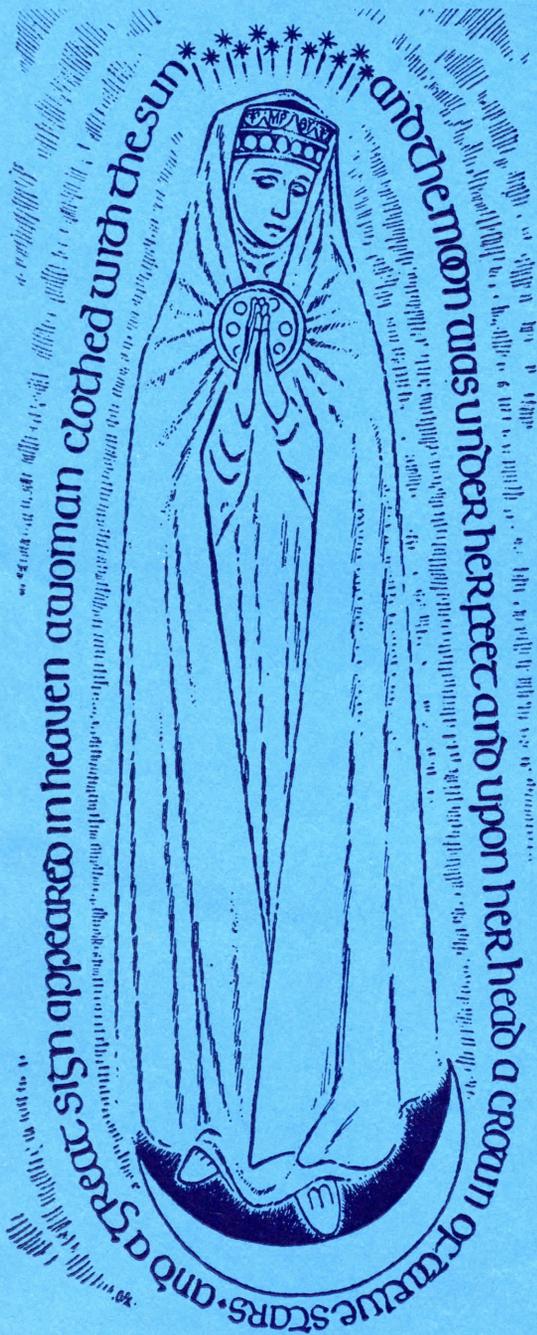


CAECILIA



THE MASS AND THE MODERNS (1)

NOTES ON A QUEST

A TROUBADOUR TURNS MONK

CARDINAL BELLARMINI AND
LITURGICAL MUSIC (Conclusion)

A CHOIRMASTER'S NOTEBOOK

QUESTION BOX

JULY — AUGUST, 1953 — VOLUME 80 — Number 5

the review of catholic church & school music

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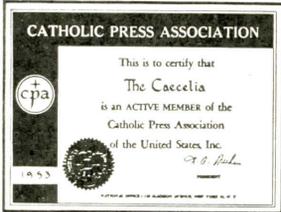


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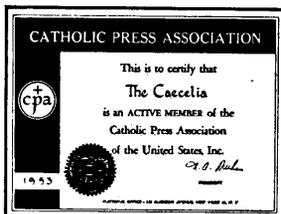
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An evaluation of modern settings of the mass text

THE MASS AND THE MODERNS

Rev. Francis J. Guentner, S.J.

Part I



THE PROBLEM OF MODERN MUSIC suitable for and consonant with the Liturgy, continues to exercise the thought and effort of both critics and composers. Some few years ago, so perceptive a critic as Mr. Martin Cooper wrote an article for *The Month* (February, 1949) in which was conveyed a tone of resignation to the conclusion that "the future of liturgical music . . . seems to lie in the past — in the wider and more intelligent use of that music which was formed with and by the liturgy." He developed the idea that liturgical music evolved along with the liturgy itself, from the second to the fifteenth centuries, finally reaching full-bloom in the Renaissance. His conclusion: "If the liturgy has since then remained unaltered there is, to say the least of it, a stylistic anomaly in perpetually renewing the music in the styles of succeeding generations while leaving the rest of the form intact."

The attitude may appear pessimistic, but one sees the force of the reasoning. Could it be that modern liturgical music is so frequently unsatisfactory and so often valueless because the modern style comes from a different world from that of the liturgy?

More recently Mr. Anthony Milner, in the *London Tablet* (April, 1952) discussed the problem, concluding that church music has become stagnant because choirs and congregations have not kept up with musical advances. No one appears interested in the contemporary composer, and he is almost never commissioned to write a work for the church. Hence composers should be encouraged to create music that is born of a twentieth-century setting, and the audience (i.e. our congregations) should be taught not to expect something spun from the style of a previous age.

Perhaps we will one day have to come to the same conclusion as Mr. Cooper, but for the present one would like to hold with Mr. Milner that

there is a genuine future for new church music, and that the moderns either have already arrived at an idiom that satisfies the spirit of the *Motu Proprio*, or that they are making strides in the right direction, and should be given time to prove themselves.

The statement of Blessed Pius regarding modern ecclesiastical music is too well known to need inclusion here. It has been repeated substantially by Pius XII in his *Mediator Dei*, with one noteworthy point added.

"It cannot be said that modern music and singing should be entirely excluded from Catholic worship. For, if they are not profane nor unbecoming to the sacredness of the place and function, and do not spring from a desire of achieving extraordinary and unusual effects, then our churches must admit them since they can contribute in no small way to the splendor of the sacred ceremonies, can lift the mind to higher things and foster true devotion of soul."
(Para. 193, *America Press edition*.)

Of especial interest and importance is the idea that modern music is admissible when it does "not spring from a desire of achieving extraordinary and unusual effects . . ." The question naturally arises: how are we to determine when a piece is characterized by "extraordinary and unusual effects?" This perhaps more than anything else in the crux in modern liturgical music.

Mr. Ernest Ansermet, noted interpreter of Stravinsky, once wrote of this famous composer that at the beginning of his musical career, "he had to let all sorts of music habits go by the board, to discard all sorts of loyalties to beloved forms, all sorts of easy roads which he might have taken."¹ Doubtless Stravinsky is not the only modern composer who had to doff the old in favor of the new: Bartok had to put off Brahms and Schönberg and to unlearn Neo Romanticism.

This process of abnegation through which Bartok and Stravinsky had to pass is much the same

process that the average listener, in his own way, must pass through when he approaches the music of these moderns. The fine flowing melodies of Romanticism, even the delicate web woven by the Impressionists, must be put out of mind and memory — and the listener must approach this music with the viewpoint, to put it bluntly, that *anything counts*.

If such a remark appears facetious or derisory it is not intended to be so. For surely modern music has provided us with such works of undoubted beauty and merit that only a traditionalist with a closed mind would dare to gainsay it. All that it asks of the serious listener (who is presumably willing to learn,) is an average intelligence, and a patience and sympathy with that it is trying to do. By the "serious listener" we mean the average devotee of *serious* music — the person who sees meaning in Bach, Mozart, Beethoven, Brahms, and Debussy. There is every good reason to believe that such a listener will perceive how Stravinsky, Bartok and Hindemith are logical continuations of the western tradition in music.

Mr. Adolfo Salazar says of Bartok's chamber music that it "may seem macabre, horrible, and perverse to the uninitiated listener; yet, as happens in the case of all truly great music, the new listener will not delay long in exchanging his first bewilderment for a most intense delight."² Perhaps it cannot be said that every modern composition eventually produces delight, but certainly experience proves that enough of them do, to justify our faith in our contemporaries. Which compositions will eventually be accepted as "classics" no one can well foretell. "A generation must elapse before it is possible to see any work of art in a true historical perspective, for it is as true in the aesthetic as in the spiritual hierarchy that many that were last shall be first and many that were first shall be last."³

If such are the hopes that we hold for the average "serious listener," we cannot be quite so sanguine about the person whose aesthetic training has developed no further than Dixieland or any of the other popular idioms. It does not seem too probable that the devotee of Dick Haymes' latest album will get much intellectual enlightenment from Bartok's *Concerto for Orchestra*.

And there lies the difficulty. We are not revealing anything new if we state that our ordinary Sunday High Mass audiences are mostly made up

of people who have gotten no further than Perry Como or perhaps light opera. For them, a modern Mass, the fruit perhaps of sleepless nights and immeasurable expenditure of spirit, will pass unnoticed; or if the music draws attention to itself, the congregation will perhaps remark only that it sounded strange — or something worse. Such is the cleft today between art and the common man. Yet contemporary art is not alone in being thus coldly welcomed. Bach was long in his grave before anything like due praise was meted out to him. Each succeeding symphony of Beethoven seemed to make the "critics" more indignant. (Samples: On the E-Flat major symphony: ". . . it will be able to acquire the purity of form of a work of art only by a thorough revision." And on the C-minor symphony: "Unfortunately Beethoven never knows when to stop.") Closer to our own time there was *Le Sacre du Printemps*, which was the occasion for a near-riot.

These ideas are commonplace, but they can bear repetition, because a new liturgical music, if such there is to be, will very probably seem to fit squarely under the category of music that strives to achieve extraordinary and unusual effects. At least an off-hand or ill-considered judgment may rate it thus. But we will do well to learn from history that condemnation should not be dealt right off, just because the music does not appeal to the common man or because on first hearing it may not seem intelligible. The truth will out, and it might prove that first impressions produced miscalculations.

Meantime let us investigate five Masses by contemporaries in order to see what is being done by the modern composer for the liturgy. That such men as Poulenc and Stravinsky have devoted their efforts to Mass music must hearten everyone interested in the liturgical arts. If the composers of the Renaissance considered it a glory and a life's worthy occupation to set the sacred words of the sacred rites to music, why should not the composer of today feel the same way?

