrysostom²¹ and Augustine,²² "that he who sings understand what he sings and that by his understanding of the text he be drawn toward God." In this matter, it seems that in our times, those whose function it is to sing in Church are seriously obliged in conscience.²³

Bellarmino also wants singing to be done with the interior sentiments suggested by the words pronounced. Thus, in that remarkable antiphon, the *Salve Regina*, that the Church has us sing after Lauds and Compline, we say: "Poor banished children of Eve, to thee we send up our sighs, mourning and weeping in this valley of tears." How many read these words without understanding them or who do not reflect on what they mean! Instead of drawing down on themselves the blessings of God by the praises they give Him, they anger Him rather by their lies. For is it not a lie to tell God that one is mourning and weeping if one has a dry heart without devotion, or perhaps, even more seriously, if one laughs or thinks of something else? What can one hope for from God's mercy if the sentiments do not fit the words? The Prophet is right to blame those who praise God with their lips, while their heart is far from Him. We are even more blameworthy when we proclaim aloud that we are doing one thing, which really we are not doing, as if God were not present, as if He did not understand us, as if He could be mocked with impunity. What can we hope from the Blessed Virgin, how can she hear our requests if, when singing these words we

do not reflect that we are children of Eve, if we do not send up our sighs to the Mother of mercy, if we neither mourn nor weep, but on the contrary, if we sing gaily, without the sincere desire of leaving this valley of tears to rise to God, without even thinking that there is a valley of tears, without being convinced that we are here in an exile, and without being detached from earth, to such an extent that if we could live there forever perhaps we would forget our heavenly home altogether?²⁴

Among the many liturgical cases proposed to Bellarmine, we find three dealing with chanters.

He had been consulted regarding the verse to the Blessed Virgin: "Dignare me laudare te Virgo sacrata." It was a question of determining the place of the comma: after *me* or after *te*. Bellarmine favors the Roman edition that placed the comma before the vocative: "Dignare me laudare te, Virgo sacrata;" for, he adds, those who place the comma after "Dignare me" sacrifice grammatical correctness to the convenience of the chant.²⁵

He had to examine a collection of litanies composed by one of his Jesuit brethren.²⁶ The collection contained, among others, an invocation to St. Ignatius: "Sancte Ignati, ora pro nobis." If it refers to the founder of the Society of Jesus, Bellarmine says, one may invoke him in private, but not publicly, because he is not canonized.²⁷ The same applies to all who are not yet canonized.

Father Woollen

(Continued from page 58)

In addition to studying, teaching and travelling, Fr. Woollen has found time to compose music of sacred and secular character. To date he has written three Masses, eight motets, ten organ pieces, thirty songs, six piano pieces, a sextet, piano quartet, a trio, four a cappella choral works, and is at present engaged in completing his first symphony commissioned for the tenth anniversary celebration of the Mellon Art Gallery concerts in Washington this spring.

(Fr. Woollen's *Missa Melismatica* is now published, M. & R. Cat. No. 1833)



Accordingly, if we have to sing the litanies in public, we must suppress the name of all not yet canonized. Otherwise, neither the Holy Father, nor the Congregation of Rites will grant permission to recite this sort of litany in public.²⁸

Another consultation of Bellarmine bears on the singing of the Passion during Holy Week. In the Passion according to St. Matthew, sung on Palm Sunday, and that of St. Mark, sung on Tuesday of Holy Week, the deacon who takes the part of Christ sings the same words twice, first in Hebrew, then in Latin.²⁹

The deacon who takes Christ's part ought not, Bellarmine thinks, to sing the Latin, which is only the translation of the "Eli, Eli, lamma sabachthani." He proposes that the Evangelist sing the Latin words, and Christ only the Hebrew. But, he adds, singers often do as they like, and bishops tolerate it, under the pretext that the matter is of little importance. If a bishop ordered the Evangelist to sing the Latin words, he would do well.³⁰

On the musical directives of the Council of Trent³¹, Bellarmine wrote only a short commentary.³²

In church music two principal abuses must be avoided. First, frivolous or lascivious songs should not be met. They are indeed severely prohibited by the ancient prescriptions and by the Council of Trent.³³ Those chants that express wars or the like, are frivolous; those that treat of love are lascivious. As regards the latter, they can be found in church in two ways. First, when the music of a psalm or a part of the Mass borrows the melody of a love song.³⁴ Secondly, when the organ plays such melodies without their being sung. According to Cajetan³⁵ one can hardly fail to consider such an abuse a mortal sin. For, of its very nature, this abuse is a mortal sin of superstition and sacrilege. Superstition, because the worship of God is falsified; one sings frivolous and lascivious songs that stimulate carnal and worldly love where one should offer God a canticle stamped with holiness able to move the devotion of the hearers. It is as if one sang in the divine office a poem of Virgil or Horace instead of a psalm. This sin seems like that of Aaron's sons, Nadab and Abiu, who offered the Lord a strange fire that consumed them.³⁶ It is sacrilege too, for such an abuse insults not only the holy temple, but even the sacred office. Evidently, ignorance, a right inten-

tion, smallness of matter, and other causes diminish the sin and can make it only venial.

