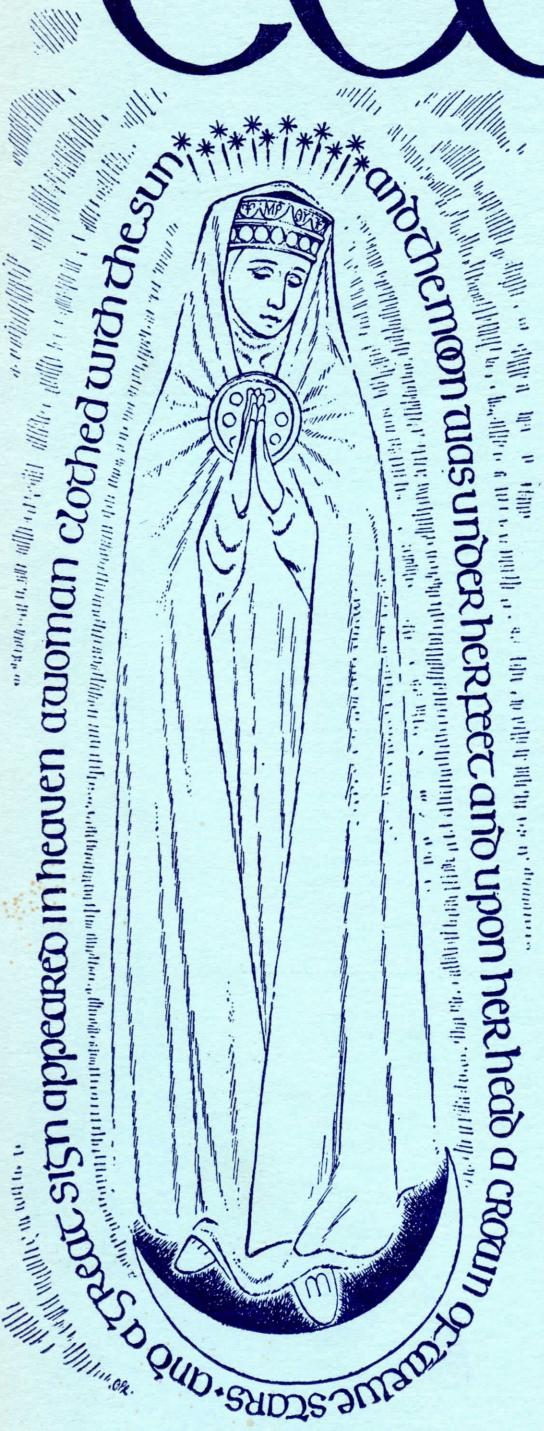


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✓ IN SEARCH OF AN IDEAL (I)

CARDINAL BELLARMINE AND
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NEWLY PUBLISHED MUSIC OF
SAINT FRANCIS BORGIA, S.J.

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JULY - AUGUST, 1952 — Vol. 79 — No. 5

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CECILIA

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JULY - AUGUST, 1952

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IN SEARCH OF AN IDEAL (1)

by Francis J. Guentner, S.J.



T THE CLOSE OF HIS LITTLE book, *Sacred Music*, Alec Robertson quotes a paragraph from an essay of Robert Bridges. Mr. Robertson believes that all sincere musicians will nod assent to the wise words of the late Poet Laureate.

And if we consider and ask ourselves what sort of music we should wish to hear on entering a church, we should surely, in describing our ideal, say first of all that it must be something different from what is heard elsewhere; that it should be a sacred music, devoted to its purpose, a music whose peace should still all passion, whose dignity should strengthen our faith, whose unquestioned beauty should find a home in our hearts, to cheer us in life and death; a music worthy of the fair temples in which we meet and of the holy words of our liturgy; a music whose expression of the mystery of things unseen never allowed any trifling motive to ruffle the sanctity of its reserve. What power for good such a music would have!

The image of Bridges as music critic had never presented itself to me before, and consequently the surprise was the more pleasant in finding that he had such intimate convictions on the rather specialized subject of church music. It is perhaps doubtful whether Bridges was acquainted with the *Motu Proprio* of Blessed Pius — and yet one wonders if the spirit of that document has ever been so lucidly and succinctly and persuasively expressed in English as in his words.

But between this ideal of sacred music as delineated by Bridges and legislated for in the *Motu Proprio* — between this ideal and its application falls the shadow. For though one may have a very high estimation of what ideal church music is, it is quite another thing to say that *this particular composition embodies that ideal*.

Commissions have been set up in various parts of the country to pass on what may be considered suitable and worthy liturgical music. But one who

is sincerely interested in the Church's attitude towards this problem ought to have clear in his own mind a few guiding principles by which he may make a valid personal judgment.

We in America, unconsciously perhaps, seem to have accustomed ourselves to be satisfied with what is patently second — and third-rate church music. We are not so much interested in the actual beauty of what we sing as in the fact that we are performing something that is considered liturgically correct. In scouting around for suitable Mass music almost the last question we ask is whether it is a work of beauty, worthy of the temple of God. The first tests that a piece of music must pass are: is it easy of performance? Is the voice-range too demanding? Will the singers like it? Will the congregation be pleased? If on top of all this the music happens also to be beautiful, well so much the better.

It is this attitude that has assured the installation and propagation of music that stems directly (or indirectly) from last century's German Cæcilian school. I trust that it is not unkind to point out that countless compositions of this school are uninspired, and in a measure, false, inasmuch as they show unmistakable signs of imitation, and display an all too evident lack of original artistic inspiration. One is always aware that these pieces are *made* music.

It would be foolish to deny that in many, many places the lack of skilled singers necessitates the choice of music of the type just mentioned, and according to the standards referred to above. But nonetheless all of us should hold up to ourselves an ideal towards which we should wish and hope to tend. If we find ourselves always satisfied with the second best, it is doubtful whether the vision of Blessed Pius will ever attain realization.

It seems only natural to posit for a prime requisite, as Bridges does, that music for church be a different type of music from that which is heard elsewhere. Upon entering church we hope to leave behind the world and its trivialities and ne-

(Continued on Page 172)

NEWLY PUBLISHED MUSIC OF SAINT FRANCIS BORGIA, S. J.

Rev. Clement J. McNaspy, S.J.



HE EMBARRASSING NAME
“Borgia” commonly evokes images of intrigue, poison, unworthy ecclesiastics, and violent death. For one of the Borgias, direct descendant of Alexander VI, to be a canonized saint and Jesuit General, is a startling paradox of Divine Providence. Hardly less surprising, perhaps, will be the fact that this same St. Francis Borgia (1510–1572) was a musician and composer of high competence, renowned throughout a musical country during its most musical century. A final freakish touch we note is that his musical compositions have been almost lost, are no longer performed even in his native Spain, were only last year sung for the first time in America, and are now being published (though only in part) for the first time anywhere.

The publishers have kindly invited me, an editor and arranger of two of St. Francis's compositions, his *Sanctus* and *Benedictus*, to provide a note on the Saint's musical achievement. In our possession are the two works here mentioned and an unusual sequence of motets comprising an Easter cantata. Everything else has been lost, probably irretrievably so. The *Sanctus* and *Benedictus* are from Borgia's Mass for Four Voices, a composition which, until the recent upheaval in Spain, was sung in a number of chapels throughout the country. The Mass had no *Gloria* or *Credo*, being intended for Sundays in Advent and Lent, more especially for *Gaudete* and *Laetare* Sundays. There is satisfactory evidence of a continuous tradition in the college chapel at Gandia, where the Mass was sung from the days of the Saint until recently.

St. Francis's style as shown in the *Sanctus* and *Benedictus* is typical of the sixteenth century — the classical polyphony so highly recommended by the Church. A scholarly, yet fluid and sure use of

the customary contrapuntal devices may be noted in both. The *Sanctus*, for example, opens with alto and tenor voices moving in imitation, countered by soprano and bass in contrary motion, again with imitation. Unlike polyphonic masses, even the most admirably liturgical, St. Francis' *Sanctus* is strictly respectful of the three-fold “Holy, Holy, Holy.” The atmosphere created is one of deep serenity and exaltation, appropriate especially for this part of the Mass. Greater energy accumulates in the “*Pleni*” passage, particularly in the soaring urgency of the bass section. With unusual restraint, the “*Hosanna*” is acclaimed only once. The *Benedictus* proves perhaps even more gently appealing in its lucid canonic statement of a theme in step-wise motion by each voice in turn, rising to a climactic “*Hosanna*.”

An equal voice arrangement, also being published now, has been used by our seminary choir on several festive occasions. The students have adopted it as a general favorite and find it no less inspiring than the best of Palestrina or Vittoria. Ordinary male groups should find the *Sanctus* and *Benedictus* manageable enough, and somewhat easier than most polyphony. Indeed, the *Benedictus* may be recommended as a practicable approach to the polyphonic style.

Another composition of St. Francis Borgia that has proved quite adaptable to seminary choir needs is rather more elaborate: a motet based entirely on the cry “*Alleluia*,” for seven voices and two choirs, in the Valencian and Venetian manner. This jubilant work comes at the end of his little Easter cantata, consisting of eight polyphonic motets. A word of background. The Poor Clares of Gandia for centuries enjoyed a privilege (accorded by Alexander VI) of reserving the Blessed Sacrament exposed through Holy Week on a special altar, or “*monumento*.” To portray the

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In Search of an Ideal (1)

(Continued from Page 170)

gotiations; we wish to enter the special sanctuary of God with a mind and heart that can devote themselves to prayer and love. Hence the music that we hear or sing during these moments of special closeness to the Divinity ought to have a character that is suited to the spirit of church — it ought to be different from music heard elsewhere.

This point, though it may appear to belabor the obvious, is quite essential; it has consequences that may not appear on the surface, but actually have a far-reaching significance. For if one should hold that the character of such music need not be different from other music, he logically denies that there is such a thing as specifically liturgical music.

As a principle, this distinction was not held by the great majority of composers of the 18th and 19th centuries. By and large the church music of the Baroque, Classical and Romantic periods differed not at all from contemporary opera, oratorio, or concert music. One listened to the music just as if he were in a public concert hall. (And doubtless that is why Haydn's "Mass in Time of War," (*Paukenmesse*) has been so enthusiastically received in its recorded form.)

It would be invidious to start finding fault with Bach, Haydn, and Mozart because of their unliturgical approach to the music for the Mass. They were only interested in writing music that could loosely be called "sacred." And here we must acknowledge their success. But we may also point out that if we are looking for "a music whose expression of the mystery of things unseen never allowed any trifling motive to ruffle the sanctity of its reserve," we will rarely, if ever, find it in masses of the eighteenth century masters mentioned above.

The *eighteenth and nineteenth century* attitude that we have just been describing was met with a fairly influential challenge in the latter part of last century, when the work of Solesmes and the Caecilian leaders began to assume proportions; but it still came as a definite shock to choirmasters and choir-loft prima donnas when Blessed Pius ordered the disbanding of orchestras and the reinstatement of chant. The Pope's order was taken as confirmatory proof that the Vatican was after

all, characterized by an attitude peculiar to sacristies. But one wonders if history can point to any other action, emanating from a sacristy, and creating such bewilderment, scepticism, approval, and criticism as did the *Motu Proprio*. Perhaps it is no exaggeration to say that we still haven't recovered from the shock — but the discussion of that must be left to some other time.

It is now almost fifty years since the appearance of this famous document, and we have in large measure gotten rid of operatic and much other improper music. But how frequently we still retain something of a nineteenth-century mentality towards church music: we incline to think of it in lines of *entertainment* rather than of *prayer*.

●

Saint Francis Borgia, S.J.

(Continued from Page 171)

triumph and joy of Christ's Resurrection, St. Francis composed music for an "auto sacramental," to be sung during an Easter procession. At five o'clock on Easter morning the procession left the college for the monastery of St. Clare. Here, at the door, a choir of angels asks: "Quem quaeritis?" The procession sings in response: "Jesum Nazarenum." "Non est hic," reply the angels. "Venite et videte locum . . ." Doors are opened; the procession enters and approaches the "monumento." Here three boys (the three Marys) come in carrying jars of ointment and singing: "Quis revolvit . . .?" After some symbolic activity, the Blessed Sacrament is discovered and Mary Magdalene announces: "Surrexit Christus!" At this the two choirs in seven voices, burst into the motet: "Alleluia!"

Several of these motets, particularly the "Non est hic," are in a style remarkably reminiscent of Di Lasso's two-part motets. It is known that St. Francis frequently sent compositions to the great Flemish master for criticism. A number of St. Francis' compositions are said to have been erroneously included under Di Lasso's name. I have not been able to verify this point. The answer may lie in Di Lasso's manuscripts. Another resemblance will occur to anyone who sings the "Jesum Nazarenum" — a notable likeness to the later version of Vittoria's "O Vos Omnes," particularly to the poignant "Si est dolor" passage. The similarity is clearly beyond mere coincidence.

(Continued on Page 179)

FATHER MADSEN JOINS CAECILIA STAFF

AS WAS ANNOUNCED IN A PREVIOUS issue, CAECILIA is currently expanding its roster of associate and contributing editors. This plan has been drawn up in order that our readers might derive continuous help and inspiration from those who are leaders in the field of church music. What these authorities have to say will be of practical and inspirational value to us all, stemming as it will from successful personal experience.

It is our pleasure in this issue to present a profile of another priest-musician whose name and the report of whose work will appear periodically in these pages. He is Rev. Cletus Madsen of Davenport, Iowa.