Of the five Masses that come up for appraisal here, doubtless Zoltán Kodály's *Missa Brevis* for mixed chorus and organ (1945) is harmonically the most colorful. Though in his profane music Kodály makes free use of dissonance and key change, he is not a bi-, poly-, or atonalist. His command of orchestration is truly admirable and his lyric gift beguiling. A *Te Deum* and the strik-

ing *Psalmus Hungaricus*, sacred compositions of a non-liturgical character, are justly renowned. I do not know what Hungarian Catholics think of the *Missa Brevis*, though one suspects that they are proud of it. Even so the music does not appear to be ideally liturgical in character — or in other words, musical considerations take precedence over the text in several places with the result that the balance is overturned. Whilst the early parts of the Mass live up to the title *Brevis*, we find the *Benedictus* drawn out to unexpected lengths (87 bars) with the *Hosanna in excelsis* presented eight times. Likewise in the *Agnus Dei* in which, incidentally, the *Agnus* verse is presented only twice — we find the *Dona nobis pacem* repeated several times over, thus getting more than half the total number of bars in this particular part of the Mass. The texts of the other sections of the composition are treated in what might be called “orthodox” manner.

Key changes abound throughout the work, and though they may appear bold to some, the spirit of the music does not seem appropriate for the sacred rites. There are less bold dissonances in this Mass than in the other four we are to consider, but there are enough to give the work an affinity with modernism. The melodic line, as is to be expected from Kodály, is strong, and sections of free counterpoint recur intermittently. It would require an expert to sift out the specifically Hungarian influences at work in this Mass, but it does not require an expert to notice that the rhythms to which the text is set are quite different from those which by and large are common to the Caecilian and Italian Masses of the past century. Though several themes are repeated in different sections, there is no one theme on which the entire composition is built. Towards the end of the *Credo* the music becomes a bit thin, the composer thus giving the impression that this was more than he had bargained for.

Heitor Villa-Lobos is the first to admit that his *Missa Sao Sebastiao* is composed in a “sacred” as opposed to a personal style. A study of his setting, scored for 3 equal voices (all of which may be doubled at the octave according to the composer’s directions), reveals that the music for the text has been approached in a spirit completely different from that which prevails in his secular compositions. In Villa-Lobos’ own words: “It is music

written with faith, disciplined imagination, and religious feeling.”⁴ The work is distinctly modern in its liberal use of dissonance and in its shifting of key and rhythm; but it is distinctly traditional in its assiduous application of counterpoint. The contrapuntal rhythms are freer than those one would find in a typical nineteenth-century sacred composition, but the Brazilian composer nowhere attains the freedom of sixteenth-century rhythm. At times too (especially in the *Credo*) the counterpoint strikes one as being mannered — employed not so much from conviction as from a sense of duty to the past.

The text in general is treated as master of the music, but in several instances, notably in the *Gloria*, there is a certain amount of pointless repetition. Stranger yet is the fact that *Tu solus altissimus* is omitted from the *Gloria*, and *Et vitam venturi saeculi* from the *Credo*. (The words can be inserted without changing any of the original notes, though one dislikes thus to tamper with the composer’s work.)

Throughout the work Villa-Lobos operates on a level of inspiration which, though not of the first rank, is nonetheless distinctive. Some of his climaxes (e.g., the *Amen* of the *Credo* and *Dona nobis pacem* of the *Agnus Dei*) are simply contrived but vigorous and effective.

(In next installment: Rubbra, Poulenc, Stravinsky.)

FOOTNOTES

- 1 Quoted in Erik Satie, “A Composer’s Conviction,” *Igor Stravinsky*, ed. Edwin Corle (Duell, Sloan and Pearce, New York, 1949), p. 31.
- 2 A Salazar, *Music in Our Time* (Norton Co., New York, 1946), p. 301.
- 3 Martin Cooper, *French Music* (Oxford University Press, London, 1951), p. 201.
- 4 This statement of the composer is printed on the folder of the Columbia LP recording of this Mass. Several other interesting views of the composer are included, as for instance, that “The principal melody of the *Sanctus* is intentionally written in the lyrical style of the old, sentimental religious songs of Brazil.”

EXAMINATION IN RATISBON

by M. Bernal J.

SINCE 1948 WHEN WE WERE FORTUNATE enough to visit the famous School of Church Music at Ratisbon, Germany, we have been receiving from time to time news of various types of activities that have taken place at this institution. Because of the history and tradition of this School of Music at Ratisbon, news of its musical life is always of interest. We wish to take the opportunity to present a portion of an article sent us by Dr. Fernand Haberl, director of the school and a nephew of Fr. Xavier Haberl, the founder of the school at Ratisbon.

The article in question dwells with an examination given in July of 1952 at the close of the school year to twenty-one students, fifteen of whom were laymen, three priests and three women. The questions which the candidates were asked to answer are listed below.

I. GREGORIAN CHANT

(written examination).

Q. 1. What is a "cento" composition, typical and original?

Q. 2. What chants of the Mass are antiphons, and which are responses?

Q. 3. What relation have these chants to the celebrant?

Q. 4. Which were sung originally?

Q. 5. State the difference, liturgical and musical, between a solemn oration, a simple oration, and a "prex" oration.

Q. 6. Analysis: The Alleluia "Benedictus es Domine"?

Q. 7. Arrange this verse to the fourth psalm formula of the eighth mode of the Introit?

Q. 8. How does one introduce congregational and choir singing of Gregorian Chant?

Q. 9. Practical section of examination: some compositions required to be sung, others to be directed.

II. COMPOSITIONS

Written exercises in harmony, counterpoint and orchestration.

III. ORGAN (practical test).

Q. 1. Perform a concert piece studied with a teacher.

Q. 2. A composition of the period of Bach, a romantic composition and one modern, all three studied without the help of the teacher, with three weeks preparation before the examination. These compositions are to be chosen from the works of the following composers: Brahms, Kerrl, Muffat, Pachelbel, Bach, Bohm, Buxtehude, Olter and the moderns: Günter, Raphael, Rheinberger, Ahrens, Flor Peeters, Norbert Stannek (teacher of Organ at the School of Ratisbon), Reger, Hindemith, Michelsen, Fritz Adam, Fortner and Andriessen.

Q. 3. Liturgical practice: Gregorian Accompaniment. Accompany a Gregorian Chant and a hymn in the vernacular at first sight and improvise a prelude, a postlude, and a modulation.

Q. 4. Write a paper on the organ of the Baroque Era as compared with the modern organ.

Q. 5. Write the specifications for an organ to be built for a church thirty meters long, ten meters wide and fifteen meters high.

IV. PIANO (written examination)

Teaching of piano: how to practice varied exercises on compositions to be studied, use of the pedals, arpeggios.

Practical test: Play four compositions from the works of the following composers: Bach, Scarlatti, Beethoven, Haydn, Mozart, Schubert, Schumann, Chopin, Brahms, Stravinsky, Reger, Josef Haas, Ludwig, Weber, Arthur Honegger, Hindemith, Paul Hoffer, Ernst Pepping, Olivier Messiaen, Bela Bartok, Hermann Reutter, and Albeniz.

Play at first sight, sing a song, and direct small choral groups.

(Translated by Rev. A. M. Portelance, O.F.M., from an article in "Schola Cantorum", published in Morelia, Mexico.)

NOTES ON A QUEST

Rev. Francis Schmitt



IT HAS BEEN SOMETHING OVER three years since the appearance of these lines was projected. Probably when they are finished you will agree that the fact of their announcement, and my fulfillment of a promise, are among the few good reasons for their having been written at all. I dispatch them, then, with a sense of obligation, and for what they are worth. I can only describe what I was able to see and hear; my judgments are my own, and may be quarreled with, but they are based on the factual experience of whatever ear God gave me. Whatever there is of musical gossip, you may take for simply that. It would take another trip and a more voluminous correspondence that I can handle to substantiate it. One thing is certain: I was — from the time the first slight movement of motors racked the giant ship a little, until I returned to her, a floating, lighted city — in never so earnest a quest of the church's auditory treasures. This is what, in 1949, I heard.

A Round of Sunday Masses

I was lucky the first Sunday. I guess anyone is lucky to be in Switzerland. Luckier still to be in Luzern on festive Saint Nickolaus Day. Inside and outside the Hoffkirche, it was bright and clear, and the music was bright and clear. J. Baptiste Hilber, I think, is one of a quite thriving group of European church musicians who have brought a modern idiom to a worthy liturgical expression. And because they seem so completely taken up with the music of the church, one hopes that one day they will find that new vehicle which Pius XII bids us dream about — a new song of the church. For there has been none since the decline of polyphony. Anyway, Mr. Hilber conducted his Mass in Honor of St. Nicholas which, to the best of my knowledge, is still unpublished. Maybe it is not meant to be published, but to remain the exclusive property of the patronal church of Lucerne. How fertile an indication that might

be — in a quite unmusical world, where a few compositions are slobbered all over the globe, reduced always to the least common denominator! It was music traditional in form, but hardly in composition. It was strong, it was devout, it soared to the heavens, the altar. There were notable solos — several especially high soprano ones, (and there are notable solos, high and low, behind and afront the asterisks in the Graduale) sung clearly and with a detached steadiness. One of the most important things, of course, was that the whole thing was done with that expertness which alone is worthy of the great liturgical drama. The chant — the propers — reminded me of no “system” — simply a strong, careful musico-textual expression. And so it was good after Mass, to stand in the high church square, to know that this was more real than the great rocky folds of the Alps that hurled fathomless coloured mists about the Richard Wagner Haus across the lake.

My sub-title, “a round of Sunday Masses,” was specifically suggested by the rounds I made in Rome on Sunday mornings, and I mean rounds. Here are some notes I made one Sunday afternoon, instead of seeking a place for Vespers: “October 30th. Feast of Christ the King, which, I had been told, was not traditional enough to amount to much around here — and which the course of events seemed to prove. Started afoot to the Church of the Twelve Apostles, manned by the black Franciscans, who reportedly conduct High Masses of a steady calibre. Got lost, but a little Dominican from Florence walked me to within sight of the place. Bum steer. The Mass was not at nine, but eleven. However there was a wedding going on, so I stayed around. There was what I took to be a very strange modern piece of music at the Communion, a single, rather effete and scratchy tenor at futile odds with a highly discordant accompaniment. In Tucson it would have passed as Aztec, perhaps. Meanwhile, a *Missa Recitata* was in progress at a side altar, where every once in a while, through the canon even, things went on in the vernacular. Then, for no particular

reason at all, they would break into a song — hard, nasal, scoop-and-slur, with an Italian-Viennese tempo schmalzt. The hymns I heard today were of the “Dreamy Carolina Moon” type, or quite strangely primitive, like the one at the semi-benediction after Mass in one of the churches off I don’t know which piazza. Soon the bride and groom came out of the sacristy, and after kissing everyone but me on both cheeks, marched down the aisle. I looked around the church, went out to see what else was going on. Landed in Gesu during the *Gloria* of a Solemn High Mass. Some people attending it, some at Low Masses on the side altars. In general, quite a few people in the churches and a good percentage of men. Thousands on the streets and in the squares, where business was as usual. The *Gloria* was a cheap three and four voice male business in the late nineteenth century idiom. Five or six men were doing the singing in the slim balcony, high in the wall of the right transept, which housed the organ. Most organs are placed like that, and I don’t know what more they can do with a choir than they did here. *Credo* was No. 4. Neo-Solesmes material, but execution not much of anything. Simply sang straight ahead, with random and meaningless rhythmic ad libs, booms on the *episema*, and lots of organ support. Especially in the Offertory, where they needed it. Suspect the proper had not been rehearsed at all. Sang only the Alleluia of the Gradual.