Another defect. Singers are sometimes so absorbed in the musical score that they give no sort of attention to what they are singing. However, a triple attention is required: to think of God, to think of the words, to think of the meaning of the words. Hence those who lack this attention do not satisfy the office, unless they repeat it elsewhere.³⁷

According to St. Augustine,³⁸ the listeners themselves sin when they pay attention to the melody rather than to the words and seek the pleasure of the ears rather than interior piety. It must be said that singers are usually responsible for this abuse by the way they confuse the words; they repeat, they cut, they start over, they omit words to such an extent that one cannot grasp the meaning.³⁹

To conclude this presentation of Bellarmine's ideas on church music, we can do no better than transcribe one of the most serene pages of his work, the epilogue to his treatise on the Psalms:

"Let this be the end of this commentary. I pray God, Who has made it possible for us to explain these divine praises, to grant us a part of His great mercy, so that one day, at the end of our voyage, we may reach the home where, contemplating without veils, we will love with our whole heart and endlessly praise Him Who is. Amen. Praise be to God."⁴⁰

(To be continued)



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Modern Hymnody

(Continued from page 60)

moving picture palace; we demand the proper architecture — and rightly so. We would heartily resent it if our priests were to come to the altar to celebrate the august mysteries of the Mass attired in full evening dress; we demand the sacred vestments proper for this great action — and rightly so. Yet we welcome music that is every bit as much out of place in our churches, simply because 'we like it . . . it sounds nice' — forgetting that such music may be very beautiful on the stage, in the theatre, in the opera, yet have absolutely no place in our churches. Art, to be true art, must fulfill the function for which it is destined.

"The difficulty lies, largely at least, in our attitude. We too often expect to be entertained by the music in our churches. Yet certainly we do not come to church to be entertained. We come to pray. We come to sacrifice. And the music too must *pray* — it must detach itself from secular and profane associations, even as we strive to forget the world as we come to pray. Our music must beget another worldliness — it *must* be different." (1)

We welcome music that is out of place in our churches . . . Can this not in all truth be said of our popular hymns? The true principles and qualities of sacred music can be grasped, at least basically, by any average church musician, and yet they are so often ignored and contradicted in practice. Even music that would be considered as poor art in secular circles is admitted into the church, which by right should get nothing but the best.

Why is it that when the songs sung in church are waltz-like, or have catchy tunes, sentimental melodies, or syncopated rhythms, they are so often pronounced "beautiful"? This is certainly due to a lack of understanding proceeding from mal-education in secular as well as sacred music. With a liberal hand the world dishes out jazz, swing, sentimental love-songs, and other lowly perversions that claim for themselves the title of "music," and such fare is avidly received by a large percentage of people. Of course, when the latter

(1) Dom Stephen Thuis, O.S.B.: "The Meaning and Value of Liturgical Music": National Liturgical Week, 1940, p. 143.

come to Church, the music used there is in harmony with the standards they have imbibed from such worldly "music," the more it pleases their ear and satisfies their "taste". Gregorian Chant, the supreme model of all church music, is a complete stranger to them; the little they know of it strikes them as being very monotonous and dull; they want something more lively," with a little more "catch" to it. If the model is not known and loved, the thing which is properly fashioned after it cannot be loved either. So the more one is impressed with the spirit and beauty of the Chant, the more he will come to reject modern church music of low quality and look for higher standards. Without doubt, the Chant is a great teacher.

Psallite Sapienter

So far only the "form" of the hymn — the music — has been treated. The "matter", or the words, are of the utmost importance; in fact, the musical setting is meant for the adornment and support of the word-message, or prayer-message, and the wording must not be subordinated into a fretwork for harmonies. The text of the hymn must not be a vacuous expression of a few disordered religious thoughts; it should be dogmatic, according to the words of St. Bernard: "The thoughts expressed (in a sacred hymn) should appear resplendent with the light of truth; they should inculcate justice, commend humility, teach equity; they should instruct the heart and form it to virtue, mortifying the passions, uplifting and inflaming the affections, disciplining the senses."⁽²⁾

Furthermore, the poetry of the hymns ought to be of a very refined and artistic type. Many popular hymns, even some that are musically good, offend in this respect as well in the one mentioned above — the dogmatic content. Often the thoughts expressed in them are nothing but vague, emotional sentiments, the rimes are stereotyped, meters are awkward, and the general structure doesn't credit the composer very much.