At the present time Father Madsen is Chairman of Fine Arts at St. Ambrose College in Davenport, Iowa. (St. Ambrose is a Diocesan College offering under-graduate courses in the liberal arts. The Department of Fine Arts offers a Bachelor of Music degree as well as a degree in Music Education.) It was here at St. Ambrose that Father Madsen received his Bachelor of Arts degree in 1928. Three years later at Propaganda Fide University in Rome he received his Licentiate in Sacred Theology. While in Rome he studied music under Monsignor Rella of the Sistine Choir and Dom Paolo Ferretti, O.S.B. of St. Anselm's in Rome. Both these men were teaching at the time for the Pontifical Institute connected with the St. Caecilia Academy. After leaving Rome he returned to Davenport to take up his work at St. Ambrose College and continued to study music during several summers at Iowa University and the Eastman School of Music in Rochester, New York.

Upon returning to his alma mater he was assigned to teaching music history, chant, courses on the liturgy, as well as directing the college choral club and administrating the Department of Fine Arts.

In the Diocese of Davenport Father Madsen is the Director of Liturgical Music. In this office he organized and has directed the diocesan music units since 1935, whose program includes deanery and diocesan music festivals each year as well as clinics for the sisters of the diocese several times a



REV. CLETUS MADSEN

year. Another activity along these lines which occupies much of his time is the planning of the annual Catholic College Choral Festival for the State of Iowa which has been an annual affair since 1936.

Since 1942 he has been active in the work of the National Catholic Music Educators Association. Last spring he was appointed Chairman of the Liturgical Music Committee of this national organization.

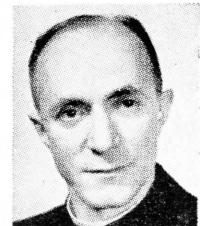
Although much of his time is devoted to teaching, lecturing, rehearsals and planning programs, Father Madsen takes the time to write articles and pamphlets on church and school music. These include a set of diocesan regulations for church music in Davenport with several White Lists of acceptable music for his own and for other dioceses. His writings, too, have appeared in several national magazines such as the Bulletin of the N.C.M.A. and Worship. His column on liturgical music has been appearing for the past year and a half in several Catholic papers in Iowa.

We shall look forward with pleasure to a long association with Father Madsen and to reading his seasoned reflections on the subjects which are of interest to us all.

THE SEQUENCE: ITS ORIGIN AND DEVELOPMENT

PART III — Conclusion

Rev. Joseph Roff



ONE OF THE MOST CURIOUS DEVELOPMENTS of the sequence — another indication of their extreme popularity — was the rise of the vernacular sequence and of those partly vernacular and partly Latin. Very often sequences were modelled on older ones, already popular, to whose melodies new words were adapted. The sequences became gradually a recognized form of composition, and people wrote sequences as they might write a sonnet, with no idea that they should be sung during the Mass. There were so-called sequences about such frivolous subjects as wine and beer. Parodies, both in the etymological and modern sense of the word, became common. One John Nass, for instance, wrote a sequence about Martin Luther: "Invicti Martini laudes intonent Christiani" (Let Christians sing the praises of victorious Martin) to the melody of "Victimae Paschali laudes." The same melody gave rise to another sequence "Victimae argenti quinque" (Victim — looser — by five coins) from the "Officium lusorum" (Office of gamblers).

The doom of sequences was finally sealed in the sixteenth century, when only four, but the very best, were retained in the Roman missal: "Victimae Paschali laudes", "Veni Sancte Spiritus", "Lauda Sion Salvatorem", and "Dies irae". The "Stabat Mater" was not added till the eighteenth century. Outside the Roman missal a few other sequences have fortunately survived; these are sung after the manner of hymns, outside the Mass, either in the original Latin, or in the vernacular. The "English Hymnal" includes five sequences beside those of the Roman missal, all in excellent translations; these are "Salus aeterna" (Saviour eternal), "Laetabundus" (Come rejoicing), "Jerusalem at Sion filiae" (Sion's daughters, sons of Jerusalem), "Jesu dulcis memoria" (Jesu, the very thought is sweet), and "Sponsa Christi" (Spouse of Christ).

A few analytical notes on all of these, in chro-

nological order, might prove a suitable conclusion to this article.

SALUS AETERNA (Saviour eternal)

This is the Advent sequence, and is perhaps one of the oldest extant sequences, probably pre-Notkerian, dating from the ninth, possibly the eighth century, well deserving therefore, a more detailed examination than the others. (See page 176 for reproduction of music and text of this Sequence)

The uniform ending of each line on the vowel "a" is a characteristic, as we have pointed out, of the earliest sequences of the French school, recalling as it does, the final of the Alleluia. The pattern aa, bb, cc, d, ee, ff, g, is also one of the early variants. Particularly noble is the opening phrase: it commands our interest at once — here is something indeed out of the ordinary, a ringing clarion call — and clearly establishes the mode of the sequence, the Mixolydian, (seventh mode) to which the melody strictly adheres through its entire length. In spite of its limited range (sol-mi) most in keeping, however, with the solemn season of Advent, the melody succeeds in steering clear of giving the remotest impression of monotony — it is always bright and interesting; it seems to have perfectly captured the true spirit of Advent, which, while somewhat penitential in character, is definitely one of joyful anticipation and hopeful expectancy, quite a contrast with the "sackcloth and ashes" of Lent. Very effective, almost naive, is the quasi-conversational tone of lines ten and eleven. There is nothing theatrical or commonplace about the climax in line twelve on "subsequamur"; yet it is very telling — one must broaden out considerably on the syllable "qua" to get the proper effect; the three notes on "—sequamur", incidentally, re-echo the opening phrase "Salus aeterna". After reaching the climax, the melody, its energy spent, quietly descends step by step to settle, with a sense of intimate repose, on the final of its mode — a perfect

conclusion to a superb sequence.

“VICTIMAE PASCHALI LAUDES” (Christians, to the Paschal victim). The Easter sequence, so imbued with the spirit of triumphal joy, is generally attributed to Wipo (d. 1048), a Burgundian or Swabian priest, chaplain to the emperors Conrad II and his son, Henry III. Although its structure is Notkerian, this is an excellent example of the traditional type of sequence of the eleventh century in which an occasional rhyme occurs. We are already much closer to the regular sequence of the twelfth century. The original pattern was a, bb, cc, dd; the current version follows the revision this sequence suffered at the Council of Trent in the sixteenth century, when the sixth strophe was left out. It became one of the most popular sequences, and served as a model to numerous imitations. The glorious German chorale “Christus ist erstanden” (Christ is risen), of the thirteenth or twelfth century, is based on the motifs of this sequence.

“LAETABUNDUS” (come rejoicing) is the Christmas sequence, one of the loveliest ever written, simply brimming over with the infectious joyousness of Christmas. It dates from the eleventh century, if not earlier. This sequence also became a model for over one hundred imitations; one unusual feature, but very effective, is a refrain which appears at the end of most of its double strophes. Its pattern is aa, bb, cc, dd, ee, ff, with unpaired conclusion.

With Adam of St. Victor (d. 1192) the sequence reached its full and perfect structure. This prolific composer (over one hundred sequences bear his name — the authenticity of many of them, however, is doubtful) was a monk in the abbey of St. Victor in Paris, and has been universally regarded as one of the greatest Latin poets of the Middle Ages. The wonderful facility of his versification, the smoothness of his rhythm, and the skillful handling of rhyme are the outstanding features of his sequences. The Victorine sequences, apart from the parallelism of the strophes with the exception of the first and last, have little in common with the Notkerian models:

- 1) Their rhythm is now regular, based wholly on the word accent.
- 2) The caesura is regular, and occurs at the end of a word.

3) The rhyme also is regular, and at least two-syllabled.

4) Occasionally interior rhyme occurs.

So regular in fact is the structure of the Victorine sequences as a whole that they are hardly distinguishable from the hymn form.

“JERUSALEM ET FILIAE SION” (Sion’s daughters, sons of Jerusalem) is one of the four sequences Adam wrote for the dedication of a church, and a splendid specimen of his poetic and musical genius. Its pattern is aa, bb, cc, dd, e.

The text of “LAUDA SION SALVATOREM” (Praise the Saviour, Sion), that wonderful statement of scholastic theology and poetic mysticism, was written by St. Thomas Aquinas (d. 1274) to the melody of “Laudes crucis attollamus” (Let us sing the praises of the cross), an earlier sequence of Adam of St. Victor. It is of considerable length — twenty-four strophes, — with unpaired introduction and conclusion.

Scholars cannot agree on the author of the Pentecost sequence “VENI SANCTE SPIRITUS” (Come, Holy Spirit); the choice probably lies between Pope Innocent III (d. 1216) and Archbishop Stephen Langton of Canterbury (d. 1228). The matchless beauty of its verse and the sublime unction of its melody have justly merited for it the title of “golden sequence”. Its pattern is aa, bb, cc, dd, ee, again with unpaired introduction and conclusion.

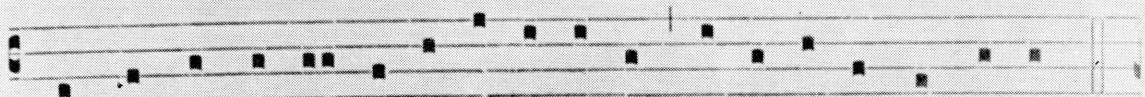
The “DIES IRAE” (The day of wrath), the most majestic of sequences, whose “triple hammer strokes” have awed countless souls, was written by Thomas of Celano (d. 1250). Its leading motif has been used and abused by innumerable composers. It was probably occasioned by the black pest that scourged Europe at the time and that forcibly turned men’s minds to the “final day” of judgment. More than any other sequence, it approaches most closely to the hymn form. A peculiar feature of this sequence is the regular repetition of its three component melodies in a pattern aa, bb, cc, aa, bb, cc, etc., with, however, an unpaired postlude at its seventeenth strophe. In its original form it had no connection at all with the Mass of the Dead, since the Requiem Mass has no Alleluia jubilus; when, in the fifteenth century, it came to be incorporated in the Requiem Mass, two more strophes were added to it, in a somewhat clumsy manner.

(Continued on Page 212)

Sequentia (Tuncore Adicatur) VII.



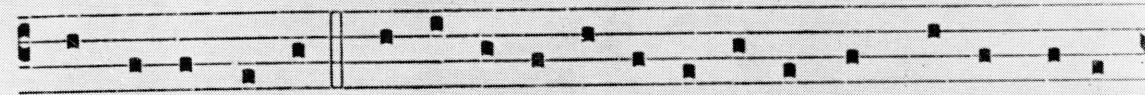
1. A-lus æ-tér-na,* in-de fi-ci-ens mun-di vi-ta :)
2. Lux sem-pi-tér-na, et re-démp-ti-o ve-re no-stra.)



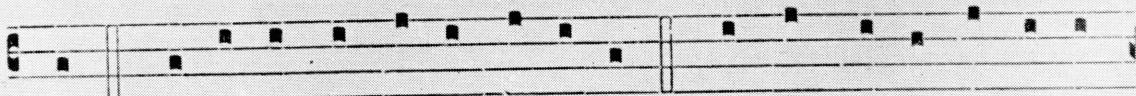
3. Cón-do-lens hu-má-na pe-rí-re sæ-cla per tentántis nú-mi-na :)
4. Non linquens ex-cél-sa, ad-í-sti i-ma, pró-pri-a cle-mén-ti-a.)



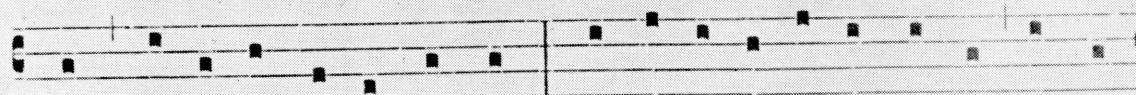
5. Mox tu-a spon-tá-ne-a grá-ti-a as-sú-mens hu-má-na:) 7. Fe-rens
Quæ fú-e-rant pér-di-ta ó-mni-a sal-vá-sti té-rre-a,)



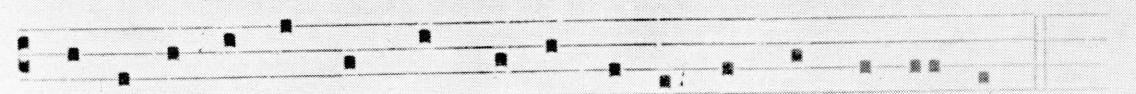
mun-do gáu-di-a. 8. Tu á-nimas et cór-po-ra no-stra, Christe, éx-pi-
a. 9. Ut pos-sí-de-as lú-ci-da nosmet ha-bi-tá-cu-



a: 10. Ad-véntu pri-mo iu-stí fi-ca:) 11. Ut cum fa-cta lu-ce ma-
la. 12. In se-cún-do nosque lí-be-ra:)



gna, iu-di-cá-bis ó-mni-a: Compti sto-la in-cor-rúp-ta, nosmet



tu-a sub-se-quámur mox ve-stí-gi-a, quo-cún-que vi-sa.

The Advent Sequence "Salus Aeterna"

MUSIC DEPARTMENT ESTABLISHED AT MONTREAL UNIVERSITY

DURING THE SUMMER MONTHS CATHOLIC Church musicians, men and women, lay and religious, have ample opportunities presented to them for taking courses in church music sponsored by local music commissions or by colleges and universities. During the winter months, however, the time usually referred to as the full academic year, opportunities for studying church music are not so numerous. Because this condition prevailed in Canada as well as in the United States, a music department was established at Montreal University in 1950. This music department concerns us here because in its curriculum sacred music occupies a place equal to that of secular music.