So, out to look for more churches. Got into a lot of the “dome” churches — St. Andrew of the Valley, St. Agnes, and a couple others. Inactive. Back to the Twelve Apostles for the service I was aiming at. It turned out to be an inconsequential reading of — well, what do you think? — the Mass of the Angels. Organ all the time, too much organ most of the time, and a positive drowning blare on the finales. Stayed long enough to ascertain that their Proper was possibly less prepared than Gesu’s. Sang the Alleluia and the versicle. Got the Alleluia pretty well the third time. Apparently the Italians do not sing full Latin “o” and “e” sounds; both are quite short and guttural. Grabbed a cab to San Agostino, where the High Mass crowd was coming out, and a wedding going in. Just in time for a good, booming rendition of the Wedding March from *Lohengrin*.”

Well, that evening I took a long walk in the Borghesi gardens. Even with its crowds about the

exit into the Via Veneto, it was a relatively calm experience. And the tall cypress trees, the tinted nimbus clouds moving from the east past the half-moon, the almost liquid brightness of Venus, were lovely in the twilight of another day, *quam*, somehow, *fecit Dominus*.

It was not until the First Sunday of Advent that I heard a Mass of the stature of Vittoria — that, his *Missà Quarta*, at St. Mary Major, the station of the day. This, though the phrasing was helped immeasurably by the vast sound chambers of the place, was good, and the chant was good, and I recorded that I was glad they couldn’t use the organ for awhile. The conductor was a young, pleasant, and obviously capable fellow, who, I was told, was at the post in St. Mary Major when Licinio Reficé returned from the States.

There were other Sundays, of course — unsuccessful pilgrimages to the Cathedral in Naples, and Sancta Chiara, Sundays when I was satisfied to say my office on the terrace, feel the luxuriant Roman sunshine vanish in the sudden wake of errant clouds climbing over us from the sea, watch the tongues of the incomparable bells of the German Lutheran establishment next door clap carefree, lovely sounds. Then there was a memorable Sunday at San Anselmo, and, one of the last, an impressive Pontifical at the Frauenkirche in Munich.

San Anselmo: This is the international Benedictine house where monks from all over the world must be cast in the neo-Solesmes mold — for practical purposes, at least. That the job is never accomplished for some — notably the folk from the great monasteries of Switzerland, West Germany, the Lowlands, (some in France itself, perhaps, who have been influenced by the Institute of Paris) — goes without saying. But with the Mass and Tierce, which was in progress when we arrived, Dom Desrocquettes had done a remarkable job. It should be said, in the first place, that this would seem to be the only place in Rome where one might go regularly to Sunday High Mass. Now, the total effect was well on the way to what it should be: that singular, clean and Christian expression of the *liturgia*, of the simple purity of a somewhat cold marble structure, of the prayerful elevation of rising incense. This is the only real reason why the service might be called beautiful. The singing itself was not beautiful, but careful, which is the next best thing. The over-all

tone, therefore, with a couple of raucous exceptions, was good. One could not escape the feeling, though, that the carefulness became almost feminine, and that the hundred-odd monks incurred a certain amount of unhealthy vocal inhibition.

There were two things that added to my Gregorian puzzlement: 1) the organ; 2) the rhythm. The organ business, it seems to me, ought once and for all to be a settled matter. Here, for example, was a dull, often thumpy, organ accompaniment, with the added miscalculation of bad registration (could have been the organ, but in any case the overload of bass and stopped pipes served no possible purpose). I suppose there has been no greater futile effort in all musical history than the attempts at "good" chant accompaniment during the past hundred years. The first experiments, almost a millenium ago, led eventually to the glory that is polyphony; the latter day ones to sterility. Plainsong and harmonization are mutually exclusive to begin with, and it should be plain that it is bad thinking, bad art, and bad taste — almost bad morals — to attempt to mate specifically different musical forms. Yet this has been the basis of the work of a whole school of worthy church musicians. The ones I have known are mostly to admit that unaccompanied chant is the desirable thing. The alleged reasons for the accompaniments are sustenance of pitch, and the more easy discharge of difficult intervals; perhaps also a means of keeping large groups of singers to be able to sing on pitch, or it is not. It is both ex-gether. In the matter of pitch: either a group is tremely difficult to maintain pitch in prolonged unison singing, and to train a large group to listen intently enough to an instrument to make the vocal transfer. The invariable result is what it was at San Anselmo this morning — two sustained, incongruous pitches, one slightly but gratingly lower than the other — the one thing worse than falling pitch, which at least has a chance to settle in a constant key. As for helping the singers negotiate their intervals, one can only surmise that a) the material is too difficult for the group to sing, or b) the singers are not properly prepared. In either case, the material ought not to be sung at all. Finally, an organ could keep a large group together only if it completely dominated the sum total of voices, which is preposterous. Otherwise it is just one more thing to be kept in line — a brand new difficulty instead of a solution. Add to all of this this morning's totally uninspired, but de-

liberate organ interludes. I presume the idea was to continue the spirit of the Gregorian Mass. Now, there is no particular objection to the juxtaposition of different art forms, but the intent here was, I am sure, to contort harmony into a sort of Gregorian fitness by keeping it colorless as possible. All in all, the spirit of the Gregorian service is perhaps best expressed by Gregorian only, (I do not mean to rule out Gregorian and polyphonic exchanges, but this *was* a strictly Gregorian Mass), and this morning's manner would indicate either a mistaken notion that just that was being done, or a hidden hankering for the forbidden fruit of harmony, after all. The monks, I think, were having their cake and eating it too.

The materials sung included the Proper for the Twentieth Sunday after Pentecost, the *Orbis Factor* Common (with the *Kyrie ad libitum*) and Credo 2. All of this was done with a quite slavish devotion to the neo-Solesmes rhythmic signs, down to the last little *ictus*, and perhaps further. For it seemed to me that very often the first notes of phrases, and even of *neums*, and simple verbal accents, were given the characteristic hold, whether or not the signs were there. This would lead one to believe that the Solesmes limpidity is even more systematized than it is on paper, and therefore hardly limpid at all, a matter which was emphasized in the celebrant's rendition of the Preface. Here were more *puncta* than flowing text. I suspect that the *impression* of limpidity comes more from the delicate, porcelain-like *vocal* procedure in the Solesmes rendition, than it does from Solesmes paleography. In the case of the Preface, the former was stymied by the uninterrupted series of *puncta*. It would have been easy, though, to forget about both and simply announce the text. This I believe, is the really liturgical idea. There were, of course, the usual number of bi-strophes on unaccented syllables which do not occur in the Vatican edition. To maintain some sort of proper syllabic accent, these must be rather re-negotiated by bouncing off the unadorned first note into a forced and fade-away pianissimo on the meaningless bi-strophe. (Something like Victor Borge floating off the piano bench in the middle of his delicate take-off on Mozart). This, for whatever it is worth, the monks accomplished expertly. But it is a little like a man getting his blood pressure up, and then taking a drug to get it down again — a totally artificial and unnecessary process, I mean. It was good to see the younger monks having a good time

passing the pax, and — darn it — we all knew that Clair Booth Luce was sitting back there, very pretty in a black veil, and a distant, mystic smile.

San Anselmo to the Frauenkirche was some change. A Franciscan friend had told me that there was an especially notable Sacred Music Congress in session in Milan. So I inquired at the Conservatory, and all I could get was a schedule for the approaching concert and opera season. I went down to see _____, whose office was supposed to have all the information about these things. He didn't know anything about it, but ventured the opinion that whatever it was, it probably wasn't any good, that I wouldn't learn anything about training boys' voices around here, that it was dangerous, in fact. That such and such a conductor's kids hollered and screamed and thought it was big stuff, that the last four Popes hadn't been able to tell the German and Austrian bishops anything, and anyway, bah. (Whereupon he settled down to talking Italian to me, and English to his Italian office help, and nobody knew what the heck was going on.)

Well, it was true that the Cardinal's boys in Munich hadn't gotten around to singing the Proper, but the tremendous performance of the Beethoven *Missa Solemnis* at the Pontifical Mass was not as jarring as it might seem. First of all, the spaces were so vast that the length did not seem out of line. Of course, it is also possible that Msgr. Ludwig Berberich had made cuts, rearranged texts. Anyway it left quite a different impression than a recent hearing of it in a concert hall, where objection upon objection welled up. Perhaps the only point worth making is that, good or bad, here was a tremendous effort, preparation and devotion — under circumstances that ought shame most of us. And what I had thought would be more a concert than a service, was not. The Frauenkirche was badly shot up. However, the choir gallery had been sufficiently repaired to house an orchestra, now that the organ was gone, and there were flat, plain boards across the pillars that once supported great arches. Most of the floor is dirt, and most of the windows boarded up. In the damp cold of the evening, it took a while for the symphony to play in perfect tune. But here, in all this memory and sadness, was an artistic ceremonial worthy of the solemnity of the Mass. The place was packed to the door — people standing close together, row upon row, with their prayer books and rosaries; parents moving their children

into the random shafts of sunlight to keep them warm; incense carried in the wind like whiffs of snow. Of course, all of the people of Munich were not in the church. Even in Catholic Bavaria, they do not go too well. But it was good to be there after the dismal Munich of Saturday night, the dark depot, and the dark people, the frauleins and the military.