Conclusion

From what has been said it is apparent that the present status of modern hymnody in our churches is very much in need of improvement. Though there are many good modern hymns, it is usually the poorest ones that gain the most popularity. The task of bettering the status is not an easy one. Many people have sung their "favorite

(2) "Life and Teaching of St. Bernard", by A. J. Luddy: p. 256.

songs" in church for years, not realizing that some of them were entirely out of place in the House of God. This factor is one of the main obstacles to be overcome by those who are responsible for enlightening and educating the people — namely the Catholic clergy primarily and principally, and those who assist them — in our case, the Catholic choirmasters and organists, whether they be sisters or lay-folk. Of course, the leaders themselves must first of all be imbued with correct knowledge and zeal; only when that is once effected can the rest be accomplished. Therefore, Pope Pius XI wrote in his Apostolic Constitution on Sacred Music, 'Divini Cultus Sanctitatem' Dec. 20, 1928: "All those who aspire to the priesthood, whether in seminaries or in religious houses, from their earliest years are to be taught Gregorian Chant and sacred music. At that age they are able more easily to overcome any defects in their voices, which in later years would be quite incurable. Instruction in music and singing must be begun in the elementary, and continued in the higher classes. In this way, those who are about to receive sacred orders, having become gradually experienced in Chant, will be able during their theological course quite easily to undertake the higher and "aesthetic" study of plainsong and sacred music, of polyphony and the organ, concerning which the clergy ought to have a thorough knowledge.

"Let the clergy, both secular and regular, under the lead of their Bishops and Ordinaries devote their energies, either directly or through other trained teachers, to instructing the people in the liturgy and in music, as being matters closely associated with Christian doctrine."

Towards the close of this same Apostolic Constitution, the Pontiff points out the difficulties of such a task, but also strikes a note of courage. His words can well serve as a fitting conclusion to this article: "We are all aware that the fulfillment of these injunctions will entail great trouble and labor. But do we not all know how many artistic works our forefathers, undaunted by difficulties, have handed down to posterity, imbued as they were with pious zeal and with the spirit of the liturgy? Nor is this to be wondered at; for anything that is the fruit of the interior life of the Church surpasses even the most perfect works of this world."



A CHOIRMASTER'S NOTEBOOK

by Theodore Marier



PERFECTION, THOUGH SURELY never to be achieved in this life, is a goal toward which we all strive spiritually and artistically. More particularly, the perfection toward which we, as choirmasters strive in the pursuit of our duties, involves the use of the art of music in God's temple to exalt the meaning and enrich the vocal expression of prayer. Music can have no other purpose in church. This fact becomes self-evident when we reflect on the circumstances that surround our renditions. A choirmaster must know this basic fact regarding the place of music in the church and believe in it with his whole being if he is to succeed in his work. If he is not willing to submit his talent to the implications contained in this principle of sacred music, he ought not to accept the position as choirmaster in a church.

Music in church, therefore, should be solemn and grave in character. In the interpretation of this a choirmaster would have considerable latitude were it not for the fact that the Church has already and on numerous occasions given specific interpretations of this basic principle. There should be no uncertainty as to what the church wants in the matter of music for the sacred mysteries. From earliest times down to our own day, the Church has repeatedly faced and attempted to solve the thorny problem of music. We say "thorny problem" because if such were not the case, the Church would not have been compelled to issue laws that are preceptive in character so often and in such vigorous terms.

We would do well to select and consider some of these laws. In each quotation selected we note what the mind of the Church is regarding the over-all character of sacred music. Though many of these lines may be familiar, others may not be, namely, those that give the instructions the force of law. We often read, for example, that in the fourteenth century Pope John XXII wrote:

"Musicians . . . intoxicate the ear without satisfying it . . . instead of promoting devotion they prevent it by creating a sensuous and indecent atmosphere."

The portion of the document that is rarely quoted is the following:

"We prohibit absolutely for the future that anyone should do such things (see above) or others of like nature during the Divine Office, especially during the Canonical Hours or during the Holy Sacrifice of the Mass."

Pope Alexander in the seventeenth century is likewise often quoted when speaking of music for performance in the church when he says that music must be cast out that impedes

"devotion, and prevents the uplifting of the heart to things divine."

But the real bite comes in the follow-through to this injunction, when he says

"In case they (rectors and choirmasters) should fail to keep their oath they must be punished by the Cardinal Vicar of Rome even with corporal punishment".

In the middle nineteenth century, Cardinal Patri, Vicar of Rome, issued a set of instructions for directors of music. The pattern of his document follows that of his predecessors. In the beginning he says

"Church music should differ from profane and theatrical music, not only melodically but also in its form, substance and atmosphere."

Here follows a long list of definitions and specific instructions. At the end he says

"Choirmasters and organists who fail to observe these rules will be fined five scudi (\$5.00), which fine will be doubled and even tripled should the offense be repeated, but after a third offense they will henceforth be forbidden to direct music or play the organ in church."