It was on October 18, 1950, that the Department of Music was formed at the request of His EXCELLENCY, PAUL-EMIL LEGER, Archbishop of Montreal and Chancellor of the University. The establishment of the music department was the result of some twelve years of work on the part of MSGR. OLIVER MAURAUT, Director of the University. In 1939 Monsignor Maurault organized a board of nine people whose work it was to investigate the possibility of establishing a department of music and to lay the groundwork for its activities. In March of 1948 on the recommendation of Monsignor Maurault, the Commissioner of studies accepted the plan for a department of music and granted its charter in 1950. The department of music went into action in February of 1951. The Board of Governors of the University officially sanctioned the course of studies and granted the department permission to give credits and degrees.

A few quotations from the catalog recently issued will serve to show more in detail the plan of studies which the faculty has put together. "One aim," the catalogue states, "is to place the teaching of music on a college level and to give music the same academic standing as the other subjects taught in the University." Another aim is the musical and cultural formation of a musician through the means of theoretical and practical courses comprising various types of mu-

sical discipline such as music reading, music writing, musicology and esthetics in the domain of sacred music as well as that of secular music. The music curriculum covers many phases, both academic and humanistic connected with the study of music. The work of the faculty includes teaching privately as well as giving class instruction, testing the musical achievements of the students through examinations and granting university or college level grades after examination to those students who are deserving of them.

What primarily concerns us here is the course given in sacred music. From the catalog we read: "The section in sacred music is integrated as a constituent part of the department of music according to the directives of the Holy See as expressed in the *Motu Proprio* on Sacred Music in the *Divini Cultus* of Pius XI, 1928, in the Encyclical, *Mediator Dei*, Pius XII, 1947, and in other papal documents. Its organization is based on the rules promulgated by the Apostolic Constitution *Deus Scientiarum Dominus*, Pius XI, 1931 to seminaries and universities. Sections in sacred music comprise two categories, one a class in Gregorian music, the other a class in organ. The degrees of Bachelor, Licentiate, Master and Doctor are granted by the department.

To give some idea of the scope of the subjects taught and the broad lines along which the department has been designed, we have only to glance at the list of subjects offered for the academic year, 1952–53: Solfeggio, Music Theory, Music Dictation, Gregorian Theory, Gregorian Aesthetics, Gregorian Paleography, Gregorian Interpretation, Conducting Classic Polyphony, Choral Technique, Voice Culture, Liturgy, Rubrics and Legislation, Liturgical Latin, Harmony, Keyboard Harmony, Counterpoint, Sacred Composition, Secular Composition, Musical Poetry, Orchestration, Gregorian Accompaniment, Piano, Organ, Improvisation, History of Music, Musicology, General History, History of Literature, History of Fine Arts, Philosophy, and History of Philosophy.

Students may be enrolled under one of three

(Continued on Page 206)

THE QUESTION BOX

Rev. Francis A. Brunner, C.Ss.R.



Q. What is the exact wording of the rubrics for Benediction of the Blessed Sacrament?

A. It may sound like evasion to say that I cannot give the exact wording because there is no exact wording. That is the simple truth. In fact, there is no such thing as a specific ceremonial for Benediction, not (at least)

in the sense of a single coherent series such as we find, for instance, in the missal for the Mass or in the ritual for the administration of the Sacraments. The rubrics for the service we call Benediction must be gathered from a number of sources, including the Clementine Instructions for Forty Hours' Devotion and various scattered and tangled interpretations of the Congregation of Rites. Following is a summary of the regulations regarding the musical portions of Exposition and Benediction of the Blessed Sacrament:

(1) At the Exposition it is usual, but not necessary, to sing the *O Salutaris* or some other hymn to the Blessed Sacrament. However, it is permissible to sing any other seasonable song, even in the vernacular (unless local diocesan rules stipulate the contrary).

(2) During the Exposition songs may be sung not only in honor of our Lord but in honor of the Blessed Virgin or the saints, or hymns celebrating some mystery of the church year, either in Latin or in the vernacular.

(3) However, if the *Te Deum* or some other strictly liturgical prayer is to be sung, this ought properly to be done only in Latin. Contrary customs, if they exist, may be tolerated.

(4) The only song strictly prescribed is the *Tantum Ergo* (with *Genitori*; that is, the last two strophes of the hymn *Pange Lingua*), along with

the versicle *Panem de coelo* and its response, and the oration of the Blessed Sacrament, *Deus qui nobis*. These must be sung right before the actual Blessing.

(5) The Divine Praises, "Blessed be God", may be recited (even in the vernacular) immediately before or after the Blessing. In this country custom prescribes that they be recited (or sung) after the Blessing.

(6) It is not permitted to sing or to recite prayers aloud while the Blessing is being given, but the organ may be played in a grave and devotional fashion.

(7) After Benediction it is permitted to sing — a psalm or hymn or anthem — even in the vernacular.

Anyone having access to the decrees of the Congregation of Rites can check these points in the following decrees and responses: SRC 2664; 2698; 3058, 2 & 3; 3157, 8; 3237, 1; 3530; 3537, 3; 4100, 3; 4198, 10.

Q. When is the organ to be used at a Requiem Mass?

A. Properly speaking, it is not to be used at all. But in case some accompaniment is needed to sustain and aid the singing, the organ may be used, but only for this purpose. Hence it should be silent when there is no singing.

Q. Where can I find the encyclicals of our past and present Popes which deal with Gregorian Chant?

A. The booklet I would suggest is *The White List* of the Society of St. Gregory, which contains all the pronouncements of the Sovereign pontiffs on liturgical music except the latest encyclical of Pius XII, *Mediator Dei*. This last you can procure from the America Press; ask the man who tends your pamphlet rack.

In his book "Sacred Music and the Catholic Church" Father Predmore gives all papal pronouncements on Sacred Music since 1903.

Q. What writers could you suggest who have treated the subject of chant and its allied topics, choir directing and hymn tunes?

A. This is a big order. *The White List* mentioned above also contains a fine and extensive bibliography of such books. Off-hand I would propose for Gregorian Chant: Dom Gregory Suñol, *Text Book of Gregorian Chant* or Dom D. Johner, *New School of Gregorian Chant*; for choir directing perhaps Father Finn's *The Art of the Choral Conductor*; for a study of hymns look up the pertinent chapters in the (Protestant) Canon Douglas, *Church Music in History and Practice*.

Q. Can you suggest a concise history of Church Music?

A. The best available in English at present is Dr. Karl Weinmann's *History of Church Music*. There is also Erwin Nemmers' *Twenty Centuries of Catholic Church Music*. (Bruce) All the books mentioned can be procured through McLaughlin and Reilly Company.

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St. Francis Borgia, S.J.

(Continued from Page 172)

Whether Vittoria knew and imitated St. Francis' composition, or whether both Spanish masters imitated some previous work, I have not been able to ascertain. What is clear is that if one imitated the other, it was Vittoria who imitated his saintly predecessor.

A final suggestion may not be out of order. May we not propose as yet another patron of Sacred music a Saint who not merely legislated or

philosophized on the subject, but actually composed music of high quality? At a period when (as Father Bernier reminds us so well) sacred music had reached a dangerous point of over-elaboration, not to say worldliness, St. Francis Borgia, even before the *Missa Papae Marcelli*, composed liturgical music noteworthy for lofty spiritual tone, technical acumen, perfect respect for the sacred text. St. Francis' music is a model of what the *Motu Proprio* centuries later, was to set down as Church law.

(Biographical note: Father Pierre Suau, S.J., in his article on St. Francis Borgia in the *Catholic Encyclopaedia* provides accurate biographical data and some mention of the Saint's musicianship. Mrs. Yeo's *The Greatest of the Borgias*, published by Bruce, is perhaps the only full-length life accessible in English, while Father Suau's own volume will probably remain the definite work in French. Mrs. Yeo has several references and Father Suau devotes an entire chapter to the Saint's music. Both these biographers, however, rely almost entirely on the research of Father Baixaulli, S.J., incorporated in two articles in *Razon y Fe*, 1902, pp. 155–170 and 273–282, the only fairly complete treatment of the subject in any language. Father Baixaulli in turn owns his indebtedness to the Benedictine musicologist, F. Gusman, former music director in the Cathedral of Valencia. I am personally grateful to Jorge Blajot, S.J., the distinguished poet and scholar, of *Razon y Fe* [Madrid] for obtaining and sending photostats of the music now being edited and published.)

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Collegeville, Minn.

OUR MUSIC THIS MONTH

Aware of the fact that organists and choir directors like to take time out during the summer to look over new materials for the coming year we are expanding our usual 16-page Supplement to 24 pages in this issue. All of the music shown centers around the Mass. There is an excerpt of one proper and sample pages of six settings of the Ordinary of the Mass. The compositions are for various voice combinations and show differences in musical styles from chant through music in an advanced modern idiom.

PROPER OF THE MASS FOR THE FEAST OF THE ASSUMPTION — Gregorian Chant Setting with Accompaniment by Achille P. Bragers; No. 1838; Score 80 cents; Unison Voice Part 20 cents.

The new "Signum Magnum" Proper for the Feast of the Assumption of the Blessed Virgin Mary appeared too late last year to be used by many choirs. It is now available in modern notation with Mr. Bragers' usual expert accompaniment. Translations of the text are provided throughout. (See also outside front cover of this issue of CAECILIA for Artist Gerard Rooney's design for the feast.)

McGRATH, J. J., "Missa Facilis" for Unison Voices and Organ; No. 1829; Score 80 cents; Unison Voice Part 20 cents.

As is implied in the title, the music of Joseph McGrath's new setting of the Mass for unison voices is "easy." The voice range of the entire composition is the d-d octave. In spite of this limitation the music is varied and singable. The Credo is composed in Gregorian Chant style throughout.

WOOLLEN, REV. RUSSELL "Missa Melismatica" for Unison Voices and Organ; No. 1833; Score 80 cents; Unison Voice Part 20 cents.

We could scarcely find a greater contrast in the musical approach to writing a setting of the Ordinary of the Mass than exists between J. McGrath's "Missa Facilis" and Father Woollen's "Missa Melismatica". Where one is simple the other is complex; the first is conventional in its style while the second utilizes an advanced modern technique; in McGrath's music the accompaniment doubles the voice line throughout whereas in Father Woollen's writing the accompaniment is contrapuntally and harmonically independent.

JOSELLA, SR. M., S.S.N.D. "Mass in honor of the Infant of Prague" for Two Equal Voices and Organ; No. 1801; Score 80 cents; Two-part Voice Edition 35 cents.

The two singing parts of this Mass share equally in the presentation of the text with the organ providing an unobtrusive support and a smooth means of transition between the sections of the music. The Alto line, unlike many second parts that merely fill in a harmony note of a third or a sixth below the Soprano line, actually functions with considerable independence.

DUESING, DOM LUCIEN, O.S.B. "Mass of the Litanies" for Congregation, Choir of TTB Voices and Organ; No. 1832; Score 80 cents; Congregation Voice Part Edition 20 cents.

Father Duesing's Mass has been tailored to fit the almost non-existing musical technique of an average congregation that is being introduced to participation in the Mass. The melodies sung by the people are all taken from the Litany of the Saints and can be taught to almost any group of children or adults in a matter of minutes. The text of the Credo for the congregation is set to a Psalm Tone with the choir alternating in figured music.

HARTMANN, REV. PAUL, O.F.M. "Mass in F" for TTBB Voices and Organ; Arranged by Rev. A. M. Portelance, O.F.M.; No. 1831; Score 80 cents.

Father Hartmann is a widely known and prolific German Franciscan musician (b. 1863 — d. 1914). Among his works are several large oratorios, motets and masses. The Kyrie shown here is taken from his Mass in F originally composed for SATB Voices and recently arranged by a contemporary Canadian Franciscan. The strong melodies bear an unmistakable German stamp and in the present setting follow pattern of music for maennerchor.

ANTOS KALMAN "Mass in honor of Saint Emery" for Two Men's Voices or Two Treble Voices and Organ; No. 1830; Score 80 cents; Two-part Voice Edition 35 cents.

The composer of this Mass has quite recently come to this country from Hungary. It was appropriate that he should have selected St. Emery as his patron in this composition because as some one has recently suggested, St. Emery (Emeric, Americus, and other variants) is the saint after whom our country was named. The composition may be sung by groups of equal voices either of men or treble. The voice part is printed with the bass part in the F cleff and the Alto part in the G cleff.

ST. FRANCIS BORGIA "Sanctus and Benedictus" for SATB Voices Unaccompanied; No. 1840; Price 18 cents.

For a full account of his interesting polyphonic composition the reader is referred to Father McNaspy's article in this issue on the music of Saint Francis Borgia.