That night I found myself having a jolly good time watching all the very *big* nymphs at the close of *Die Walküre*; the spectacle of an immense Brünnhilde giving up her immense spirit amid the crackling flames about her funeral pyre. Suddenly the humor of the thing was attacked. The lady next to me had taken out her handkerchief and begun to cry. I thought of the mists and all the castles atop the towering palisades of the Rhine, of the mists of an evening trip through Hesse, and all the castles set aflame by the shattering blood-red of the setting sun; of Fritz, who finally admitted that the Germans had annihilated Rotterdam before ever a bomb was dropped on the Reich, but that Rotterdam was none of England's business. And what are you going to do with people like that? Well, I would remember forever the gigantic swell of the congregation singing at the close of the Frauenkirche Mass. It grew to a thunder, almost, and I was not sure what it said, but to me it sounded like the final cry of another soul-searching hymn I had heard in a little church in the shadow of the Hoch-Altare in Innsbruck: "Wie ist als Gott, wie ist als Gott?"

Feasts and the Great Basilicas

I suppose the thing that crowds out all other impressions of All Saints and All Souls Days in Rome is the titanic upheaval of popular devotion toward the dead. I mean that converging of millions of Romans from all areas of the city, on the road to San Lorenzo and the cemetery on All Saints afternoon, the utterly wanton profusion of flowers, the ceremonies inside the church, the now nearly immobile mass of men and women on the broad paths of the cemetery, making their way to chosen gravesides and vaults. So that I am sorry to read, after three years, what I had written to a friend about the liturgical functions of those two days in the mother churches of the Catholic world: St. John Lateran and St. Peter's.

At St. John's on All Saints Day, the Solemn Mass was offered in the apse behind the main altar. There appeared to be a very solid delegation

of older and younger canons sitting in their seats, and in various degrees of ermine, hollering out the responses in a prolonged, purgatorial manner. To the left, and quite high in the wall, was a niche and balcony, housing an organ, and the choir of perhaps 20 – 25 men and boys. They sang a Mass which I adjudged quite a cheap 3-voice modern Italian piece (in the sense that you might call Caecilian music modern), except for some showy, spiral fugue finales at the *Gloria* and *Credo*. The organ score seemed to have little purpose other than to add to the sum-total of music. I learned later that this was the Pontifical Mass No. 2 of ———, and my judgment still stands. Di Lasso's *Justorum Animae* was used at the Offertory, and Gregorian for the rest of the Proper. This latter was so undistinguished in any way that it would be idle to adduce it pro or con any particular school. About the singing itself — the men were of operatic stature, except at least one high tenor, who would make opera no place in the world. Apart from not making it, he had all other necessary accoutrements. The kids, well, I have never heard anything like it. No voice placement, no tone, no nicety of execution — just holler and push, chest and nose, and scoop and slur. I said the Mass was for three voices. It could have been four, for during the a-cappella offertory, I detected an ever-so-small alto line, but I don't know whether it was a boy or a falsetto. This was about the same as the rest — no real sense of choral balance or choral tone. Again, I am sure that they depended a great deal on the vast spaces and echoing sound chambers for what appearance of overall phrasing and fineness there was.

I took myself across the street to the Scala Sancta and climbed them on my knees as one must. It was no joke, either. The lady in front of me prayed an uncommonly long time on each step, and I was constantly haunted by the immediate possibility of getting her heel in my teeth, such as they are. There were crowds of people on the long flight, and it was really edifying compared to the High Mass. It struck me that perhaps it was just such things as I had heard that drove these people to such intensive private devotion.

The next morning I went over to St. Peter's — for more of the same. Except that the canons were a little funnier, and the deacon sang his things on about a high E flat for a reciting tone, and the choir had quite a time sliding up there, and the

celebrant sang the Preface as if he were tripping through a cold rain atop a battery-charged donkey. The canon's choir was a smaller place, and to do the choir justice, there was a deal more expertness about it, genuine flashes of delicacy even. The boys were, if anything, a little more crude. The canons were rambling through the Little Hours as I came in, and it sounded not unlike our Priests' Office for the Dead, except that they sang it, and that could only make matters worse. So I got out my guide book and covered the nave of this very remarkable temple. I prayed with accountable fervor before the tomb of Pius X, wondering what *he* thought about all of this: whether, perhaps ——— was right the other day when he said that the canons' chanting was inviting atom bombs to fall on the churches, and that that was why they sang only on Sundays now. I asked one of the men afterwards what the choir had sung, and he said a "potpourri." Now, if I knew anything, I knew that, but I said, "Si, si" in my best and total Italian manner, meaning what was in the potpourri, and I gathered that it was mostly Perosi. The music was better grade than yesterday, and all of it a cappella.

The following Saturday found me back at St. Peter's for the annual Mass for the deceased cardinals. I was holding, I had been told, the ticket of the wife of the secretary to the Maestro of the Camera. I was also told that perhaps I was not the only one who had been so told. This is a Sistine Chapel affair, and the small crowd to be admitted was already gathered under the far right end of Bernini's colonnade. At exactly ten-thirty, there was a startling "Achtung!" and the Swiss guards in parallel lines down the aisle, kicked their heels, and held their confounded spears at attention. The reception-like atmosphere that had surrounded the diplomatic corps settled down to something more than a churchly hush when the cardinals, followed by Pope Pius, came in. He appeared very small and pale from where I stood, which was not so far away. He officiated only at the absolution after Mass; even in these timeless moments, when the Vicar of Christ commended his erstwhile brethren to Christ in heaven, I beg leave to say, honestly and reverently, that His Holiness does nicely by his singing — in a somewhat small, high voice of a steadfast beauty that somehow matches the spiritual depth of his personality. Maestro Perosi conducted the Sistine Choir in his

famous Requiem. This is surely some of his best work. It was done with great expertness and careful detail, and there were passages of rare beauty, haunting and breath-taking pianissimos that will always echo in the minds of those who have heard it. I could not cavil, then, with occasional and seeming indigenous metallic fortes. For here, at the inside, and on the top, was what one sought, what he dreamed about. I had heard the Lateran, Liberian, and Julian choirs, and understood that there were not so much choirs as they were migrant professionals used in various choirs for specific occasions. Here, in the Pope's own chapel, was the Sistine Choir. There was the nervous tapping on a hidden podium before the singers attack, a sanction of some sort for all the human foibles of the choir loft. One lifted his head, took heart.

There is a special Roman feast that is one of sheer joy, one that cannot go unrecorded: the feast of the patroness of all music, Saint Cecelia. How wonderful it was to see the extraordinary crowds all morning long! How cheering the unusually large number of American priests vying to say Mass in *her* church that early morning! On this spot, perhaps, across the Tiber, had stood the patrician home of the Caecilii, and maybe in this remnant of an ancient Roman bath, she had lain those days, her neck cleft as in the sarcophagus of Maderno. In any case, there had been music here since the church was founded in the third century, and she was here, and the strong spirits of Valerian and Tiburtius. One might even fancy that old Pope Saint Urban had come, lantern in hand, from the catacombs along the Appian Way. The Pontifical Mass at ten was sung by a small but well-trained male choir. They sang the Refice Mass in Honor of St. Edward lustily, as well they might. I thanked Dom Gueranger for his excellent defense of the *Acta Sanctae Caeciliae* before heading down the road toward St. Peter's and the old Castel Sant'Angelo, and re-read it late that night. And, in the brisk, damp November air, there hovered around, about and everywhere, the old *Matin* song for the feast of St. Cecilia:

“Terrena cessant organa,
Cor aestuans Caeciliae
Coeleste fundit canticum,
Deoque totum jubilat.”

November ninth, Feast of the Dedication of the Basilica of Our Saviour, and so to St. John Lateran for the Solemn Mass. How or why it was so much better than on All Saints Day, I shall never know, but it was — both the material and the work. And there were fewer canons. There was a funny little fellow, well past fifty, sitting with me on a bench near one of the first pillars, who kept singing all the parts of the Mass — treble, tenor, bass. To stop him temporarily, I asked him what Mass it was. “*Prima Pontificalis* of Perosi,” he said, then launched into a running commentary both verbal and vocal, that kept me busy through the rest of the Mass. He teaches Latin, Greek, Italian, French, Spanish at a brothers' school nearby; has a brother a padre, who spent some twenty-five years in the Solomon Islands, and who speaks excellent English. Outside of that the brother was pretty well shot, and it was a pity that he, George, didn't speak English. Between English, German, Italian, Latin, and a few musical phrases, we got along. George was from up north some place — Torino or Balzano, maybe, where, he says, the music, the wine, and everything else is best. I gathered that the best musicians came from there too, because George is also an organist and singer of parts. There were perhaps eleven or twelve boys up there, he said, with three falsetti to help them, three tenors, and six basses. The Lateran Choir was best he said, because it had the traditions. The organist was a falsetto in the Sistine Choir, and I take it George was a falsetto too. It was largely a question of money, but the Vatican usually scraped enough together to have thirty boys and thirty men for papal Masses. Also Rüssager, a composer in Copenhagen, and the organ professor at the Conservatory of Verdi in Torino were his dear friends. I had asked him to have dinner with me by this time, and he was showing me letters from all his dear friends. After the *Agnus Dei*, he went off to teach Latin, Greek, French, Italian and Spanish. Meanwhile, I had noted, I scarcely know how, that I especially liked the *Sanctus*, the melodic counterpoint passages, the voices of the excellent tenor and basses, the improvement in the boys. I had not liked the insistence on the same odd near-guttural vowels. Then there was the paradoxical matter of so many Italian composers not shouting the *Hosanna's*, but murmuring them. Plenty of organ during the singing and in between, a slightly romantic

stopped diapason solo during the Elevation, which was half over before the Sanctus was finished. The celebrant didn't wait, as, in this single instance he should. The chant was good — as declamatory as that of the Sistine, but a little more fluid.