As in the case of the quotations from the early documents on sacred music mentioned above, so too with the "Motu Proprio". Some lines written by the fearless and saintly Blessed Pius Tenth just fifty years ago are better known than others. Those which are most often bypassed are those from which we can derive the most courage and incentive. We quote:

"Today our attention is directed to one of the most common of them (abuses), one of the most difficult to eradicate and the existence of which is sometimes to be deplored in places

(Continued on page 88)

THE CHRISTMAS OCTAVE AT WESTMINSTER CATHEDRAL

UNDER THE DIRECTION OF MR. GEORGE Malcolm, Master of Cathedral Music, the choir of the Cathedral of Westminster, London, England, participated in observing the octave of Christmas as befits a cathedral center. The overall plan of daily high Mass, daily Vespers, followed by a carol concert (the carol concerts were continued daily through Epiphany) to our knowledge is not to be matched anywhere in the United States. As a model to the Archdiocese of London, as well as the rest of the world, all those connected with the enterprise are indeed to be commended.

The following summary of the program gives eloquent testimony to the honored place which music rightfully holds in the environs of one of the world's largest cathedrals.

• — Wednesday, 24th: **CHRISTMAS EVE**

Confessions are heard from 11.30 a. m. to 12.45 p. m.; from 4.30 to 6.00 p. m.; and from 7.30 to 9.00 p. m.

10.00 a.m. Prime, with the solemn singing of the Martyrology, followed by Terce, Sext and None.

10.30 Capitular High Mass of the Vigil.

Missa Brevis by Gabrieli

Motet: Canite Tubâ in Sion by Palestrina

3.15 p.m. Pontifical First Vespers of Christmas, sung by H. E. the Cardinal, and followed by Compline and short Benediction.

Hymn: Jesu Redemptor by Malcolm

Magnificat by Pitoni

Alma Redemptoris Mater (*Plainsong*)

10.45 p.m. Solemn Matins of Christmas

Invitatory sung in plainsong

Hymn: Jesu Redemptor

The Eight Responsories by Malcolm

Te Deum (*Tonus Simplex*)

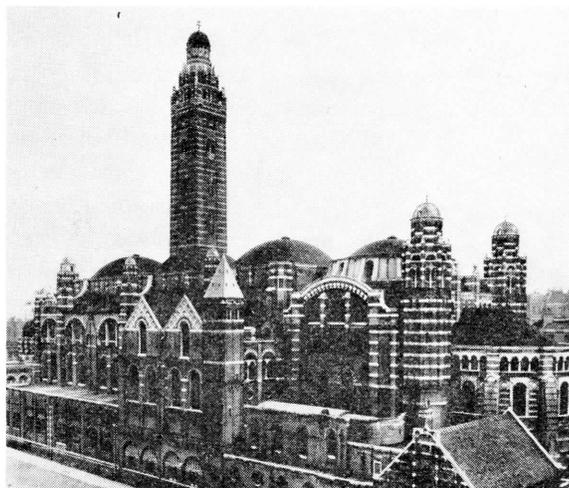
• — Thursday, 25th: **CHRISTMAS DAY**

12.00 midnight. Solemn Pontifical Mass sung by His Grace the Archbishop of Beroea, and followed by Pontifical Lauds.

Missa 'Hodie Christus' (for Double Choir) by Palestrina

Motet: Adeste Fideles, arr. by Novello

Hymn: A Solis Ortus Cardine by Malcolm
Benedictus (*Six-part Falsobordone*)



Westminster Cathedral

6.30 a.m. to 9.00 a.m. Low Masses and Holy Communion every half-hour.

8.30 Prime, followed by High Mass of the Aurora
Missa 'Cum Jubilo', from the Vatican
Kyriale

Motet: Adeste Fideles, arr. by Malcolm

10.00 Pontifical Terce

10.30 Solemn Pontifical Mass of Christmas Day, sung by H. E. the Cardinal

Missa 'Hodie Christus' (for Double Choir) by Palestrina

Motet: Hodie Christus Natus Est by Sweetinck

12.00 Low Mass with Sermon by the Rev. R. Pilkington

3.00 p.m. Sext and None

3.15 Pontifical Second Vespers of Christmas, and Benediction, given by H. E. the Cardinal

Magnificat *Primi Toni* by Soriano

Motet: Adeste Fideles, arr. by Novello

4.30 (approx.) Recitation of the offices of Compline (for Christmas Day) and of Matins and Lauds (for St. Stephen's Day)

• — Friday, 26th: **ST. STEPHEN**

10.30 a.m. Capitular High Mass

Missa 'O Quam Gloriosum' by Vittoria

Motet: Puer Nobis Nascitur, from *Piae Cantiones*

3.15 p.m. Solemn Vespers, Compline, and Solemn Benediction.

- — Saturday, 27th: **ST. JOHN**
10.30 a.m. Capitular High Mass
3.15 p.m. Solemn Vespers
- — Sunday, 28th: **HOLY INNOCENTS**
10.30 a.m. Capitular High Mass
Missa Octavi Toni by Di Lasso
Motet: Hodie Christus Natus Est by Sweelinck
12.00 Low Mass with Sermon by the Rev. G. T. Wright
3.15 p.m. Solemn Vespers and Benediction
Magnificat *Tertii Toni* by Soriano
Motet: Adeste Fideles, arr. by Novello
7.00 Compline, Sermon by the Very Rev. Monsignor Canon C. Collingwood, and Benediction
Nunc Dimittis by Palestrina
Alma Redemptoris Mater by Anerio
Benediction is sung by the Congregation
- — Monday, 29th: **ST. THOMAS OF CANTERBURY**
10.30 a.m. Capitular High Mass
3.15 p.m. Solemn Vespers
- — Wednesday, 31st: New Year's Eve
ST. SILVESTER
10.30 a.m. Capitular High Mass
3.15 p.m. Pontifical First Vespers of the Feast of the Circumcision, sung by H. E. the Cardinal.
8.00 p.m. H. E. the Cardinal gives Pontifical Benediction, and intones the Te Deum, which is sung in thanksgiving for the benefits of the past year.