T. N. M.

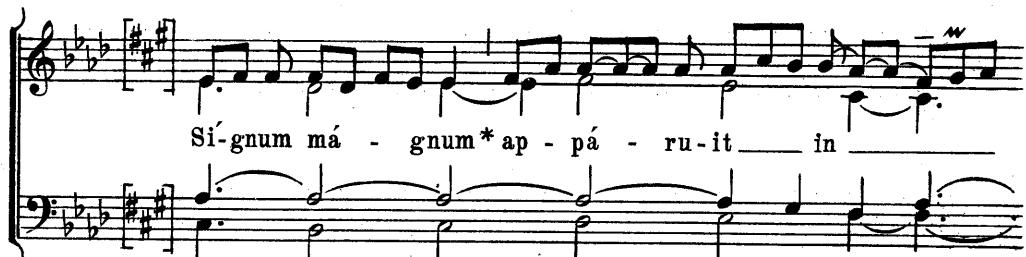
JULY - AUGUST. 1952

Proper of the Mass
for the
Feast of the Assumption of the Blessed Virgin Mary

Gregorian Chant Accompaniment by
ACHILLE P. BRAGERS

Introit

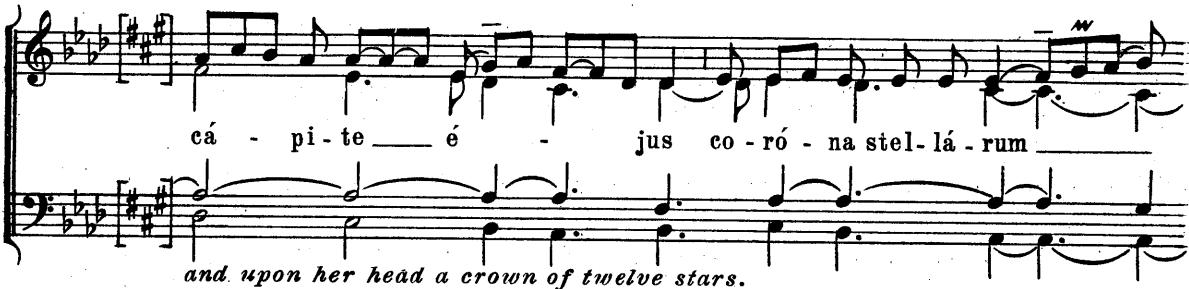
7.



Trans: A great sign appeared in heaven;



et lú - na sub pé - di - bus é - jus, et in
and the moon was under her feet.



Nihil obstat: Rev. Russell H. Davis, Censor Deputatus

Imprimatur: †Richard J. Cushing, D.D., Archbishop of Boston
March 11, 1952

(C. 52-5)

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Page 181

du - ó - de - cim. Ps. Can - tá - te Dó - mi - no
Sing to the Lord a new song,

cán - ti - cum nó - vum: * qui - a mi - ra - bi - li - a
because has done wonderful things.

fé - cit. Gló - ri - a Pá - tri, et Fi - li - o, et Spi -
Glory be to the Father and to the Son

ri - tu - i Sán - cto. * Síe - ut é - rat in prin - ci - pi - o, et
and to the Holy Ghost. *As it was in the beginning, is now*

nunc, et sém - per, et in - saé - cu - la sae - cu - ló - rum. A - men.
and ever shall be world without end. Amen.

JULY - AUGUST, 1952

To Mr. Walter J. Lavere, Mus. M.

MISSA FACILIS

For Unison Chorus and Organ

Kyrie

JOSEPH J. McGRATH, Op. 39

M. M. ♩:84

VOICE *p* *mf*

ORGAN { *p* *mf*
 Ped. ad lib.

p poco più mosso *mf*

p poco più mosso *mf*

rit. *p atempo* *mf*

rit. *p atempo* *mf*

rit. *pp*

Nihil Obstat: Rev. Russell H. Davis, Censor Deputatus
Imprimatur: †Richard J. Cushing, D.D., Archbishop of Boston
Nov. 6, 1951

M. & R. Co. 1829-14

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Gloria

Movendo M.M. ♩:132

*mf**f*

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - tā - tis. Lau -

mf

Ped.adlib.

p meno mosso

dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus

p meno mosso

Man.

*f atempo**p*

te. Glo - ri - fi - cá - mus - te. Grá - ti - as á - gi - mus

f atempo

Ped.adlib.

ti - bi pro - pter ma - gnam gló - ri - am tu -

JULY - AUGUST, 1952

The musical score consists of four systems of music, each with two staves. The top staff of each system is for the organ, and the bottom staff is for the choir (Man.). The vocal parts are written in soprano clef, and the organ parts are in bass clef. The score includes dynamic markings such as *mp*, *mf*, *rit.*, and *f*. The vocal parts include lyrics in French, such as "Christe ele - i - son," and "Christe ele - le - i - son." The organ parts feature various note patterns and踏板 (pedal) markings like "Ped. 8'". The score is set against a background of horizontal lines, likely representing organ stops or registration.

Chri - ste e -

Man. Ped. 8'

Chri - ste e - lé -

lé - i - son, — e - lé -

— i - son. Chri - ste e - lé - i -

— i - son. Chri - ste e - lé -

Man.

rit. > ,
 son.
rit. > , *mp* *a tempo*
 i - son. Ky - ri - e - e - lé - i - son.

rit. > *mp* *a tempo*
 Ky - ri - e - e - lé - i - son.

mf
 Ky - ri - e - e - lé - i - son. Ky -
mp
 Ky -

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

mf
 - ri - e - e - lé - - i - son.
mf *allargando e dim.*
 - ri - e - e - lé - i - son, - e - lé - i - son.

mf *allargando e dim.*
 - ri - e - e - lé - i - son, - e - lé - i - son.

JULY - AUGUST, 1952

Mass of the Litanies

(for Congregation, TTB Voices & Organ)

KYRIE

DOM LUCIEN DUESING, O.S.B.
Op. 22

Andante sostenuto ($\text{♩} = 96$) *mf*

Congregation: *Ky-ri-e e-lé-i-son.*

TENOR I: *Ky-ri-e e-*

TENOR II: *Ky-ri-e e-*

BASS: *Ky-ri-e e-*

ORGAN: *mf gt.*

Molto sostenuto *e*

lé-i-son. —

Ky-ri-

rall.

lé-i-son,

e-lé-i-son.

rall.

lé-i-son,

e-lé-i-son.

The musical score consists of two systems of music. The first system starts with a vocal entry from the congregation followed by entries from tenor I, tenor II, and bass. The second system begins with a vocal entry from the organ, followed by entries from tenor I, tenor II, and bass. The vocal parts sing the litany phrase 'Ky-ri-e e-lé-i-son' in a sustained manner. The organ part provides harmonic support with sustained notes and chords. Dynamic markings include 'mf', 'p', and 'rall.'. The vocal parts also have 'gt.' (glissando) markings above some notes.

Nihil obstat: Rev. Francis S. Shea, D.D., Censor Delegatus

Imprimatur: †Richard J. Cushing, D.D., Archbishop of Boston, July 25, 1951

Imprimi potest: †Ignatius Esser, O.S.B., Abbot, St. Meinrad's Abbey, January 17, 1952

*misterioso**mf atempo*

Chri - ste e - lé - i - son.

e ____ e - lé - i - son.

Ký - ri - e ____ e - lé - i - son.

Ký - ri - e e - lé - i - son.

mf
Gt.

Chri - ste e - lé - i - son.

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

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



(C.52-5)

M. & R. Co. 1832-30

JULY - AUGUST, 1952

Musical score for "Kyrie Eleison" in G major, 2/4 time. The score consists of four staves:

- Staff 1:** Treble clef, dynamic **f**. Lyrics: "Ký - ri - e e - lé - i - son."
- Staff 2:** Treble clef, dynamic **ff**. Lyrics: "Ký - ri - e e -"
- Staff 3:** Treble clef, dynamic **ff**. Lyrics: "Ký - ri - e e -"
- Staff 4:** Bass clef, dynamic **ff**. Lyrics: "Ký - ri - e e -"

A brace groups Staff 1 and Staff 4. A dynamic **f Gt.** is indicated above Staff 1. The music concludes with a final section:

- Staff 1:** Treble clef, dynamic **ff**. Lyrics: "Ký - ri - e e - lé - i - son. _____"
- Staff 2:** Treble clef, dynamic **ff**. Lyrics: "lé - i - son. Ký - ri - e e - lé - i - son, e - lé - i - son."
- Staff 3:** Treble clef, dynamic **ff**. Lyrics: "lé - i - son. Ký - ri - e e - lé - i - son, e - lé - i - son."
- Staff 4:** Bass clef, dynamic **ff**. Lyrics: "lé - i - son. Ký - ri - e e - lé - i - son, e - lé - i - son."

A brace groups Staff 2 and Staff 3. The bass staff concludes with a dynamic **p** and a bass clef symbol.

MASS IN F

For Four Men's Voices and Organ

P. Hartmann (von An der Lan-Hochbrunn)

O. F. M. 1863-1914

Kyrie

Revised and Arranged by
Fr. A. M. Portelance, O.F.M.

Andantino ($\frac{3}{4}$)

T.
T.
B.
B.

ORGAN

Ký - ri - e e - léi -

p legato *poco rit.* *p a tempo*

son. Ký - ri - e e - léi - son. Ký - ri - e e - léi - son, e -

mf

pp

a tempo

léi - - - son. Chri-ste e - léi - son. Chri-ste e -

p

poco rit. *pp a tempo*

Nihil Obstat: Rev. Francis S. Shea, D.D., Censor Deputatus

Imprimatur: Richard J. Cushing, D.D., Archbishop of Boston. July 25, 1951

(C.52-5)

M. & R. Co. 1831-24

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JULY - AUGUST, 1952

léi-son. Chri-ste e - léi - son. Ky - ri - e - e -

a tempo

ré. *p a tempo*

léi - son.. Ky - ri - e - e - léi - son.. Ky - ri - e - e - léi -

mf

son, e - léi - - - son, Ky - ri - e - e - léi - son..

fp rit.

fp rit.

p fp rit. pp

(C. 52-5)
M. & R. Co. 1881-24

Dedicated to Wm. Arthur Reilly

MASS IN HONOR OF SAINT EMERY

For Two Men's Voices and Organ

KYRIE

KALMAN ANTOS

Andante

TENOR

BASS

Ký - ri - e e - lé - i - son.

Andante

ORGAN

p sempre legato

Ped. 16' + 8'

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

Ký - ri - e e -

mp

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

mf

mp

Ký - ri - e e -

Poco più mosso

mp

lé - i - son. Chri-ste e - léi - son.

mp

lé - i - son. Chri-ste e - léi - son.

Poco più mosso

mp

poco marcato il basso

Nihil Obstat: Rev. Francis S. Shea, D.D.

Censor Delegatus

Imprimatur: †Richard J. Cushing, D.D.

Archbishop of Boston

July 25, 1951

(C.52-5)
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più f

Chri-ste e - léi - son. Chri-ste e - léi - son.

più f

Chri-ste e - léi - son. Chri-ste e - léi - son.

mf

f

mp

Tempo I^o

mp

Ký - ri-e e - lé - i - son.

p

p

Tempo I^o

p

mp

mf

p

pp

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

mf

p

pp

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

mf

p

pp

SANCTUS AND BENEDICTUS

For SATB Voices Unaccompanied*

Composed by

Saint Francis Borgia, S.J.

SANCTUS

Composed by

St. Francis Borgia, S.J.

Edited by C.J. McNaspy, S.J.

Moderato

*Also available for TTBB Voices Cat. No. 1814.

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus

Imprimatur: +Richard J. Cushing, D.D. Archbishop of Boston

Cum permissu superiorum March 11, 1952

(C.52-5)

M.&R.Co. 1840-7

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Made in U.S.A.

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The first three staves are vocal entries, each with lyrics: "etus Do - mi - nus De - us Sa - ba -", "etus Do - mi - nus De - us Sa - ba -", and "etus Do - mi - nus De - us Sa - ba - oth, Do -". The fourth staff is a piano accompaniment. The vocal parts enter sequentially, with the piano providing harmonic support.

A continuation of the musical score from the previous page. It features four staves. The first three staves are vocal entries: "oth, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus", "oth, Do - mi - nus De - us Sa - ba - oth, Do -", and "- mi - nus De - us Sa - ba - oth, Do - mi - nus". The fourth staff is a piano accompaniment. The vocal parts enter sequentially, with the piano providing harmonic support.

Musical score for the hymn "Deus Sabaoth". The score consists of five staves of music for voices and piano. The vocal parts are in soprano, alto, tenor, bass, and basso continuo. The piano part is in the basso continuo staff. The lyrics are written below each staff. The music includes various note values, rests, and dynamic markings like forte (f) and piano (p). The vocal parts sing in unison or in harmonious chords.

De - us Sa - ba - oth.
 - mi - nus De - us Sa - ba - oth. Ple -
 De - - us Sa - ba - oth.
 Sa - ba - oth, Sa - ba - oth. Ple -

Musical score for the hymn "Pleuni sunt caeli". The score consists of five staves of music for voices and piano. The vocal parts are in soprano, alto, tenor, bass, and basso continuo. The piano part is in the basso continuo staff. The lyrics are written below each staff. The music includes various note values, rests, and dynamic markings like forte (f) and piano (p). The vocal parts sing in unison or in harmonious chords.

Ple - ni sunt cae - li
 - ni sunt cae - li
 Ple - ni sunt cae - li
 ni sunt cae - li et

et _____ ter - - - - ra glo - - - - ri - a

et _____ ter - - - - ra glo - - - - ri - a

et ter - - - - ra glo - - - - ri - a

ter - - - - ra glo - - - - ri - a

rit.

tu - a. Ho - san - na in _____ ex - cel - - sis. _____

rit.

tu - a. Ho - san - na in . ex - cel - - sis. _____

rit.

tu - a. Ho - san - - na in ex - cel - - sis. _____

rit.

tu - a. Ho - san - - na in ex - cel - - sis. _____

rit.