I headed for the gallery, met some of the singers coming down the circular stair-case with their bicycles — no mean feat in the general rollicking hubbub of the bambini. Generation upon generation of them had scrawled their names upon the walls. After paying my respects to Msgr. Virgilli, the successor to the Lateran's Casimiri, I asked if I might take a look at the chant books — were they Vaticano? No, Desclee, and he shrugged his shoulders, saying what were you going to do when that was all you could get? I suggested that though he used the Desclee books, he had certainly not followed the neo-Solesmes formulary, and he explained vigorously that "non me placet", and that Solesmes chant was the "communismus" of sacred music. Very friendly by now, he called over a padre to help talk, but not the right one. The second, Father F., was working here each morning now, preparing unpublished manuscripts for publication, and trying to get choirs to sing them during the Holy Year. Together we went up to the Lateran Library where I enjoyed the privilege of looking at the ancient Palestrina codices, all of them autographed by the Master, and the exclusive property of St. John Lateran. The finely wrought detail of initial letters of the texts and the manner of printing were especially interesting. No vertical, or parallel voice lines here, but, say, a half-dozen consecutive pages of *Kyrie's* or *Magnificats*, depending on the number of voices — each voice on a different page: Father F. was working at some astounding baroque stuff — mostly for sixteen voices, though he spoke of one in the neighborhood of a hundred. Something of a monster, he said. Now all of these treasures were stored in a series of old wooden cabinets that were probably all a lot of termites could call home. And then this fine person, so nearly an Italian, turned and said (in the presence of the rest): "You have seen the pitiful state of Church music in Italy. It is not a matter of bad will. There simply is no money. The Holy See manages to fix up all these buildings, and we feel that the liturgy is at least as important as the buildings." I remembered — remarking at dinner, "No mon, no praisa da Lord!" With thousands of kids running

around, and competent musicians at hand, things just don't add up, even if they have been used to paying them for centuries. Before leaving, I asked for and received, permission to attend rehearsals. It was a gracious but small enough favor, for there were no rehearsals. But there was talk of some later on — when the Holy Year would be upon them.

Musically, the larks had gone out of Umbria. Perhaps long ago, with the woods that once filled the plain which is now dominated starkly by the great new basilica of Our Lady of the Angels. Inside, with no birds, and no trees, is her original Little Portion. It was here at midnight on October third, that I heard a Mass which I cannot even remotely recall. It does not matter, for the song was still in St. Francis' heart, in every torch alight with brother fire on top of the hill, the wonderful hill that slopes toward Mt. Subasio, in the hermitages beyond the folds of the hills. When it was over, we went up into the town, to Fra Elias' and Giotto's imposing monument, where in the cavernous lower church at 2 A.M., I was able to offer Mass at the tomb of the Little Man. There was a solemn profession in progress, and I had arrived, with more bliss than is usually meted me, at the last gospel. Then the profession was suddenly finished, and the friars began marching out. An organist pumped triumphantly at the Mendelssohn Wedding March, and I caught the leer and evil glint in the eye of the American Franciscan who had brought me up there. It was like the following night when I climbed the Rocca (in a cab), way up to the old fortress, and received for my trouble only carnival music that arose from the festal town below, high and straight to the grin on the face of the moon. Meanwhile I had observed something of a phenomenon at a Solemn Mass in the morning. Msgr. Refice had come up to conduct one of his Masses at the Basilica of Our Lady. The choirmaster was a not-too-slight, but young Franciscan, and was faced with the ordeal of his teacher conducting his choir. Well, I couldn't make a lot of sense out of the musical structure, but I cannot say I was trying too hard. It was a family venture, rather, with falsetto stand-ins patching up this spot and that, the little Franciscan gesticulating wildly at the sopranos, sometimes with an attitude of despair, sometimes looking to Fr. Refice, who presided over the wild business wildly, for a nod of recognition

to him, the sub-director. I bore greetings to the Msgr. from Stateside friends. He asked me if I liked the Mass. Well, of course I liked the Mass. Besides I was tired, the friar's top meal of the year was something out of Juniper's cook book, and I had yet to go out into the courtyard to see the Madonna move. In this matter I am of the opinion of Evelyn Waugh. I cannot help it that I saw her move, even if they have told her to stop.

The Concert Hall

Even this incomplete picture would not be complete without mention of the fact that the sacred music heard at concerts was, generally, on a higher level than that heard at liturgical functions. There was a particularly memorable concert of modern Italian music in the old Cathedral at Assisi during the altogether impressive Umbrian Festival of Sacred Music. In this church, where Francis and Clare had been baptized, we listened one evening to the interesting and impressive first performance of Salviucci's *Il pianto della Madonna*, Liviabella's *Caterina da Siena*, and Clausetti's *S. Giovanni Latterano* — all of which were written for soloists, chorus and orchestra; these were from the Roman Opera. The following day, the Milan Cathedral Choir sang the Poulenc *Mass in G* down at Our Lady of Angels. Before it was finished, both the choir and Poulenc appeared to be in something of a mess, at least as far as the material and intent of a Mass are concerned. The choral tone was harsh, the intonation on the nether side, and Poulenc paid even less attention to the text than one might suppose.

One day I was able to hear at the Teatro Elisio, a particularly famous French boy choir. They sang everything from Janequin right down the line through D'Indy, Debussy, Poulenc and Milhaud, and it was a bit difficult, because of wobbly intonation, to know where Poulenc or Milhaud left off, and the boys began, but they were excellent treble stuff, shown to their best advantage in the rollicking French Noels. The tenors and basses were boys who seemed well on their way to a jubilee of some sort, and sounded the part of a voice arrested on the way. Their polyphony (Palestrina, Lotti) bore a particular French staccato verve that was hardly authentic. The director, despite his clowning and speech-making during the first forty-odd minutes of scheduled concert time,

seemed to have an audience that was pretty much his, and a really good rapport with the boys, though I thought his direction-by-grimace should have kept them guessing. But then this group has been reviewed in this country by no less a person than Mr. Virgil Thompson, and I think he felt better than I did the miserable day on which I heard them, partially no doubt, because they sang some things of Virgil Thompson. And by this time I had become so accustomed to people who should have known better opining that everything they heard was "wonderful," that I began to shudder each time I thought of evaluating the compliments that had been paid my own choir on occasion.

Finally I should like to pay tribute to a person who seemed to me to be ahead of them all: Mr. Bonaventura Somma, the Magister Choralis of the Roman Academy of St. Cecelia. Surely his presentations of sacred choral works at the Argentina put anything like it in the city in the shade. And his careful editions of Scarlatti, Pasquini, Pergolesi, Monteverdi, and Animuccia besides several notable things of his own, made the usual line of musical goods at Casimiri's appear incomparably stuffy. I should like to have heard him do some of the modern things I have mentioned elsewhere, for he was fully equal to the sometimes brooding cacaphony of Vaughn William's *Civitas Sancta*. And his premier performance of the Monteverdi Psalm, *Beatus Vir*, was easily the finest thing I heard in Europe.

These notes have fulfilled my assignment, I am sure; more probably, they have overdone the whole business. At Basle, I had wondered at all the people running after the train, waving handkerchiefs. Leaving now, I wanted to wave one too, a lot of them as a matter of fact — to many kind friends and companions, to the thoughtful souls who didn't know me from Adam. The wonderful women who are called the Blue Nuns; my friend, Professor Neumann, working at his great church music Referant in Innsbruck; bright and laughing little Hans, at Communion in Koblenz. Mostly a thin, white, exquisite figure, for whom we waited in a room that over-looked the dark blue Alban Lake, while countless pilgrims cheered and sang outside. But there was more music in his

(Continued on page 240)

Laborer in the Vineyard

A TROUBADOUR TURNS MONK

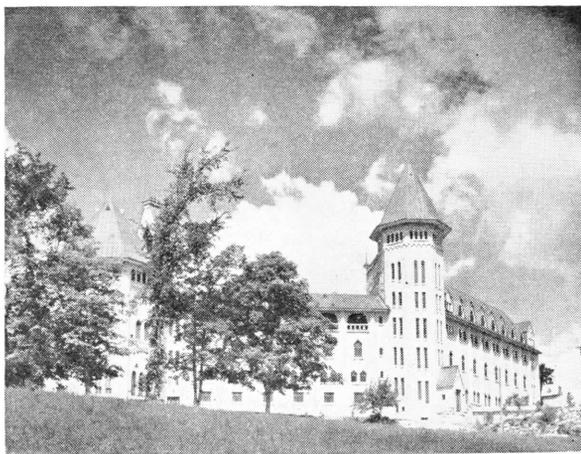
Dom Oscar O'Brien



HE WAYS OF THE LORD ARE INscrutable. Fifteen years ago, few of Merton's friends could have suspected his entry into the Cistercian Order. In 1943, as few of DOM OSCAR O'BRIEN'S acquaintances could have foreseen his taking vows in the Benedictine Abbey of St. Benoit-du-Lac in the Province of Quebec, eight miles from Newport, Vermont, U. S. A.

Born of an Irish father and of a French Canadian mother, Dom O'Brien exemplifies the harmonious psychological balance that may grow out of a happy blending of Gallic sensitivity with Celtic spontaneity. He attended La Salle Academy and the University of his native town, Ottawa, Ontario. When barely sixteen years of age, he became assistant organist to his music instructor, Amedee Tremblay. Ten years later, he definitely settled down in Montreal where he soon attracted the sympathetic attention of such musical authorities as Alfred Laliberte, Sir Ernest MacMillan, of Toronto, and Boris Hambourg. At first it was as a teacher of harmony that he achieved an outstanding reputation. In 1925, one of his pupils, Lionel Daunais, was the recipient of the much coveted prize known as "Prix d'Europe". Shortly afterwards O'Brien revealed himself as a composer of no mean ability by the creation of a sonata for piano, miscellaneous ensemble music, several preludes for piano and cello, English songs adapted to poems by Rupert Brooke and Allan Seeger, and of course lyrics meant for poems by French and Canadian authors. Among the latter may be mentioned "Tiens bon, Raymond", which won for him the honor of "mention distinguee" bestowed upon him by Raymond Poincare, then President of France, and "Phillipino", a three-act operetta based on a libretto by Gaetan Valois.

His interest, however, centered on the vast area of French Canadian folklore. Several hundreds of such French Canadian songs belonging to the national repertoire which were translated into English by John M. Gibbon, account for the huge



St. Benoit du Lac Monastery

success of the "Festival de la Chanson" held in the city of Quebec in 1827 and 1928. In recognition of the conspicuous part he has taken in these lyrical fiestas, he was appointed joint director of them with E. Key.

Several of his harmonizations were published by Dent's of London, England. Others, such as "Canadian Folksongs Old and New" were edited by Dr. Ernest MacMillan while his "Twenty-one Chansons of French Canada" were published by Frederick Harris, Oakville, Canada.