The parenthetical note above about daily singing of carols from Christmas to Epiphany deserves further elaboration. We quote from the December Bulletin issued at Westminster Cathedral.

"The daily singing of carols in the Cathedral, from Christmas to the Epiphany is a tradition in many ways unique. There is in these performances no hint of the formal 'Carol Service'. On the contrary, they are the one completely informal element of the whole Cathedral year. They are given each afternoon after Benediction — that means at about four o'clock or shortly after. If there is a large congregation present, so much the better. If not, well — the choir enjoys the carols just the same.

The carols themselves are, for the most part, the familiar well-loved favorites: "The First No-

well', 'The Holly and the Ivy' — these need no comment and no apology. But there are also some beautiful modern carols which it would be invidious to exclude. Indeed, some of these carols (particularly by Warlock and Howells) which are now well known the world over, were first written for this very choir (under Sir Richard Terry) to sing, and were first heard within the walls of Westminster Cathedral."

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NAMES PEOPLE DOINGS

NEW HAVEN, CONNECTICUT

The American Musicological Society at its annual meeting in 1952 held at Yale University, New Haven, Connecticut, included a paper on "The Motets of Mouton" by *Miss Josephine Shine*, and a paper on "The Motets of Peter Philips" by *Mrs. Sydney Lyder*. Both Miss Shine and Mrs. Lyder are members of the faculty of the Pius X School of Liturgical Music in New York. The meeting of the Society was held in conjunction with meetings of the Society for Music in the Liberal Arts College at Yale University. During the afternoon of the first day a symposium on the aspects of the Renaissance in music was given with *Gustave Reese* as chairman, and in the evening, *Alessandro Scarlatti's* "Passio D.N. Jesu Christi secundum Johannem" (Passion of Our Lord Jesus Christ according to St. John) was given a first performance in the U. S. A. in the Battel Chapel.

In making up the roster of speakers, the program committee aimed at placing the principal emphasis upon the research of younger scholars in varied musicological fields. Other subjects discussed were *Brumel's* "Missa L'Homme Arme". This paper was read by *Miss Marilyn Purnell*. Also presented was a paper on the "Mass compositions of *Cipriano de Rore*" by *Mr. Alvin Johnson*.

PURCHASE, NEW YORK

The Pius X School of Liturgical Music announces its 37th summer session to be held at the new location of the college in Purchase, New York. Courses and campus accommodations for both men and women are announced for this session beginning July 7th, and ending August 14th. The usual list of courses will be offered with a new course "Survey of Liturgical Services for Organists" added this year. Choral workshops will be conducted by *Robert Shaw*, *Margaret Hills*, *Robert Hufstader*, *Theodore Marier*. Chants at the Altar for priests and seminarians will be given by *Rev. Richard Curtin* of the Archdiocese of New York. Evening recreational singing, demonstrations, orchestras, lectures and recitals will be offered, and *Missa Cantata* will be celebrated daily.

ROME, ITALY

Msgr. Lorenzo Perosi, director of the Sistine Choir, directed a performance of his "Christmas Oratorio" on December 27th, with His Holiness, Pope Pius XII, in attendance. The performance marked the composer's 80th birthday and his fiftieth anniversary as director of the famous Sistine Choir. The oratorio was presented in the new auditorium of the Palazzo Pio in Via della Conciliazione.

LOS ANGELES, CALIFORNIA

Mr. John Lee, of St. Vincent's Church, Los Angeles, conducted a television performance with his Choir on November 23d. This is the first appearance of the choir on television. *Mr. Lee* played the organ and directed the group.

MILWAUKEE, WISCONSIN

The series of "Organists' Workshops" conducted in Milwaukee for the 1951-1952 season continues into the 52-53 season. The September, October and November program followed the pattern set in the previous years as reported in the November-December issue of CAECILIA in an article by *Father Francis Pfeil*. The new series as in former workshops included addresses by prominent persons in church music, organ and choral programs as well as discussion periods. The September meeting was given at St. Sebastian's Church in Milwaukee at which time the *Most Reverend Roman R. Atkielski, D.D.*, Auxiliary Bishop of Milwaukee, addressed the group. The discussion period in St. Sebastian's auditorium was led by *Rev. Irvin Udulutsch, O.F.M.Cap.*, of St. Lawrence College, Mt. Calvary, Wisconsin. The subject of *Father Udulutsch's* address was "The Character and Musical Ideals of Blessed Pius X".