BENEDICTUS

St. Francis Borgia, S.J.
Edited by C. McNaspy, S.J.

The musical score consists of two systems of music. The top system starts with a piano dynamic (p) and continues with the lyrics "Be - ne -". The middle voice (Soprano) enters with "Be - ne - di - ctus qui ve -". The bass voice (Bass) enters with "Be - ne -". The bottom system continues with "di - ctus qui ve - nit, qui ve -". The middle voice (Soprano) enters with "Be - ne - di - ctus qui -". The bass voice (Bass) enters with "nit, be - ne - di - etus qui -". The piano part is present throughout both systems.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts sing in unison. The lyrics are:

nit, qui ve
ve - nit, qui ve - nit, qui ve
ve - nit, qui
ne - di - etus — qui ve

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts sing in unison. The lyrics are:

nit, — in nō - mi - ne
- nit in nō - mi - ne
ve - nit in nō - mi - ne Dó -
- nit in nō - mi - ne Dó -

mf

Dó - mi - ni. Ho - sán - na in ex - cé - sis, —
mf
Dó - mi - ni. Ho - —

mf

- mi - ni. Ho - sán - na in ex - cé - —
mf
- mi - ni. Ho - —

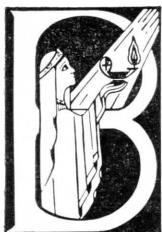
— ho - sán - na in ex - cé - sis. —

sán - na in ex - cé - sis. —

sis, ho - sán - na in ex - cé - sis. —

sán - na in ex - cé - sis. —

LABORER IN THE VINEYARD



ELGIAN-AMERICAN COMPOSER and organist Camil Van Hulse is well known in this country and abroad for his Masses, Cantatas, and organ compositions.

Camil (Anton John) Van Hulse followed in the tradition of his father, composer and organist, who was the boy's first teacher. Camil was trained as a choir boy in the manner in which all European musicians have been trained for the last five centuries. As a small boy he accompanied his father to the organ loft of the Primary Church of Saint Niklaas (Waas) in Belgian where his father Gustave was organist. There the boy absorbed the music of the church, so that at a very early age he was singing Gregorian as easily as an American lad would sing a scale.

At 13, Camil was substituting for his father in the services, singing and playing the organ at the same time. By the time his father was ready to teach him theory, the boy was already employing it in practice. At about the same time he entered the Seminary to study the Graeco-Latin Humaniora (an Athenaeum which is modified to give basic foundation in the training for the priesthood).

World War I interrupted the career of this promising young musician and at the age of 16 he enlisted, serving from the years (1914–19) with the Belgian Army. In 1919 he resumed his studies and also the position of organist at St. Nicholas.

Mr. Van Hulse attended the Royal Flemish Conservatory of Music at Antwerp, where he earned a Diploma and a Royal Medal in composition in 1922. In 1923 he graduated and was awarded the prize of "De Vleeschouwer" in piano. In Belgium he studied piano with Frans Lenaerts at Antwerp, piano with Arthur De Greef at Brussels and composition with Edward Verheyden at Antwerp.

After completing his studies, Mr. Van Hulse left and came to the United States where he made the first of several tours in this country and in South America as concert pianist and organist.



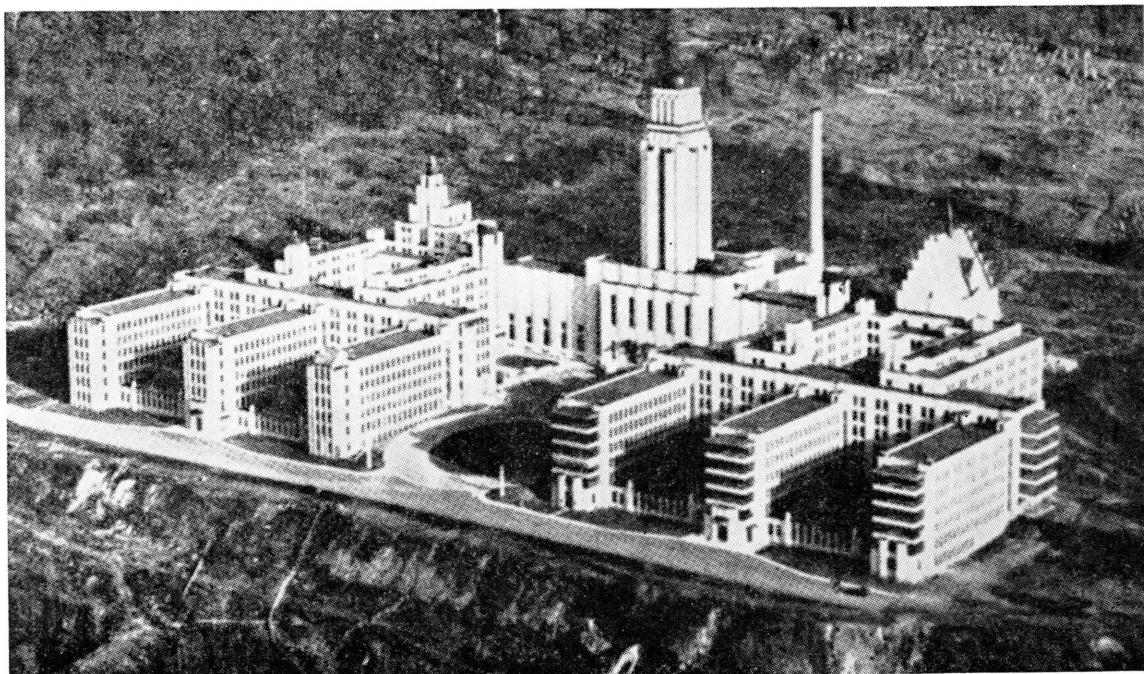
CAMIL VAN HULSE

Settling in Tucson, Arizona, he now holds the position in SS. Peter and Paul Church as organist and choirmaster.

Tucson and the entire State of Arizona have benefited from Mr. Van Hulse's leadership and inspiring musicianship. In 1926, he founded the Tucson Chamber Music Society and was conductor of the Tucson Symphony Orchestra for its first season (1928–29), being one of its founders also.

Mr. Van Hulse has composed in all forms except opera. His works have been awarded first prizes in ten contests for compositions. His first work for organ, "Toccata", won the American Guild of Organists Fiftieth Anniversary First Prize in 1946. The first performances of his "Symphonica Mystica" by Alexander Schreiner; of the symphonic poem, "St. Louis, Roi de France" by Mario Salvador; and of his "Jubilee Suite" by Edwin Arthur Kraft have been ac-

(Continued on Page 212)



UNIVERSITY OF MONTREAL, MONTREAL, CANADA

Montreal University

(Continued from Page 177)

titles: degree student, credit student or auditor. Degree students are those who, having satisfied all the conditions for admission, are candidates for one of the degrees offered by the department. Credit students are those who, although not fulfilling the degree requirements may nonetheless take courses in the department. They are required to do the same work as the degree students and receive the same attention from their teachers. They may not present themselves as candidates for a degree but may obtain certificates stating that they have passed successfully the department's examinations. The auditors are those who wish to take certain courses given by the department. They may neither take examinations nor obtain credit for courses taken.

An eminent faculty has been placed in charge of teaching the subjects, a faculty that includes ALFRED BERNIER, S.J., Dean, FRANCOISE AUBUT, ROLLAND BOULANGER, CLAUDE CHAMPAGNE, ALBERT CORNELLIER, ANDRE DAGENAIS, AUGUSTE DESCARRIES, ROGER DUHAMEL, ELZEAR FORTIER (priest), PAUL LACOSTE, EUGENE LAPIERRE, MARCEL LAURENCELLE, JULES MARTEL, O.M.I., CLEMENT MORIN, P.S.S., JEAN PAPINEAU-COUTURE, CHARLEMAGNE SEGUIN, GEORGES-EMILE

TANGUAY, ETHELBERT THIBAULT, P.S.S., and JEAN VALLERAND.

Registrations for the academic year 1952-53 may be made from the 25th of August through the 11th of September. For further information all communications should be addressed to the Dean of the Department of Music, 4225, Rue Berri, Montréal 34, Canada.

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

Rev. Alfred Bernier, S.J.

PART III

ROME BEFORE THE CARINALATE

Robert was eighteen years old when he was admitted into the Society of Jesus. But before this longed-for moment, he had to undergo a struggle against paternal love. Certainly the sweet Cynthia warmly desired to have Robert become a Jesuit. Vincent, on the other hand, was against his son's plan. He even took strong measures to thwart Robert's decision.¹ This vocation seemed to Vincent a mere whim, ruining all human hopes.² However, he finally recognized the plans of Providence, like a profound Christian. He made a generous sacrifice: he himself asked Father General to receive his son into the Society.³

Robert had made his great decision in 1558. A year later he had officially applied. His father's opposition allowed him to enter only on September 20, 1560.⁴ During these two years of waiting Robert strengthened his will to give self wholly. With no rush he measured the whole scope of the divine graces. He recalled the struggles, the sacrifices entailed in the Master's call. Consolations overwhelmed him. In his fervor he recalled the history of his vocation. He filled many leaflets with verse, and always in a Virgilian style — as he himself tells us. He never finished this long poem; he even burned what he had written. He was afraid that he was dwelling too complacently on the matters of his soul . . . *erubuit enim de rebus suis scribere.*⁵

The future Jesuit has not yet bid farewell to poetry — and never will! The Muses — poetry and music — will remain his faithful companions to the end. They are a basic idea, a leitmotiv constantly singing in him and from which he cannot and will not be separated. By his own admission,⁶ he composed many poems at Rome, where more than half his life was spent, at Florence, at Mondovi, where he taught literature, at Paris, where he was the papal legate's theologian, at Ferrara, where, several months before he was made cardinal, he accompanied Pope Clement VIII. At all these stages of his life, Bellarmine sought in poetry a way of approaching God and of living in intimacy with Him.

Scarcely in the Society,⁷ the young Jesuit went to the Roman College to study philosophy. There the incorrigible versifier translated the lessons into verse.⁸ Then came Florence, where Bellarmine brilliantly taught humanities. He tells us somewhere the secret of his success: "With emulation and some slight threat I made my pupils progress more than others by whipping them."⁹ He was a teacher who had formed a childlike soul in himself in order the better to understand his pupils. Later he would say: "We are only children, and the only hope of salvation for each of us consists in keeping the heart and manner of children."¹⁰ He made himself all things to all men; he loved his pupils: in return he was loved by his little world. He knew how to create enthusiasm, the first condition of all education. With what warmth they studied Virgil, did their scansion, appreciated the charm of the *Aeneid*, the *Elegies*.¹¹

It was the custom in Dante's city, where poetry was always in high favor, to fix verses to church doors on feast days; these verses would replace or complement the sermon of the day. Bellarmine was the one usually called on to be the poet of these *verse homilies*.¹² One day in 1563, he was surprised to receive congratulations in verse composed by two Florentines, who addressed him as "the most noble, most learned and excellent young man, Robert Bellarmine."^{13,14,15,16}

After his period of teaching in the colleges, Robert studied theology, first at Padua, then at Louvain. Ordained at Ghent, he sang his first Mass at Louvain on Low Sunday, 1570.¹⁷

The young Father, as a close friend testifies, was able to find ways and means not to neglect Lady Poetry . . . "He loved poetry very much," says Andrew Wise, "and very modestly regaled me with many poems. He read my verses with pleasure, verses written principally in honor of St. Benedict, and accepted them after I had had them printed . . ."¹⁸

At Louvain, Father Bellarmine was to remain six years as professor of theology. There he wrote his *Commentary on the Summa of St. Thomas*.¹⁹ The *Athens of Brabant*²⁰ kept him no longer, however, since poor health recalled him to Italy.

His fruitful teaching at the Roman College now began, twelve years of labor (1576–1588). From this his principal work, the *Controversies*, was to emerge (1586–1592).

More and more, and despite himself, Father Bellarmine attracted public attention. He took part in all the principal movements within the bosom of the Church. Popes, great and small alike, all demanded his services. He lived only for others, even . . . for artists.

His cousin, Monsignor Herennius Cervino, submitted to him one day a writing dealing with the foundation at papal expense, of an insurance fund for poor artists. "I read your writing," Robert replied, "and the project pleases me very much . . ."²¹ The Jesuit must have been particularly happy to be consulted, as he held artists in special esteem.

In 1592, Robert was appointed by his superiors rector of the Roman College. It was then the custom for a new rector, when he went into office to give the community an exhortation in which he set forth the principles which he intended to follow during his tenure of office.

The recent professor used to handling Holy Scripture, had no trouble finding a text to sum up his thought. On this occasion the rector or the musician, or the rector-musician, chose the text of Ecclesiasticus (32:1–5): "Have they made you ruler (*rectorem*)? Be not exalted: be among them like one of them. Take care of them . . . Speak . . . The first word befits you with diligent learning, and do not hinder music."

In very musical language, Bellarmine showed that "the Roman College is a work of music, with as many choirs as there are occupations and duties. In fact, each one, in his particular choir, sings the part assigned him. There results a perfect concord because all, through the consonant harmony that unites them, are in accord on the division of rules proper to each or common to all. Therefore, let all continue singing in the full choir; let them sing in the observance of common discipline; or let them sing in a reduced choir, where one acts as teacher, the other as pupil, and so on with the other special offices; or even let them sing solo in their individual actions. As for the rector, his role will be to hold up the voices, beat the time, show the measure, the time to begin, to continue, to stop. Thus everything will be

done with measure and harmony. But, granted that the rector has been put into an office where he has not previously practiced, some errors may escape him and mar the harmony. Hence, it is allowed each one to admonish him of his mistakes. He will be grateful for the favor received. Thus spoke Bellarmine in his first discourse."