It is chiefly in connection with the "Troubadours of Bytown" and the "Quatuor Alouette" that Dom O'Brien owes his fame in Canada, the United States and Europe. Both were musical organizations dedicated to the task of keeping alive and improving the treasure of French and English songs that make up the Canadian folklore. Few singing troupes can boast of as creditable a record as theirs if success may be reliably gauged by the volume of praise heaped upon them, the solemnity of the occasion on which they were called to perform, and the fastidiousness and motley character of the audiences they sought to please. No wonder then that it was selected in 1939 to sing before Princess Elizabeth who was so pleased that she requested that "Alouette" and "A la Claire Fontained" be sung as encores.

The Columbia Broadcasting System deemed it worthy of the honor of participation in the 1942 American School of the Air as well as the millions for defense programs. There could be no better consecration of its well deserved fame, and nobody was surprised to see it selected to represent the Province of Quebec in the National Folk Festival held in Washington, D. C., Chicago and Philadelphia in 1942 and 1943. At a concert given in 1943 at Town Hall in New York City, the enthusiasm of laymen and professional hearers reached such a pitch that Wilfred Pelletier sought for the troupe and obtained from Toscanini the honor of singing for the maestro. With international recognition thus achieved, the troupe carried out the long cherished dream of a tour through Brazil. Oscar O'Brien, however, never saw Rio de Janeiro. While his fellow singers sang on the stage of Brazilian auditoriums, he was being initiated into the art of singing Lauds and Matins in the Gregorian style in the chapel of St. Benoit-du-Lac where he received the habit of St. Benedict on July 6, 1945, and where he was ordained to the priesthood on August 15, 1952.

It is Saint Paul's opinion that all events happen and everything is written for the instruction and edification of the faithful. There would be no point in lining up biographical data such as those that confront us if no lesson is to be drawn from them. Doesn't the career of Dom O'Brien justify the *prima facie* assumption that sound aesthetics offer worthwhile values in the education of a well integrated person? Like any other art, music must be considered and practiced as a fruitful quest for beauty. As St. Thomas Aquinas puts it, beauty is nothing but the effulgence of truth (*splendor veri*). Our Lord did not deem it a fraud to hold Himself out to men as the Way, the Truth and the Life. How could one then deny the value of aesthetics in the mystical experience of men, which of necessity, must culminate in his union with God?

The life of Dom Oscar O'Brien, O.S.B. is dedicated to the worship of God in the Church. He prays and helps others to pray while he plays the organ in the abbey church of Saint Benoit-du-Lac.

QUESTION BOX

by Rev. Francis S. Brunner, C.Ss.R.

Q. *At a meeting some time ago a priest stated that the Mass Sequences must always be sung in their Gregorian setting, no verses being recto tono. He said this was a unique ruling that obtained only in the case of the Sequences. Would you be able to supply the specific information regarding this matter?*

A. This is in very deed a "unique" ruling — but a ruling I have never found in any legislation of the Congregation of Sacred Rites. There is a constant insistence that no part of the texts of Mass or Office be omitted, but never a word that the text must be sung according to the Gregorian melody. It is hard to imagine how the speaker got such a notion. Perhaps he has misconstrued the meaning of the Latin word *cantare*, which does, indeed, mean "chant" (the cognate word *cantus* is, in fact, the word used in the official documents for plainsong); but it can also mean simply "sing", and it is so used in the many responses of the SRC regarding the singing of the propers. Thus in an answer dated September 11, 1847 (SRC, 2959, ad 2), to the question "whether the custom be tolerated that . . . at a Mass for the dead the singing (*cantus*) at least of the whole sequence *Dies irae* and offertory be omitted," the SRC states emphatically that either Masses of the dead are not to be sung or else all of it is to be sung (*canenda esse omnia*). This *canenda* has to be interpreted as "sing"; otherwise you would be forced to *chant* the whole Mass according to the Gregorian melody — which, so far as I know, is a conclusion no one draws from the remark. (If the priest who made the statement has any grounds for his contention, this writer would be pleased to know them.)



OUR MUSIC THIS MONTH

Excerpts from six new masses are contained in our Supplement. These compositions representing as they do diverse styles of church music currently being used by composers and choirs in the United States and in Europe are taken from a group of twenty-one masses issued in the last twelve months for various combinations of voices. It is hoped that from these pages — because of space limitations only the *Kyrie* of each mass is included — the “progressive” and “old school” choirmasters will find something suitable to their tastes and needs as well as those who prefer a “middle-of-the-road” musical diet. Copies of complete scores will be sent on approval to those requesting them.

MISSA SINE ORGANO by Joseph McGrath; for SATB Voices; Cat. No. 1916; Score 80 cents net.

As has been the case in other recent compositions by Professor McGrath this new work contains traces of a modern harmonic concepts trimmed to suit the skills of inexperienced choirs. Minus the *Gloria* and *Credo* the composition is especially designed for singing during the seasons of Advent and Lent.

MASS IN ANCIENT STYLE by Jean Langlais; for SATB Voices; Cat. No. 1874; Score 80 cents net.

The composer's name alone will catch the eye of the church musician who is acquainted with the current leaders in the organ playing world. Mr. Langlais who is the organist at the basilica of Ste. Sulpice in Paris and whose organ music is widely played and admired, designed this mass along what he considered to be the lines of classic polyphony. The chant-like motif of the *Kyrie* is carried in the Alto part. Around this melody the other voices weave a polyphony tapestry. A clear texture and a tonal stability add to the suitability of this composition for performance at high mass.

MISSA SALVE MATER by Sister M. Florentine, P.H.J.C.; for Unison and SSA Voices; Cat. No. 1859; Score 80 cents; Voice Part 30 cents.

The melody of the chant “*Salve Mater Misericordiae*” serves as the basis for this composition. Sister Florentine has arranged her music so that the unison line is given over to a schola and the SSA lines to a choir and the two alternate musical and text phrases throughout. The lines are smooth and easy to sing as one may well expect coming as they do from the pen of this experienced composer.

MISSA SIMPLEX by William J. Marsh; for Two Equal Voices or SATB Voices and Organ; Cat. No. 1917; Score 80 cents; Two-part Voice Part 30 cents.

This mass has been dedicated with permission to His Holiness Pope Pius XII and composed in honor of the fiftieth anniversary of the Motu Proprio of Blessed Pius Tenth. The original published setting of this mass was for unison voices. The success of the unison setting suggested the present arrangement for two voices with the Tenor and Bass parts *ad lib.*

MISSA CORPUS CHRISTI by Sister M. Theophane, O.S.F.; for Three Equal Voices and Organ; Cat. No. 1881; Score 80 cents net; Voice Part 40 cents.

Although she is perhaps better known as an organist and composer of organ music, Sister Theophane of Alverno College of Music in Milwaukee, Wisconsin shows in her *Missa Corpus Christi* an unusually fine grasp of the craft of choral writing. A successful projection of this music from the point of view of choir and organist will require a better than average preparation and training. The effort expended in learning this composition, however, will bring a rich reward.

MASS IN HONOR OF OUR LADY OF LOURDES by Canon R. J. Sorin for SATB Voices and Organ; Cat. No. 1847; Score 80 cents net.

The present edition of this mass is a reprint of a popular mass of a few years ago only recently transferred to the M. & R. catalogue. Since it first appeared the mass has been listed on the White List of the Society of St. Gregory. The composer's use of the “*O Sanctissima*” theme is apparent in the first few bars. The writing is simple and the musical effect satisfying.

R. I. P.

Father F. J. Kelly, of Summit, New Jersey, former headmaster of the Oratory Preparatory School, Summit, New Jersey, and a frequent contributor to CAECILIA during the 1920's, died on April 14th. He had served as Secretary to the Archbishop of Cincinnati, Editor of a now discontinued magazine TRUTH, and was a Fellow of the Royal College of Organists. Bishop Fulton J. Sheen served him as an Altar Boy, and was helped by Father Kelly to obtain a scholarship at Spalding Institute. Father Kelly studied Gregorian Chant in France and his articles on liturgical music were widely read by choirmasters and teachers of Catholic church music.

Father Pedro Sinzig, O.F.M., Editor of *Musica Sacra* and an outstanding leader in the church music reform movement in Brazil, died on December 8, 1952. Father Sinzig was a composer and editor of Church music, an organist and choirmaster, and almost single handed prepared White Lists of Approved Music, and material for the Catholic church musicians of South America.



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Organist-Director St. Joseph's Church, Utica, N.Y.

MISSA SINE ORGANO

JOSEPH J. McGRATH, Op. 40

Kyrie

Andante M.M. $\text{♩} = 72$

p *mf*

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

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

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

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

Andante M.M. $\text{♩} = 72$

acc. for rehearsal only

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

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

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

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

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus
Imprimatur: †Richard J. Cushing, D.D., Archbishop of Boston
Sept. 8, 1953

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

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

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

The second system continues the vocal and piano parts. It features a *mf* dynamic marking in the third vocal staff. The piano accompaniment continues with chords and single notes.

Chri - ste e - lé - i - son. *rit.*

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

f Ký - ri - e e - lé - i - son. *p* *rit.*

GLORIA

Allegro moderato

Et in - tér - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis. Lau -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. The tempo is marked 'Allegro moderato'.

Allegro moderato

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

The second system continues the vocal line and piano accompaniment. The vocal line includes a double bar line. The piano accompaniment continues with similar rhythmic patterns.

cá - mus te. Grá - ti - as á - gi - mus tí - bi pro - pter má - gnam gló - ri - am tú - am.

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment provides a concluding accompaniment.

"Humbly Inscribed By Special Permission To His Holiness, Pope Pius XII,
For the Fiftieth Anniversary of the Motu Proprio of Pope Pius X"

MISSA SIMPLEX

In honor of Blessed Pius X

For

Two Equal or Four Mixed Voices and Organ

Kyrie

WILLIAM J. MARSH

Adagio (♩ = 56)

I S. Ky-ri-e e-lé-i-son. Ky-ri-e e-

II A. Ky-ri-e e-lé-i-son. Ky-ri-e e-

T. *ad lib.* Ky-ri-e e-

B. *ad lib.* Ky-ri-e e-

ORGAN

Più mosso

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

lé-i-son. Ky-ri-e e-lé-i-son.