The October meeting was held at Old St. Mary's Church, at which time, *Father Udulutsch* addressed the group on the topic "General Purposes of the Motu Proprio". The second part of this program included a clinic on the proper method of singing responses.

The third program in November was held at St. Rose's Church. The organist was *Mrs. Bernadine Wiese-Kropp* and the music was furnished by St. Rose's Choir with *Mr. William Geischker* as choirmaster. The *Rt. Rev. Msgr. John J. Clark*, pastor of St. Rose's Church gave the address at this program, and *Dom Lucien Duesing, O.S.B.* of St. Meinrad's Abbey, addressed the group at the meeting following Benediction. His discourse was on "Gregorian Chant". A discussion and question period followed.

A feature story on the music department setup at the new Alverno College in Milwaukee (see page 88) will appear in one of our future issues. This brings to mind two new compositions recently written by *Sister M. Theophane, OSF*, of the Faculty of Music at Alverno College. They are "Missa Corpus Christi" for Three Equal Voices and Organ (M. & R. Cat. No. 1880) and "Paschaltide Suite for Organ" (M. & R. Cat. No. 1889).

PITTSBURGH, PENNSYLVANIA

Several Catholic Choral groups were among the numerous organizations that took part in the International Contemporary Music Festival held in Pittsburgh November 24th through the 30th. The festival sponsored by Carnegie Institute and Pennsylvania College for Women included representations from 37 musical, educational, civic and labor organizations. Among them were the Mount Mercy College, Pittsburgh parochial schools, and the Duquesne University Concert Choir. At one of the programs, *Mr. Clayton Brenneman*, organist at Sacred Heart Church, East End, directed a choir of boys from parochial schools in a performance of "Alabanzas del Alviesto" by the Chilean composer *Domingo Santa Cruz*. *Mr. Brenneman* also directed the Catholic Adult Education group, together with the Mt. Mercy College Choir in a performance of *Malipiero's* "Passer Mortuus Est". This last work was commissioned for the festival and was given its first performance.

SEATTLE, WASHINGTON

The Catholic Choir Guild, composed of members of Seattle's parish choirs, combined to sing the Mass in G Minor by Ralph Vaughn Williams on November 2nd over the NBC network on a program entitled "Voices of the Northwest". The Choir Guild has supplied 15-minute programs for local TV programs also. On two occasions the Guild has sung pontifical high masses at the Cathedral for *Most Rev. Thomas A. Connolly, D.D.* The "Ecce Sacerdos" performed at the Cathedral was by *Charles Bras*, president of the Guild. The offertory motet was "O Mite Cor Jesu" by *Edmund Monk*.

CINCINNATI, OHIO

At the investiture of the *Rt. Rev. Msgr. R. Marcellus Wagner, D.D.*, pastor of St. Lawrence's Church, as a Prothonotary Apostolic the St. Lawrence choir of boys and men, and the Schola Cantorum sang a special program. *Most Rev. Karl J. Alter, D.D.*, Archbishop of Cincinnati, officiated at the investiture ceremony. The musical program was under the direction of *Professor J. Alfred Schehl, A.A.G.O.*, choirmaster and organist at St. Lawrence Church. During the program the "Jubilate Deo" by Professor Schehl was sung. This composition is dedicated to Monsignor Wagner. (M. & R. Cat. No. 1666)

CHICAGO, ILLINOIS

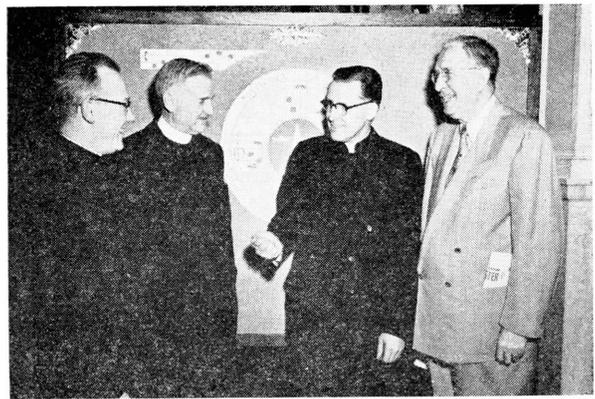
St. Ita's Church, where *Rene Dosogne* is organist and choir director, was the scene of the first of a series of organ and choral concerts to be given on the second Sunday of each month. On November 9th, *Dr. Arthur C. Becker, A.A.G.O.*, dean of the school of Music of De Paul University, played the organ and conducted the choir of St. Vincent's church in a miscellaneous program which included performance of music by Vierne, Widor, Handel and Bach, and also a performance of *Four Antiphons of the Blessed Virgin Mary* which he composed. (M. & R. Cat. No. 1590)

BOSTON, MASSACHUSETTS

Under the direction of *Rev. Francis Schmidt, Fr.* Flanagan's *Boys Town Choir*, an ensemble of 52 pieces, gave a varied program of choral music at Symphony Hall on November 15th. The program was divided into three parts: the first group comprising madrigals, folk songs and carols; — the second, examples of Gregorian Chant and Classic polyphony, and the third, miscellaneous modern choral pieces and novelties. The Monteverdi "Missa A Quattro Voci de Capella," was given its first Boston performance.