This is Bartoli's account of the young rector's exhortation. While Bartoli usually embellishes things a bit, he remains faithful to his sources.²² Fuligatti reports the exhortation in the same tone: "The rector, as a choirmaster — *maestro di cappella* — must watch over his subordinates. He must direct, and not hinder or interrupt the execution, so as not to destroy the harmony of the ensemble, which is to be found in the euphony and consonance of all parts."²³

In fact, this was the beginning of a government which would remain gentle and firm at one and the same time, like music.

"While he was superior," writes Fuligatti, "he used to retire to his room rather often during common recreation. Thus he was always at the disposal of each one. The sacrifice he made of his own recreation was really only a means of increasing the following recreations: in his room he would copy out for the use of the community, motets and other music, changing the words when they were not fit for the lips of religious."²⁴

Doubtless the rector loved music (*delectabatur musica*),²⁵ but only in terms of the apostolate. Nothing could be less exact than to imagine Bellarmine as a dilettante, a dreamer lulling himself with melodies and harmonies. His long experience in the religious life had taught him that even fervent communities sometimes during recreation, commit small faults against charity . . . He also thought that music could sweeten certain tempers at the time of the "noonday devil,"²⁶ injecting a touch of beauty in the gray that dis-colors even Roman skies. The Fathers and Scholastics sang during recreation.

The documents for his beatification have preserved twenty-one poems touched over by Bellarmine. They probably belong to the period of his rectorship at Rome,^{27,28} (Father Bernier includes them in the original Italian, in his book. They show how ingeniously Bellarmine succeeded in transforming wordly songs into spiritual ones, often by the mere change of a word . . . Ed.)

This collection had been published in 1581, by the Venetian editor Gardano, under the title *Little Madrigals and Napoletanas in six parts, by Giovanni de Macque, recently composed and edited.*²⁹ These songs re-edited by Father Bellarmine, were one of the arguments invoked for his beatification in order to illustrate, as the witness said, "the extreme uprightness and good character which the Servant of God showed even in his youth."³⁰ This, in substance is the content of the official document. The notary examined five booklets, not mentioning the alto part. (According to contemporary usage, the parts were not printed in score, but each separately in a fascicle.)³¹ There was an inscription in longhand over each volume: "Corrected by the Lord Cardinal Bellarmine in his youth and transposed from a profane to a spiritual meaning." On the cover of the booklet marked *Canto* the annotation continues: "These booklets are kept as witness of his holy life even during his youth." The notary saw and read all these copies. He found them always corrected in the same way. In order to discover the original texts he had to unglue very carefully, the bits of paper on which the patient rector had written his corrections and which he had firmly fixed over the profane words. In order to establish the text as Bellarmine's, the notary added the following attestation that affirms the statements and is signed by a grand-niece of Cardinal Bellarmine:

"I, the undersigned, declare under oath that I have given to Father Antonio-Maria Bonucci,³² of the Society of Jesus, five printed folios of madrigals put to music at Venice in 1581, by Angelo Gardano. There are twenty-one madrigals in each folio.³³ As they deal with profane subjects, the venerable Cardinal Bellarmine of holy memory, transformed them in his youth, covered the trivial words with slips of paper, and wrote on them the pious words here seen. I know this from Joseph Bellarmine, my father, nephew of the venerable Servant of God, who wrote this with his own hand on the cover of the folios. One of these notes adds even that one must regard them as relics because of the holy life of the Cardinal. We preserve them, indeed, with veneration. I recognize perfectly the writing of my father, and that of the Venerable Bellarmine.

In faith of which, I have signed with my hand:

Octavia Bellarmine d'Aste Rome, February 22, 1712."³⁴

If Robert attended to the programs of these private concerts, he did not fail to join his voice with that of his subjects. One day, Father Persino recalls, Father Bellarmine was relaxing and singing with his confreres. Some accident happened: his voice suddenly burst out strongly, having missed the right tone or precise note. His neighbor mentioned it to him. After that day he took no part in the musical performances for some time. And Persino adds: "This is not attributable to any pride, but to a feeling of self-contempt. According to the word of Scripture, Father Robert did not want to hinder music."³⁵

The same Persino recalls another fact, this time in Bellarmine's honor.³⁶ "We were together one evening, at Tusculum. I was singing by heart a lovely canon of Orlando di Lasso. Father Robert was delighted. The song pleased him very much. That evening he delayed going to bed and composed an admirable canticle which, the next morning he gave me."

The original Italian text is in a very special form: almost a challenge! All the strophes begin with a salutation of Our Lady: *Vergine adorna, Vergine bella . . .* Within each couplet, the first letter of the second word follows the order of the alphabet: *adorna, bella, casta*, etc. Moreover, in the second verse of each distich is as assonance approaching rhyme. The sonorous vocabulary is also noteworthy.^{37,38,39,40,41,42} (Father Bernier here prints the entire text . . . Ed.)

Evidently there is in this form something of the artificial, of trickery. This was in accord with the taste of the time. Nevertheless one feels no effort and the litany flows on with deep charm. Father Bellarmine wrote verses, Latin or Italian, with such facility that his text never bore any erasure: everything flowed from the well-spring.⁴³

Bellarmino as we have seen above, wrote his poetry only on serious or religious themes.⁴⁴ He found it hard to understand how ecclesiastics could lose their time composing verses on frivolous subjects. "The beginning of your letter," he wrote one of his friends, "inspired in me a great deal of esteem and affection for your good pastor; but that disappeared when I read your last lines and the verses you sent. I regret the time I lost

in reading such misplaced frivolity, and I don't know where he found time to compose it. He should not forget that he is in charge of souls and that his flock is threatened with heresy. If he composed hymns or canticles to religion, he would not have altogether lost his time and trouble."⁴⁵ One cannot scold more severely.

Father Bellarmine became provincial of Naples in 1595. Poetry and music moved to Naples. Despite his heavy task, the provincial found a way to preserve Dante, Boccacio, and Petrarch from heresy. In the name of the protestant reform, Flaccius Illyricus had tried to establish a genealogical tree of "witnesses of the truth who, in previous ages had denied the authority of the Pope." Among these pre-reform witness of protestantism, "Dante, the Florentine, a pious and learned man" bore witness. Several years later a detestable pamphlet presented to the world three authentic heralds of protestantism: Dante, Boccacio, and Petrarch. By hook or crook the author maintained that "these three luminaries of Italian literature, by the images that they drew of the Pope and his court" are among the most famous of those who rejected the Pope's authority. Nothing more was needed to sharpen the pen of the controversialist: in twenty-four chapters Bellarmine refuted, one by one, the erroneous assertions of the pamphleteer and proved, with texts (for he knew the three poets thoroughly) the perfect orthodoxy, if not the morality, of the life and works of Dante, Boccacio, and Petrarch.⁴⁶

But the following better than anything else, brings into relief Bellarmine the Jesuit musician. It is a question of an anonymous document, doubtless the work of a Jesuit, for the seventeen articles contained deal almost solely with the relations of Bellarmine and the Society. The author recalls with what charity the Cardinal Archbishop of Capua received the Fathers who visited him and even the novices on pilgrimage, how happy he was to be among his confreres again, how often he came to the professed house at Rome. The author recounts things (reliable on internal evidence) which he had witnessed or had from authorized witnesses whom he cites. The second article of this account is particularly interesting.⁴⁷ "When he was in the Society and even provincial of Naples, Father Bellarmine profoundly loved music. During recreation he sang in chorus with

those of ours who had good voices. The same was done at Capodimonte,⁴⁸ the country house, while we were eating. He did not have a good voice, but he sang artistically. He composed poems and adapted them to musical texts. Then he had them sung. At the College of Lecce, during his visitation he found Father Vincent Campanile, teaching a lower class there. As the latter had a rather good voice and knew singing, Father Provincial had him come to Naples. Father Bellarmine esteemed music as an excellent means of avoiding, during recreation, criticisms and other defects that sometimes appeared there."

What delicious and life-like observations! A provincial becomes poet again to help in the common joy, joins in the singing despite his bad voice—⁴⁹ this is no obstacle to being a musician and artist — shares in refectory singing, feasts which are a sort of antidote to premature senility within communities. Music to temper bad humor! Truly, a sunny page, an apologia that refutes the fantastic notion of religious life as stunted or shrunken.

We must point out here the liturgical activity of Father Bellarmine. Before he became a member of the Congregation of Rites he had long had a lively interest in liturgical questions.

Thus, in 1584, several years after the reform of the Roman Breviary by Saint Pius V (1568), Father Bellarmine attentively looked over the biographical part of the breviary lessons and pointed out at least twenty errors.⁵⁰ Having no authority, he could do nothing about it, but once he had become a cardinal he made use of his research and caused a number of legends to disappear from the Breviary.⁵¹ St. Catherine, of whom he had sung with so much fervor forty years before, did not escape his rigorous criticism. "As to St. Catherine," he said, "it would be better to remove from the breviary the whole account of her and use the office of the common of virgins. The whole account is quite uncertain, and please God it is not false, but the fact is known."⁵² The following is an amusing text of Bellarmine on St. Petronilla. "What we read about St. Petronilla seems doubtful. At the time of Domitian, a certain Count Flaccus was in love with the daughter of St. Peter. Now at this period Petronilla was at least fifty-four years old. But who can believe that a count — and besides the title of count did not

exist in the first century — should so burn with love for an old woman almost sixty?"⁵³

Bellarmino was one of the members of the commission named by Gregory XIII for the publication of the Roman Martyrology. The work was finished and appeared in 1584. There too his scientific spirit appeared in remarks that were sometimes quite pointed. In a note written in 1592 Father Bellarmine suggests that we should not attach too much faith to the Greek menologies: "The Greeks canonize saints with too great ease. In their calendar we find practically everyone that has been praised by the Greek Fathers." "Why," Bellarmine asks, "admit to the Martyrology men whose sole title was having assisted at an ancient council? What does this have to do with sanctity?" Though an Italian, he believes that one should not draw too much on the Italian calendar: "The Spanish, French, Germans and other nations would rightly complain that we impose on them our saints and that we do not wish to venerate theirs." And finally, this last remark, tempered however with obedience: "Since the Martyrology has been published by the order and approval of Pope Gregory XIII it would perhaps be impossible, without grave scandal to eliminate from it as many saints as I would like to see disappear."⁵⁴

In 1591 Bellarmine also collaborated on the revision of the Bible.⁵⁵

For years yet Bellarmine would continue his liturgical research.

But the time has come for him to be made cardinal. The Jesuit had had to accompany Pope Clement VIII, a few months before (1598), in his joyous entry to Ferrara. During his stay there, the Pope blessed the marriage of the new King of Spain, Philip III, with Princess Margaret of Austria. The whole city was joyful. On the occasion of such an event, the Jesuit pupils had prepared an elaborate play in honor of the sovereigns of Spain, "Judith and Holophernes." Father Bellarmine, who was living at the college, was in charge of the performance. The great controversialist now becomes producer. We remember that in his childhood Bellarmine had been much appreciated as an actor. Now the performance was to begin in an hour or two. The child who was to recite a long prologue was attacked by stage-fright and

fainted. The producer, a bit distressed, remembered that he was a poet. "I immediately wrote," says Bellarmine, "another prologue, in iambic verse, somewhat shorter than the other, and another student quickly memorized it."⁵⁶ Thus the future Cardinal, ever a poet, saved teachers and pupils from embarrassment.⁵⁷

These pages quoted above,⁵⁸ where we see a grave religious — a provincial rector, professors of the Roman College — relaxing and singing motets or madrigals, brings out an interesting aspect of the sixteenth century Jesuits. This is perhaps the first document to show us the custom (apparently rather widespread) of the Fathers singing together, or with the help of the Scholastics during recreation time.⁵⁹ Polyphonic works were performed, compositions of the great composers, religious and even secular works, with texts retouched. And these Jesuits were not only amateurs with melodies or harmonies dinned into their ears, but singers skilled in music reading and interpretation.⁶⁰

"If the Jesuits," writes the historian Casimiri, "cannot by their institute make a profession of music, they are not forbidden to be the Maecenases of music."⁶¹ Thus, in their colleges at Rome, the Roman Seminary, the English College, they saw to it that music teaching was confided to the greatest masters of the art: Palestrina, Vittoria, Anerio. "I will say more," he continues; "I will say that the Fathers of the Society of Jesus, those closest to St. Ignatius,⁶² their founder, busied themselves with music. Everyone knows that St. Francis Borgia*⁶³ was a very capable composer of polyphonic music: some of his scores are still kept in certain cathedrals of Spain. St. Francis Borgia was general of the Society when music flourished at the Roman Seminary and the German College. Who does not know that St. Robert Bellarmine was an excellent connoisseur of music and chant and that he was the defender and organizer of music in his cathedral at Capua? There was also Father Andrew Frusio, first rector of the German College, a very learned man and a remarkable musician (*praestans musicus*). And Father Laurentano, who was in childhood a singer in the music chapel of Loretto, and who in 1575, became rector of the German College, was the friend and inspirer of Thomas-Louis de Vittoria. And so on."

(Continued on Page 216)

*See Music Supplement and article on St. Borgia in this issue.