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

lé-i-son. Ky-ri-e e-lé-i-son. Più mosso

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus
Imprimatur: †Richard J. Cushing, D.D., Archbishop of Boston
May 3, 1952

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Tempo I^o

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

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

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

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

Tempo I^o

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

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

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

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

MISSA "CORPUS CHRISTI"

Sister M. THEOPHANE, O.S.F.

KYRIE

I
II

Moderato espressivo *p*

Ký - ri - e e - lé - i -

III

ORGAN

Moderato espressivo *p*

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

son. Ký - ri -

mf

Ký - ri - e e - lé - i - son.

Nihil obstat: Rev. Russell Davis
Censor Deputatus

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

son, e - lé - i - son, e - lé - i - son, e - lé - i - son.

e - lé - i - son, e - lé - i - son.

Ký - ri - e e - lé - i - son.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "son, e - lé - i - son, e - lé - i - son, e - lé - i - son." with a fermata over the final "son". The second staff continues with "e - lé - i - son, e - lé - i - son." The piano accompaniment is written for the right and left hands on grand staff notation. It includes dynamic markings such as *f* and *p*.

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

Chri - ste e - lé - i - son. Chri -

Chri - ste e - lé - i - son, e - lé -

The second system continues the musical score. The vocal line has two staves. The first staff has the lyrics "Chri - ste e - lé - i - son. Chri - ste, Chri -" with a fermata over "Chri -". The second staff has "Chri - ste e - lé - i - son. Chri -". The piano accompaniment continues with dynamic markings *p* and *mf*.

ste, Chri - ste e - lé - i - son, e - lé -

ste, Chri - ste e - lé - i - son, e - lé -

ste, Chri - ste e - lé - i - son, e - lé -

The third system continues the musical score. The vocal line has three staves. The first staff has the lyrics "ste, Chri - ste e - lé - i - son, e - lé -". The second staff has "ste, Chri - ste e - lé - i - son, e - lé -". The third staff has "ste, Chri - ste e - lé - i - son, e - lé -". The piano accompaniment continues with dynamic markings *p*.

- i - son. *f* Ky - ri - e e - lé -

- i - son.

- i - son.

- i - son. *f* Ky - ri - e, Ky - ri - e

mf Ky - ri - e e - lé - i - son. *f allargando* Ky - ri - e, Ky - ri - e

lé - i - son, e - lé - i - son. *poco rit.*

e - lé - i - son, e - lé - i - son. *poco rit.*

e - lé - i - son, e - lé - i - son.

Mass in honor of Our Lady of Lourdes CAECILIA

(Based on theme "O Sanctissima")

Kyrie

Canon R.J.Sorin
Arr. by E.G.

Andante

p

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

Alto

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

Bass

Organ *p*

f

Ky-ri-e e - léi son. Chri-ste e

f *f*

Ky-ri-e e - léi son. Chri-ste e - léi

Chri-ste e - léi son, e -

léi son, e - léi son, e - léi son, e - léi son, e -

Chri-ste e - léi son, e - léi son, e -

son, e - léi son, e - léi son, e -

léi son, e -

léi son. *p* Ký - ri - e e - léi son.
 léi son.
 léi son. *p* Ký - ri - e e - léi son.
 léi son.

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

p son. *pp* Ký - ri - e e - léi son, e - léi son.
p son. *p* Ký - ri - e e - léi son, e - léi son,
p son. *p* Ký - ri - e e - léi son, e - léi son.
pp e - léi son.

Gloria

Allegretto

p

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-

p

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-

f

tá-tis. Lau-dá-mus te. Be-ne-di-ci-mus te. Ad-o-

f

tá-tis. Lau-dá-

f

tá-tis. Lau-dá-mus te.—Be-ne-di-ci-mus te.—Ad-o-

f

p

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

p

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

REV. ALFRED J. BERNIER, S.J. 1896 – 1953



ANNOUNCEMENT IN THESE pages of the sudden death of Father Bernier coincides with the appearance of the last installment of his book on St. Robert Bellarmine in CAECILIA. His death occurred on the night of April 29th when he was stricken suddenly at the Scholasticate of the Immaculate

Conception. He was 56 years old and dean of the Music Department of Montreal University.

Fr. Bernier was born in Montreal, October 26, 1896 and entered the Society of Jesus on August 14th, 1921. He was ordained to the priesthood in Montreal in August, 1930. Almost all of his life, Fr. Bernier spent teaching Gregorian Chant whether at the Scholasticate of the Immaculate Conception, the Novitiate, or at St. Ignatius College. He was director and founder of Petite Matrise of Montreal from 1938 to 1944. In 1934 he went to Rome to study chant at the Pontifical Institute of Sacred Music at Gregorian University where he obtained his doctorate in Sacred Music. He returned to Montreal in 1937. He was director of the College of St. Ignatius from 1944 to 1948. Since 1950, he was Dean of the Music Department of the University of Montreal, a department of which he was also the organizer.

The Montreal paper "Le Devoir" for Saturday, May 2nd, published an article by Monsieur Jean Vallerand, a member of the music faculty of Montreal University. We quote in part:

"I wish to speak of Rev. Father Alfred Bernier of the Society of Jesus, Dean of the Music Department of Montreal University, who died very suddenly during the night of Friday, last. His death did not come as a surprise to those who were intimately associated with him, for it was common knowledge that he had labored strenuously to establish and inspire a music department which he dreamed would be the equal of the great

music schools of Europe. In addition he wished to re-animate the humanist tradition in music which gave stature to the music schools of the middle ages and the renaissance. This was not an easy task for him to undertake in an epoch when music is considered scarcely more than a trade. Before its establishment, the music department of Montreal University was discussed and formulated over a period of years by musicians whom the rector called the pre-faculty. The department which actually exists today in its organization and pedagogical orientation is almost entirely the work of Father Bernier.

"He was eminently qualified for this work. His studies at the Pontifical Institute of Sacred Music from which he received his Music Doctorate had made him one of the most competent musicians in Canada in the domain of pedagogy, not only in the field of religious and liturgical music, but also in the science of music composition. He knew well the Roman traditions of liturgical music, having studied extensively the compositions of classic polyphony at the Pontifical Institute. In addition to this he was a man of broad culture and a musicologist.

"His assignments never permitted him to develop the role of interpreter or performer for the public, and for this reason he is not well-known among orchestral musicians and among the professional people of the concert stage. His life was occupied principally with the work of teaching. It is therefore among teachers and musical educators that his achievements can best be measured.

"A man of such merit can never be replaced. We hope, as Fr. Bernier would have wished in all humility, that someone is found who can continue his work. Receiving the news of his sudden death, we can only repeat with Bach: 'God's time is best.'" R. I. P.

Editor's Note:

The last installment of Father Bernier's "Cardinal Bellarmine" appears on page 226.

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

Conclusion

by Rev. Alfred Bernier, S.J.

IT IS NOW 1602. RAIMONDI IS PATIENTLY waiting for better days. Meanwhile, he dissolves his company, which thus far has produced nothing. He pays the members off and thus insures for himself an exclusive monopoly on the new invention.⁶⁰ In 1608 the fifteen-year privilege expired. Raimondi hurried to obtain a new monopoly of fifteen years for himself alone.⁶¹ Three months later, Paul V, by his brief of August 28, 1608, called together a commission of cardinals and entrusted to them the reform of sacred chant.⁶² Cardinals del Monte, Cesi, Arigoni, and Olivario, to whom the brief was addressed, were to organize a commission of competent musicians who were to revise all books of chant. The experts, if they judged fit, would correct errors that had slipped into the texts. Otherwise, the choral books, censored by the cardinals and approved by the Holy Father himself, would be given over to Raimondi for printing.⁶³

For reasons and in circumstances unknown to us, Cardinal Arigoni was soon replaced by Cardinal Bellarmine.⁶⁴

Famous musicians were not wanting at Rome at this time. It was really hard to choose among them. Cardinals del Monte, Cesi, and Bellarmine, chose the following musicians, who were for the most part quite famed: John Bernard Nanino, Curtius Mancini, Ruggiero Giovanelli, Francis Soriano, Peter Felini, and as head of the commission, Felice Anerio.⁶⁵ A short resolution, addressed to Cardinal del Monte and signed by del Monte himself, Cesi, and Bellarmine, accompanied this list of musicians: "The Sacred Congregation of cardinals in charge of plain chant appoints the aforementioned musicians, under the direction of Felice Anerio, to revise the books of plain chant; they will correct, as needed, and moreover, they will add or subtract according as the rules of music will dictate."⁶⁶

These directives correspond to the orders of Paul V, and made them more explicit: a revision of the chant books then in use without excluding a re-

form strictly so called of the melodies, evidently in the sense of the good Gregorian tradition. Several times the brief uses the words "reformari" and "emendari." But not every latitude is given the correctors. They are simply to "correct the mistakes that may have deformed the melodies."

Named probably in 1608, the musicians had presented nothing three years later. Was it because of disagreement or lack of understanding on the criteria of revision, or a delay caused by long discussions of particular points?⁶⁷

The admission of Fra Pietro Martire Felini, a rather unrenowned musician into this assembly of famous polyphonists, is at first hard to understand. But a plausible explanation may be offered. Felini, a Servite religious, was used to chanting the divine office, to appreciating the art of the traditional melodies, to live the life of Gregorian chant. He belonged to the convent of Santa Maria in Via, Bellarmine's titular church. Doubtless the cardinal knew him, and perhaps appreciated his Gregorian knowledge. Hence, his presence in the commission at Bellarmine's suggestion. Perhaps it is this obscure monk who represents in the commission, the true Gregorian tradition and who opposed the deformations advocated by the "new Philistines."⁶⁸

Whatever the case may be, on March 6, 1611, Paul V reduced the number of the correctors: of the six appointed, Cardinal del Monte was ordered to dismiss four. The cardinal kept the two most famous, Anerio and Soriano.⁶⁹

The commission of cardinals in turn, was to be changed. Some time before the printing it was made up of only three cardinals, del Monte, Arigoni and Taberna.⁷⁰

The work was finished in 1612 and sent to the printer Raimondi, who went to work immediately to obtain definitive approvals.⁷¹ In the name of his colleagues, Cardinal del Monte elaborated a text to recommend the new Gradual to the Pope: this recommendation remained unsigned.⁷² It seems that a project of a brief was drawn up, but

not expedited.⁷³ Doubtless informed by some attentive watcher, the Pope and cardinals saw that the new Gradual is simply an unfortunate rehandling of the work of Palestrina.