ATCHISON, KANSAS

The Kansas Unit of the NCMEA held its Fifth Biennial State Convention at Mount St. Scholastica, Atchison, November 28 and 29. *Rev. Herman Koch*, Kansas City, was general chairman. Challenging the conference members to an apostolate, in which to use music as the medium through which to restore the American people to a consciousness of supernatural life, the *Very Rev. Msgr. Thomas J. Quigley, PH.D.*, National President of NCMEA and superintendent of schools in the diocese of Pittsburgh, Pennsylvania, gave the convention note, "To Restore All Things in Christ".



Msgr. Quigley, Father Koch, Father Madsen, Dr. Seitz (See below)

Bringing the contributions of experience and research, the *Rev. Cletus P. Madsen*, St. Ambrose College, Davenport, Iowa, and national chairman of the liturgical committee of NCMEA, led a spirited panel on the convention theme.

Dr. Harry W. Seitz, head of the fine arts department of Central High School, Detroit, Michigan, and national chairman of the vocal committee of NCMEA brought inspiration and encouragement to music educators by his address and very especially by the artistry and performance of the All-Kansas Catholic Chorus which he directed.

New officers for the Kansas Unit of the NCMEA have been announced: President, *Sr. M. Salome, Ad. Pp. S.*, of Sacred Heart College in Wichita; Vice-president, *Sr. Marie Therese, O.S.U.*, of Ursuline College, Paola; Secretary, *Sr. M. Christelle, C.S.J.*, of Concordia, and Treasurer, *Sr. M. Patricia, C.S.A.*, of Hays, Kansas.

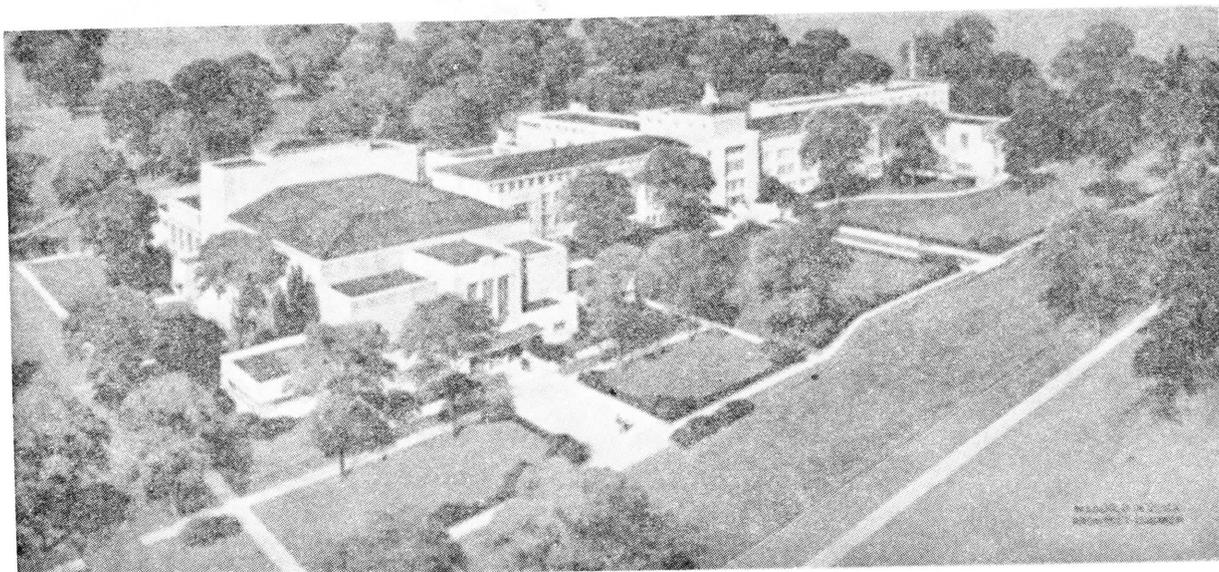
GRAND RAPIDS, MICHIGAN

Carnevali's *Missa Redemisti Nos Domine* (M. & R. Cat. No. 1790) was performed on Sunday, October 12th, in the Civic Auditorium at a Solemn Pontifical High Mass held in connection with the fifth annual Diocesan Congress. Some 5000 persons were in attendance. The Celebrant of the Mass was the *Most Reverend Joseph Rancans, D.D.*, exiled auxiliary Bishop of Riga, Latvia. The performance was under the direction of *Joseph L. Sullivan*, organist and choirmaster of St. Andrew's Cathedral. The proper of the Mass was sung by St. Joseph's Seminary Choir under the direction of *Fr. John Thome*.