The Sequence

(Continued from Page 175)

The poignant "STABAT MATER" (The mother stood) was most probably written by Iacopone of Todi (d. 1302), the brightest exponent of the Franciscan poets of the thirteenth century. It failed to find an official place in the Roman missal until the eighteenth century. The melody is of doubtful origin, and certainly of a subsequent date to that of the text.

The "JESU DULCIS MEMORIA" (Jesu, the very thought is sweet), also called "the rosy sequence", is taken from the Sarum Gradual, and was probably composed in the sixteenth century.

The "SPONSA CHRISTI" (Spouse of Christ), the All Saints' sequence, dates even later from the seventeenth century. These last two sequences, composed so long after the "classical" period of sequence-writing had expired, are entirely outside the scope of the present article.

May we express, in concluding, our deep regret that not even one of Notker's many beautiful sequences is officially listed in our Roman liturgy. Some of them, however, are still sung in extra liturgical functions in many churches, and it is to be hoped that some day they will be restored to their rightful place in the universal liturgy of the Church.

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Camil Van Hulse

(Continued from Page 205)

claimed by critics as outstanding musical events. The premiere performance of "St. Louis, Roi de France" was played by Mario Salvador in August 1950 for an audience of 3500 in St. Louis Cathedral. Afterwards at a reception in honor of Mario Salvador and the composer, the Archbishop of

St. Louis presented Mr. Van Hulse with a statue of St. Louis.

However, it is in his choral and organ works that Camil Van Hulse is best known to CAECILIA. His Masses (all of which are based on Gregorian themes) in their deep, but unaffected religious feeling evoke in listener and musician alike a closer kinship to God.

His Masses: "Exultet Orbis"; "Fiat Voluntas Tua"; "Salutis Humanae Sator", and "Audi, Benigne Conditor" need no introduction to church choirs.

The Cantatas, "The Christmas Oratorio" and "Our Glorious King" are sung widely. From the time of its first publication in 1948, the cantata, "The Beatitudes" was an immediate success. The opening event of the 1952 Festival of Arts (in Tucson) was the premiere performance of "The Beatitudes" with orchestral accompaniment. "The Beatitudes" was sung on Easter Sunday by a large Festival Chorus comprised of Tucson's church choirs and the Desert Singing Guild, under the direction of Henry Johnson, guest conductor, accompanied by the Tucson Symphony Orchestra.

Mr. Van Hulse finds his recreation in studying and in writing exercises in counterpoint. He never tires of reviewing the major works of Bach, always discovering new beauties therein. The "Fantasia Contrappuntistica" is the result of one summer's work in contrapuntal discipline. The "Messe Basse" had its inception while the composer was engaged in making variations on "Lauda Sion".

In addition to the organ works in extended form (some of which were mentioned above), Mr. Van Hulse has composed a great number of shorter pieces for organ to be used during the church services.

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NAMES PEODLE DOINGS

MUSIC FESTIVALS

NEW ORLEANS ARCHDIOCESAN FESTIVAL



A unique program was presented at the Fifth Annual Festival of the New Orleans Archdiocesan Unit of the NCMEA. The first day of the Festival April 18, the high school division, including choirs and bands, presented its program in the Municipal Auditorium. The Holy Name of Jesus High School, De LaSalle High School, Annunciation High School, Holy Angels Academy, Mount Carmel Academy, Sacred Heart of Jesus High School, Xavier Preparatory School, the High Schools for Boys and Girls directed by

the Redemptorist Fathers, St. Mary's Academy, St. Mary's Dominican High School, and Ursuline Academy High School, provided the singers and instrumental performers for this portion of the program.

On Saturday the elementary school division started the day with the "Missa Cantata". **Right Reverend Monsignor Herman Lohmann**, Pastor of St. Joseph's Church, Baton Rouge, Louisiana was celebrant. **Rev. Clinton Teacle**, Chancellor of Alexandria, Louisiana gave the sermon. The Proper of the Mass was sung by the Boys' Choirs of Mater Dolorosa Church and St. Raphael Church, under the direction of **Rev. Roy B. Patterson** and **Rev. Peter Jennikens**. The Common sung was Gregorian Mass IX, in which 1145 children from twenty different schools participated. The organist was **Mrs. Ralph Lacassagne**. The Common of the Mass was directed by **Reverend Robert J. Stahl, S.M.**, Notre Dame, New Orleans.

At 10 o'clock in the Municipal Auditorium, the elementary schools presented a pageant entitled "In the Foot-

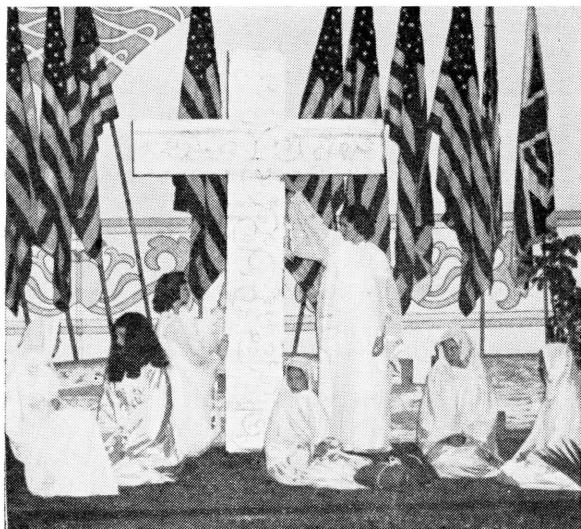


Venerable Katherine Tekakwitha Tableau

steps of Love." The pageant depicted heroes and heroines of Christ. The master of ceremonies for the pageant was **Reverend William Green, O.L.**, of Good Counsel Church. The first episode depicted the Resurrection Cross, Mary and the Apostles. The next episode was Italy, a pageant depicting St. Cecilia of the third century, Pope St. Gregory of the sixth century, St. Francis Xavier Cabrini, twentieth century.

The third episode depicted Ireland in the fifth century and centered around the life of St. Patrick. Then followed Germany, describing events in the life of St. Henry, Emperor in the eleventh century, followed by a tableau of France, St. Louis of the thirteenth century and St. Vincent de Paul of the seventeenth century. The next episode presented Japan in the sixteenth century, St. Francis Xavier converting the Japanese. The scene next shifted to Africa to show the Martyrs of Uganda in 1886. The eighth episode was laid in the United States, depicting Venerable Katherine Tekakwitha, "The Lily of the Mohawks," and the final tableau that of the Immaculate Conception, Patroness of the United States of America. For each of the episodes appropriate music was sung and played by the students of the participating schools.

The College Division presented a program at St. Mary's Dominican College on Sunday, the closing day of the Festival. The opening choir number were directed by **Rev. Robert J. Stahl, S.M.**, and included Gregorian Chants and one polyphonic number. This was followed by the performance of music for brass choir by Bach, Brade, Susate. The brass choir was under the direction of **George Jansen** and was made up of students from Loyola University. The Ursuline College Chorale directed by **Elise Cambon** sang six songs from the "Twelve Lieder and Romances" of Brahms. **Paul Guma** then directed the clarinet quartet of Loyola University in compositions by Schumann, Beethoven and Debussy. Students from Xavier University presented the Quintet from "Carmen" by Bizet and the Quartet from "Rigoletto" by Verdi. An instrumental group from Loyola University directed by **John B. Whitlock**, followed by a performance of choral numbers by the Louisiana State University Newman Club Choir completed the program. The feature of this closing number was a set of original compositions by **Donald Riggio**, a student of Louisiana State University. The program closed with the National Anthem.



The Resurrection Cross

NEW YORK CITY

Approximately 2000 students of the Catholic schools of the Archdiocese of New York, the Diocese of Brooklyn and various dioceses of New Jersey participated recently in the 17th annual Catholic School Music Festival finals held in Town Hall, New York on May 14, 15 and 16 under the auspices of the Music Education League, Inc. As in former years, honorary patrons of the festival were His Eminence, the Cardinal Archbishop of New York and their Excellencies, the Bishops of Brooklyn and the Bishop of Paterson, New Jersey.

On Wednesday, the opening day of the Festival at Town Hall, the girls' four-part high school glee clubs and high school boys' four-part glee clubs were heard. Top honors in the four-part girls' high school glee clubs went to Bishop McDonnell Memorial High School of Brooklyn, with second place awarded to Mary Louis Academy. The boys' high school glee club of Regis High School, Manhattan, won first prize in this category and the Rice High School, also of Manhattan, won second place. Several choirs performed in their respective classes without competition and were granted high ratings. These included the boy choir of the Blessed Sacrament Church of Brooklyn, the Intermediate choir of the Immaculate Conception School, Astoria, Junior Mixed Voice Chorus of Resurrection School, Rye, Senior two-part chorus of Sacred Heart School, Yonkers, Senior three-part chorus of Commander Shea School, Manhattan, and the mixed voice four-part glee club of Sacred Heart High School, Yonkers.

On Thursday the competition was for high school girls' three-part glee clubs, eleven of which participated. First prize was given to Fontbonne, Brooklyn high school chorus with Notre Dame Academy, Staten Island, receiving second prize.

On Friday the competitions in orchestral playing were held with the girls' orchestra of Bishop McDonnell Memorial High School, Brooklyn, and the boys' orchestra of Archbishop Stepinac High School, White Plains, participating. First prize was awarded the Bishop McDonnell group.

In addition to the orchestral and choral groups, there were high school and grade school bands, wood wind and brass ensembles.

LA CROSSE, WISCONSIN

On May 6 at St. Joseph's Cathedral and Aquinas High School the La Cross Diocesan Unit of the National Catholic Music Educators' Association held its spring Music Festival. The program opened in the morning with a Solemn Pontifical Mass at St. Joseph's Cathedral. Celebrant was the Most Reverend John P. Treacy, Bishop of La Crosse. Bishop Treacy also gave a sermon. The Proper of the Mass was sung by the Schola of Holy Cross Seminary under the direction of Reverend Thomas Deardon. The Ordinary of the Mass, — The Mass of the Shepherds — was sung congregationally by students of Aquinas High School, La Crosse, under the direction of Sister M. Vivian, F.S.P.A. Organist for the occasion was Thomas Smith of the Class of 1952, Aquinas High School. Following the Mass the program continued at Aquinas High School, where an address of welcome was given by Reverend Alfred Hebert, Headmaster of Aquinas High School. Aquinas Orchestra directed by Sister M. Vivian, F.S.P.A., presented the first musical program of the day. Following this was a program by Holy Trinity Grade School Chorus of La Crosse under direction of Sister M. Marian, F.S.P.A., the St. Patrick Grade School Orchestra, Eau Claire, Sister M. Karline, O.S.B., Director; St. Mary Grade School Chorus, Wausau, under the direction of Sister M. Cecile, F.S.P.A.; the La Crosse Catholic Grade School Orchestra under the direction of Sister M. Antonice, F.S.P.A.; McDonnell High School Chorus, Chippewa Falls, directed by Sister Thomas Aquinas, S.S.N.D.; String Quintet, St. Mary School, Tomah, a Violin Quartet, St. Mary School, Tomah; String Trio, St. Mary

School, Tomah, all under the direction of Sister Mary Benedict, O.P. After the Luncheon the following orchestral choral groups gave programs of fifteen minutes each: Sacred Heart High School Glee Club, Lima; Wausau-Marathon Catholic School Orchestra, Sister M. Cecile, F.S.P.A., Director; Campion Chapel Choir, Prairie du Chien, John Daly, S.J., Director; Sacred Heart Grade School Orchestra, Eau Claire, Sister M. Ann, F.S.P.A., Director; Columbus High School Chorus, Marshfield, Robert Heck, Director; St. Joseph Ridge Grade School Orchestra, Sister M. Davidia, F.S.P.A., Director; Regis High School Orchestra, Eau Claire, Sister M. Laurice, O.S.B., Director. The concert at 4 o'clock was given by the Diocesan High School Massed Chorus under the direction of Professor Paul Jones, of the University of Wisconsin. To close the Festival Benediction was given in the Aquinas Auditorium with Very Reverend Msgr. Thomas J. Halloran, Diocesan Superintendent of Schools, presiding. The music for the Benediction was taken from the Rosarian Hymnal, compiled and edited by the Sisters of St. Francis of the Perpetual Adoration of La Crosse, Wisconsin.

MILWAUKEE, WISCONSIN

On April 23 in the Milwaukee Auditorium the Catholic Grade and High Schools of the city presented a music festival. The High School Chorus comprised some 275 singers, and gave a program consisting of three types of numbers: sacred music, art songs, and semi-classics. Three conductors were used for this particular part of the program: Reverend J. Padberg, S.J., Choral Director of Marquette High School, Milwaukee, Sister M. Noreen, O.S.F., Choral Director of St. Mary's Academy, Milwaukee and E. T. Kanaski, Choral Director at Pius XI High School, Milwaukee. The concluding number "Alleluia" by Beethoven, was conducted by Brother William Discher, S.M., Choral Director of Don Bosco High School, Milwaukee. The Seventh and Eighth Grade Chorus, numbering about 500 children, was directed by Sister M. Millificent, C.S.A., choral director and vocal instructor at Marian College, Fond du Lac, Wisconsin. The program by the Junior High School Chorus was divided into three groups, namely: Patriotic Songs, Religious Songs, and General Songs. About 500 children also made up the Fifth and Sixth Grade Chorus, directed by Sister M. Cecilia, S.S.N.D., choral director and music instructor at Notre Dame Convent, Milwaukee. During the program a number of selections were played by the Milwaukee Catholic Symphony Orchestra under the direction of G. Schneider.