TOLEDO, OHIO

Norbert Fox, choir director and organist at the Cathedral of Our Lady, Queen of the Most Holy Rosary, retired this year after 27 years of service to the church. The cause of his retirement was given as ill health. In November a dinner for Mr. Fox was held, at which he was presented with a purse of \$500.00 from the parishioners, a gold watch, a service pin and a painting of himself. The dinner was arranged by *Msgr. A. J. Dean*, rector.

Raymond A. Keldermans, Belgian organist, has taken a position at St. Mary's Church in Toledo. Mr. Keldermans leaves the position of organist and choir director at St. Philip's Church, Battle Creek, Michigan, to assume his new post in Toledo.



The New Alverno College in Milwaukee

A Choirmaster's Notebook

(Continued from page 83)

where everything else is deserving of the highest praise — the beauty and sumptuousness of the temple, the splendor and accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse effecting sacred chant and music . . . And it is vain to hope that the blessing of heaven will descend abundantly upon us when our homage to the Most High instead of ascending in the odor of meekness puts in the hand of the Lord the scourges of old wherewith the divine Redeemer drove the unworthy profaners from the temple . . . We will with the fulness of Our apostolic authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all."

Finally, from Pius Eleventh who issued his "Divini Cultus" in 1928, we re-read in substance the prescriptions of Blessed Pius Tenth. No less concerned or forceful is Pius Eleventh than his blessed predecessor for near the end he says:

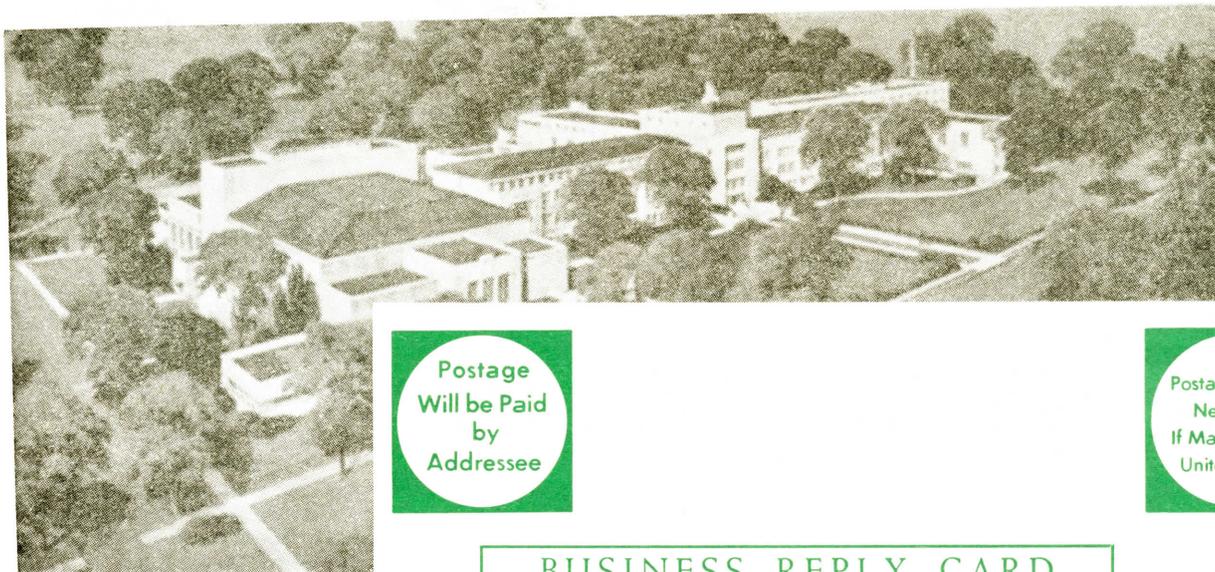
"We are well aware that the fulfillment of these injunctions will entail great trouble and labor, but do We not all know how many artistic works our forefathers undaunted by difficulties have handed down to posterity imbued

as they were with pious zeal and with the spirit? . . . These things (music regulations) do We command, declare and.. sanction . . . Let no man therefore infringe this constitution by Us promulgated nor dare to contravene it."

And who is to blame for all of this? Why should it be necessary for the successors of St. Peter in their official capacity as popes to use such strong language on so many occasions? Obviously, the fault lies with us who are the choirmasters and those who were choirmasters before us. We either do not have the knowledge, the courage or the humility to obey the basic laws of church music mentioned above. These words quoted from papal encyclicals and official documents in church music apply to all of us engaged in the performance of music in church, as well as to anyone who in any way contributes to its maintenance. It is a matter of conscience for each one of us to do what he can to achieve as perfectly as possible the goal set up for us with whatever little or great talent that is ours.

These words from the throne of St. Peter should ring in our ears and inspire us to more perfect prayer and renewed efforts.

Note: Quotations above taken from Papal Encyclicals as contained in Fr. Predmore's "Sacred Music in the Music in the Catholic Church" (M. & R. Cat. No. 777) and the White List published by the Society of St. Gregory, New York, N. Y.



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(Continued from page 87)

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