DUBUQUE, IOWA

In Loras College Gymnasium on April 29 a Music Festival sung by the Catholic students of the City of Dubuque took place. Five high school choruses participated in the singing. Five high school and two college groups made up the Junior Symphony. Choral Director for the occasion was Theodore Marier of Boston, Massachusetts. Director of the orchestra was Reverend Albert Carman of Loras College.

PITTSBURGH ORGANISTS CONVENTION

Under the patronage of His Excellency, Bishop John F. Deardon of Pittsburgh, the 1952 Convention of the Diocesan Guild of Catholic Organists took place on Monday, May 26. The Convention Day opened with Solemn Mass, presided over by Bishop Deardon, and celebrated by Monsignor Andrew J. Pauley, Rector of St. Paul's Cathedral. More than 500 boys in addition to women organists and nuns sang the Populo part of the Missa Choralis by Monsignor L. Refice. The men's choir sang the Gregorian Propers and the Offertory motet, "Jubilate Deo" by Goller.

Paul Koch directed the men's choir and Clayton Brennenman was precentor for the boys. The organ postlude was played by Harold Unverferth. Bishop Deardon addressed the congregation at the close of the Solemn Mass. The

afternoon session took place in Synod Hall with Dr. Harold G. Reuschlein presiding. Reverend Thomas W. Jackson, Secretary of the Music Commission, welcomed the group and read a letter from the Commission Chairman, Reverend Carlo Rossini, who is now in Rome. Miss Margaret Garrity, of the faculty of Seton Hill and Carnegie Tech gave a demonstration on tone production, presenting one of her pupils, Mr. Lumberger, in several illustrations of her technique. Reverend Joseph R. Foley, C.S.P., Director of the Paulist Choirs of New York gave the second talk of the afternoon session, explaining the training and developing of a boys' choir. In the evening Paul Koch, Director of the Cathedral Choir, presented a program of liturgical music depicting scenes in the life of Our Lord. Organ selections were played by Paul Koch and Valentina Fillinger. The Convention closed with Solemn Benediction.

ORGAN RECITALS

TORONTO, CANADA

On Sunday April 27, Reverend Dr. J. Roff gave an organ recital in the Church of St. Agnes, Toronto. He was assisted by the choir of the church, under the direction of Frank Miceli, which sang a group of compositions written by Dr. Roff. The organ program consisted of a performance of Bach's Toccata and Fugue in D minor, "Jesu, joy of man's desiring" and the Aria on a G string, as well as the Sixth Organ Concerto by Handel, a Gigue by Corelli, and the Toccata from the Fifth Symphony by Widor. Guest soloist was Louise Roy, soprano. Present for the program was Right Reverend J. A. McDonagh, D.P., president of the Catholic Church Extension in Canada.

CINCINNATI, OHIO

St. Lawrence Church on May 27 was the scene of an organ program given by the pupils of J. Alfred Schehl, A.A.G.O. The program included compositions by Mr. Schehl as well as music by Bach, Franck, Dubois, Stainer and Boellmann. The vocal part of the program was a solo by Robert Schachleiter, who sang "The Lord's Prayer" and the "Ave Maria" by J. Alfred Schehl. The program was sponsored by The Archdiocesan Teachers College.

TOLEDO, OHIO

Carroll Andrews, organist at Sacred Heart Church, played a program for the dedication of the new organ at Sacred Heart Church in Toledo on Sunday, May 18. The program opened with the blessing of the organ by Reverend Alfred J. Metzger, pastor of Sacred Heart Church. Between the two sections of the organ program a talk was given by Reverend Ignatius T. Kelly, pastor of St. Agnes Church in Toledo. The program closed with Solemn Benediction of the Most Blessed Sacrament, the congregation singing the Tantum Ergo. Responses and Holy God.

For his program Mr. Andrews chose the Festival Toccata by Camil Van Hulse on the "Veni Creator Spiritus" as his opening number. He also played a "Sinfonia" by Bach, Third Chorale by Cesar Franck, in addition to two of his own compositions, a Pastorale and "Pontifex Toccata" with which the program closed. The new organ is a three-manual Kilgen and was installed and constructed by the Kilgen Organ Company of St. Louis, Missouri, last fall. The present organ is complete, but adequate provision has been made in the console for changes and additions which may be made in the future.

JEAN LANGLAIS ON TOUR

Jean Langlais, organist at the Basilica of Sainte Clotilde in Paris, completed his recent American tour with programs in Boston, Toronto, Washington and Buffalo, before sailing on June 4. Mr. Langlais presented 22 recitals in 42

days in his recent transcontinental tour. His programs included music by Bach and modern French composers. Many of his own compositions were included on his program. In each one of his recitals, this famous blind organist played improvisations on themes submitted to him. The dexterity with which he manipulated any type of theme given to him revealed his extraordinary skill in weaving polyphonic designs.

PARIS, FRANCE

On May 11 from the Salle Pleyel in Paris, Jeanne Demessieux presented her "Poeme" for organ and orchestra for the National radio network of France. The orchestra was under the direction of Eugene Bigot. Jeanne Demessieux is organist at the Church of the Holy Spirit in Paris and composer of the Twelve Choral Preludes for Organ on Gregorian Chant themes. From this set the "Domine Jesu" was selected by Jean Langlais for his recent tour of the United States.

CHORAL PROGRAMS

ST. PAUL, MINNESOTA

Under the direction of Reverend Francis A. Missia, Chormaster, the Saint Paul Catholic Choral Society presented a program of sacred music at the Auditorium Theatre on Wednesday evening, April 30. The program was given under the patronage of His Excellency, the Most Reverend Archbishop, John Gregory Murray, S.T.D. Reverend Richard Schuler was the organist.

The program included chants and polyphonic selections taken from the repertoire of hymns and motets used during the church year. Starting with the season of Advent, Christmas, Lent, Eastertide and Pentecost. Modern compositions were also represented on the program.

SAN FRANCISCO, CALIFORNIA

The newly formed Schola Cantorum of the University of San Francisco presented a program of choral masterworks at the War Memorial Opera House on Friday, May 16. Dr. Giovanni Camajani, newly appointed Director of Music at the University of San Francisco conducted. Choral masterworks from the literature of the Renaissance and Baroque periods, together with those from Middle Ages, were juxtaposed with modern and contemporary selections. Ludwig Altman was organist. The Schola Cantorum was also assisted by a string orchestra and a brass choir. Music by Holst, Gabrieli, De Lassus, Carissimi, Krenek and Canning were performed. Reverend James J. Lyons, S.J., of the University of San Francisco faculty was Moderator and Adrian Sunshine, Rehearsal Assistant.

BUFFALO, NEW YORK

The Catholic Polyphonic Chorale of Buffalo presented its second annual concert on Sunday, May 25 at Kleinhans Music Hall, under the direction of Robert F. Schulz, organist at St. Aloysius Church, Buffalo. The program included the "Missa Aeterna Christi Munera". Part II comprised a series of five motets by composers of the classic polyphonic as well as the modern and romantic schools. The program closed with the singing of a Mass by Pietro Yon.

During the past season the Catholic Polyphonic Chorale gave programs for the Sisters of the diocese, for shut-ins hospitals, old folks' homes and similar institutions throughout western New York State. Rehearsal accompanist for the group is Dolores Pero, organist at St. James. Concert accompaniment is Marion Beardsley Albee.

WOONSOCKET, RHODE ISLAND

The Glee Club of Mount Charles Academy, Woonsocket, Rhode Island, joined forces with the St. Clare Chorale during May and recorded a number of songs that

were broadcast by Radio Station WEAN on the "Treasury of Songs" program sponsored by the United States Savings Bonds Division.

LOS ANGELES, CALIFORNIA

Under the direction of James Edmund Prior, St. Brigid's mixed choir presented a program of choral works on May 16 in the Horace Mann Junior High School Auditorium. Featured soloists of the evening included Mark A. Titcomb, Terry Martin, John R. Butt, Patricia Thomas, George Pilon, Jr., Walter J. Marrin and Marie Knapp. The concert was open to the public.

BURBANK, CALIFORNIA

Through their radio and TV performances this year, the Villa Cabrini Academy Choir has achieved in a relatively short time a national prominence. Under the direction of Mrs. Lucienne Biggs, wife of Dr. Richard Keys Biggs, this choir has been the recipient of many musical honors. Mrs. Biggs, who incidentally, is the mother of eleven children, has been Director of Music and Drama at Villa Cabrini, since 1946. She also conducts the Academy Glee Club and from the G'ee Club selects forty girls who make up the Academy Choir. In addition to her work at Villa Cabrini Mrs. Biggs directs the women's choir at Blessed Sacrament Church, where her husband has been organist for twenty-five years.

FORT WORTH, TEXAS

On May 11 a Solemn Military Mass was celebrated at St. Patrick's Church in Fort Worth, the Most Reverend Thomas K. Gorman, D.D., Coadjutor Bishop of Dallas, presiding. The choir, under the direction of William J. Marsh, sang his Missa Assumpta Est Maria in honor of the Blessed Virgin Mary, recently published by McLaughlin & Reilly Co. Other compositions by Mr. Marsh on the program included his "Regina Coeli" and "Flos Carmeli".

PITTSBURGH, PENNSYLVANIA

The Holy Rosary Liturgical Choir under the direction of Mr. Joseph Michaud gave a program at the Holy Rosary Church, Homewood, Pittsburgh on Sunday afternoon, April 27. Prior to the program Mr. Michaud played a series of compositions on the carillon in the church tower. Sharing the program with Mr. Michaud was the assistant organist, Edmond Ladouceur. Contemporary choral and organ music was heard. The program closed with Solemn Benediction of the Most Blessed Sacrament. After the concert an informal buffet was served in the Crypt Choir Room in the lower portion of the church.

CLEVELAND, OHIO

An original composition, "The Veteran of Heaven" by Dr. Louis Balogh was given its premier performance at the East Cleveland Library Hall on May 15. The text of the choral work is by Francis Thompson. The setting of this well-known poem made by Dr. Balogh is for mixed choir, baritone solo and orchestra. The orchestral portion of this concert was furnished by the Heights High Chamber Orchestra, John F. Farinacci, director. The choral portion of the program was provided by Notre Dame College Chorus of which Dr. Louis Balogh is the director.

PORTRLAND, MAINE

The Right Reverend Monsignor Henry A. Boltz, organist and Director of Music for the Cathedral of the Immaculate Conception of Portland, Maine, presented his choristers in a concert on May 4 in Cathedral Hall. In addition to the performance of Missa Brevis by Palestrina, the choir sang Paschaltide motets by modern composers. Featured on the program also were the duo pianists Gerard and Albert Bellerose. Mr. John E. Fay, F.A.G.O. was accompanist for the choir.

BOYS TOWN, NEBRASKA

Under the direction of Reverend Francis Schmitt, the Boys Town Choir presented its eleventh annual Sacred Concert in the Chapel of Mary Immaculate at Boys Town on Easter Sunday afternoon, April 13, 1952. This same choir, which recently completed a tour of the eastern United States and next year plans a tour of the western portion of our country, featured on the program the "Missa Brevis in Tempore Belli" by Zoltan Kodaly. The program of high musical calibre throughout, also contained music by Silbelius, Bruckner, Gardener, Bonaventura Somma and three ancient Easter carols.

KANKAKEE, ILLINOIS

The De Paul University Choir under the direction of Dr. Arthur C. Becker presented a choral concert at the meeting of the Kankakee Women's Club last month. Dr. Becker also directed a mixed choir at the University Church of St. Vincent de Paul in a Lenten Sacred Concert on March 31. The program included the first Chicago performance of "Missa Incarnationes" by Searle Wright and a choral finale based on the Widor "Toccata" from the Fifth Symphony.

THE HYMN SOCIETY OF AMERICA CELEBRATES THIRTIETH ANNIVERSARY

On Saturday, May 17, at the Church of the Most Blessed Sacrament, 71st Street East of Broadway, New York City, The Hymn Society of America gave a program in part observing the Thirtieth Anniversary of the founding of the Society. The organ recital at 2:00 o'clock was played by Dr. Charles Courboin of St. Patrick's Cathedral. Choral numbers by the choir of Pius X School of Liturgical Music, Mother Josephine Morgan, Director, were presented, and a sermon by The Very Reverend William T. Greene, Director of the Music Commission of the Archdiocese of New York on "The Improvement of Church Hymnody" was given to the members present. Solemn Benediction was sung by the choir of the Blessed Sacrament Church, J. Vincent Higginson, organist and choirmaster. After Benediction Mr. Higginson presented a lecture on "Methods of Teaching Hymns to the American Indians."

CAECILIA readers are invited to send in notices of programs and pictures for the NAMES-PEOPLE-DOINGS column.

St. Robert Bellarmine, S.J.

(Continued from Page 211)

If the Society of Jesus, we may add by way of marginal note, was not able to continue such a brilliant line of musicians — and the reason was that the Jesuits gave themselves to works more immediately apostolic: *non omnia possumus omnes* — it has none the less for four centuries furnished the church indefatigable workers who have consecrated their powers and talent to the cause of sacred music, the *opus Dei*.⁶⁴

(To be continued)

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LOS ANGELES, CAI

Under the direction of James Edna mixed choir presented a program of 16 in the Horace Mann Junior High. Featured soloists of the evening included, Terry Martin, John R. F. George Pilon, Jr., Walter J. Marr. The concert was open to the public.



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