Anerio and Soriano, not satisfied with pushing to the extreme the erroneous principles of their predecessors, reached unprecedented extravagances: shortened melodies, mutilated, altered at whim; proscription of certain traditional neums; succession of notes contrary to Gregorian types; application in all strictness of a pseudo-law of grammatical accent dealing with nearby neums; uncertain rhythm; addition of notes, under the specious pretext of beginning on the tonic; arbitrary arrangement of words with the music . . . this is the product of famous musicians, unskilled in Gregorian science.⁷⁴

Despite the silence of Paul V, Raimondi did not hesitate to begin printing. By way of approval, he placed at the head of his Gradual the laudatory letter of 1608, and doubtless for motives of profit even printed on the frontispiece: "Gradual according to the rite of the Holy Roman Church, with chant reformed by order of Paul V."⁷⁵

The first volume appeared in 1614, the second the following year. Raimondi did not live to see his work finished. He died during the printing of the famous Gradual.⁷⁶ By no means official, despite the abundance of formulas,⁷⁷ the Medicean Gradual was not accepted at Rome nor in the Papal States.⁷⁸ Not widespread throughout Europe, today one finds only rare copies of this work.⁷⁹ The work deserved no better lot, since it is a caricature of the ancient melodies without traditional value and without art.⁸⁰

The role of Bellarmine in this matter was rather slight. Knowing his honesty and disinterestedness, we can be sure that he had no part in the scheme of Raimondi.⁸¹ Perhaps it would not be rash to add that if towards the end we no longer find the name of Bellarmine among the cardinals who were to give the final approval, but who did not give it, it was because Bellarmine had become a source of embarrassment to these people who wished to transform a liturgical question into a financial one.

Montepulciano Constitutions

Toward the same period, Paul V confided to Bellarmine the care of reforming the Constitutions of the chapter of the cathedral church of Montepulciano.⁸² These Constitutions, written by Car-

dinal Cervino, maternal uncle of Bellarmine, who became Pope under the name of Marcellus II, dated from 1513.⁸³ But later, under Paul IV, the church of Montepulciano had become a cathedral, after being a mere collegiate church; the Council of Trent had changed the capitular discipline.⁸⁴ Hence, the need to bring the Constitutions up to date.

Bellarmino patiently studied the Constitutions hitherto in force. He found a great deal of matter for revision.⁸⁵ After gathering information he edited a definitive text as an appendix to the existing Constitutions,⁸⁶ not annulling previous editions, but bringing the new needs up to date and giving them the force of law.⁸⁷

Thus, whoever omits in whole or in part, the public chant or private recitation of the divine office must make restitution proportionately.⁸⁸ The local custom that orders the priest to kneel to pray before the Mass must disappear and the canons of Montepulciano have to conform themselves to the rubrics of the Roman Missal.⁸⁹ Bellarmine wishes to remove another abuse that had come in: the chanting of Matins at ten or eleven o'clock at night. "The normal hour for the recitation of Matins should be the fourth watch of the night, that is to say at dawn. However, because of the chilly air of the morning and the distance that separates the dwellings of the clerics and the church, we believe that we may make a dispensation regarding the hour, but not by going from one extreme to another!" Henceforth Matins must be sung in the morning toward sunrise.⁹⁰ Exception is made for Tenebrae in Holy Week and for Corpus Christi, which may be anticipated.⁹¹ The custom also prevailed of adding to sung mass the verse *Fidelium animae* and the *Salve Regina*. "Let nothing be added to the rites of the Missal recognized and reformed by Pius V and other Pontiffs."⁹²

As he had done for the canons of Capua, Bellarmine did not forget to secure reasonable vacations for those of Montepulciano.⁹³

With his usual delicacy and dexterity Bellarmine made this reform. In deference to the Bishop of Montepulciano, and with prudence, he left a certain latitude for the legitimate exceptions that the bishop would permit on the subject of anticipating Matins.⁹⁴ He also took care to note that his reform did not destroy the constitutions of the first bishop of Montepulciano, Bencius. On the

contrary, he exhorts priests of the diocese to conform themselves to these dispositions, extracted for the most part from the decrees of the Council of Trent, inasmuch as these dispositions are not opposed to the reform just put in.⁹⁵

The document ends with a formula in which we feel all the will of a man who will neglect nothing for the execution of the proposed reform: "Thus we reform, we decree, we dispose, we command. R. Cardinal Bellarmine, by his own hand."⁹⁶

In the light of the disciple of the Council of Trent, Bellarmine had once again, restored the public prayer of the Church to its dignity.

During his cardinalate Bellarmine one day had occasion to address to Very Reverend Father Mutius Vitelleschi a letter on the subject of the unliturgical customs which he regretted seeing introduced in several houses of the Society of Jesus. Several discrete observations had remained thus far without effect. Bellarmine judged that the different friendship that joined him to the Father General and his capacity as member of the Sacred Congregation of Rites authorized his returning to the subject. From Rome, May 28, 1617, he wrote the following letter:

On the occasion of the procession of the Blessed Sacrament which will be this year, it is said, even more crowded and more solemn than in the past, it has seemed good to put into writing the motives that would advise the use of deacons and sub-deacons vested in dalmatics in high masses and processions.

1. The Ritual, the rubrics, the Ceremonial of Pope Clement VIII (book 2, ch. 31), the Ritual of Pope Paul V (ch. 175), prescribe this. Such being the case, I do not see how in the Society we may do the contrary, in the sight of all Rome.

2. This rite is observed everywhere in the churches of the Catholic world: cathedrals, collegiate churches, parishes, and convents, in every order. How then can it be allowed the Society to do the contrary, especially since the Society has the Roman Missal, Breviary, and Ritual, and professes to follow in all things the directions of the Holy Apostolic See?

3. It is unbecoming that, in solemn masses, the priest should perform the office of the deacon by singing the Gospel and *Ite Missa Est*; this is done (apart from the Society) only in country parishes, for reasons of need.

4. Among prelates there is much talk of this novelty and singularity of the Society; and I do not know what to answer.

5. The Society has no constitution or order to the contrary; there is only a local, not a universal, custom; in Flanders, I myself sang the Mass with deacon and sub-deacon, according to the national custom, and I served as deacon to Father Provincial when he sang the Mass.

One may answer this: the Society is busy with other tasks, more important, and has not the time to learn all the ceremonies used in solemn masses. I have two answers: first, these ceremonies are not so numerous or difficult that they could not be learned in half an hour; I know from experience, having sung many pontifical masses in the chapel of the Pope⁹⁷ and at Capua. The Fathers and the Brothers could learn them during one recreation, if they deal with someone who knows them well; this would be more useful than telling the news of Rome. In the second place, if they find it too difficult to learn so many ceremonies, let them not sing solemn masses, and be satisfied with low masses. There is nothing incompatible between a solemn procession and a low mass, as we see by the Pope's example at Corpus Christi; really, it would be better not to have solemn masses than to sing them without regard for the rubrics.

This is what it seemed good to me to suggest to your Paternity, asking you to explain to the Fathers Assistant the question and the motives given; then may you do as God will inspire you; I will not bring up this question again; perhaps I have already spoken on it too often. I salute your Paternity affectionately, asking God to give you the full realization of your pious desires and recommending myself to your holy prayers.

The very humble servant of your Reverend Paternity, in Jesus Christ.⁹⁸

In spite of the many duties that absorbed the cardinal's day — sacred functions, congregations, consistories, visits given and received — Bellarmine still found time for his dear poetry. True, he now wrote only purely liturgical poems, as he had for some time allowed himself only religious music.⁹⁹ Thus, the hymns of the office of St. Mary Magdalene (July 22) are all composed or retouched by Bellarmine.

The hymn of Matins, a simple strophe, places under our eyes the touching scene of Magdalene's conversion. Taking as basis a primitive text,¹⁰⁰ Bellarmine succeeded in making a little masterpiece of beauty and piety. Four verses are enough to present a large tableau, clear and resounding as a symphony:

Maria castis oculis
Lambit Dei Vestigia,
Fletu rigat, tergit comis,
Detersa nardo perliniit.¹⁰¹

The hymn of Lauds of the same office is also an adaption of a poem of St. Odo of Cluny. The ancient text, purely accentual, rimed every line of each strophe. Bellarmine changed it to make it metrical.¹⁰² He kept the rime only in the last strophe. However, he kept the meaning of the ancient poem intact. It is a prayer to Christ, the friend and refuge of repentant sinners.¹⁰³

Despite the art or the new form, however, one may ask if the change of Bellarmine is happy and whether one may not regret the melody of the accents and the rimes of the original poem. Changing the text, it is true, Bellarmine obeyed the Pope, who had ordered him to do it, and the humanistic movement which held sway at the time.

Since the Renaissance, in fact, it was hard to adjust oneself to the rhythm of the old hymns. The humanists held that verses that did not agree with the rules of classical poetry were mistakes of ignorance; some, more reserved, attributed them to copyists' errors.

Leo X (d. 1521) ordered the bishop of Guardia, the Neopolitan Ferreri, to compose a new hymnal. The work, appearing in 1525 with the approval of Clement VII (d. 1534), bore the pompous title: "Hymni novi ecclesiastici juxta veram metri et latinitatis normam . . . Sanctum ac nesarium opus." The hymnal, made up of all sorts of material, seemed so strange that it was not imposed. To the end of the century, and especially after the Council of Trent (1545–1563), the efforts of Paul IV (d. 1559), Pius IV (d. 1565), and of St. Pius V (d. 1572), dealt with the general reform of the breviary. In 1568 the first edition of the reformed breviary appeared under the title that it still bears: "Breviarium Romanum, ex decreto Sacrosancti Concilii Tridentini restitutum, Pii V Pont. Max. jussu editum."¹⁰⁴ It contained the traditional hymns.

Typographical errors had slipped into the texts, and Clement VIII prepared a second edition with the help of two poets, Cardinals Antoniano and Bellarmine. The names of authors, real or supposed, were suppressed at the beginning of the hymns. Henceforth only hymns rigorously conformed to prosody were to be admitted. The hymnal was slightly changed. The edition appeared in 1602.¹⁰⁵

Later, the poet Maffeo Barberini, now Urban VIII (d. 1644), took up the reform of the hymns of the breviary, under the influence of reforming tendencies, far from satisfied. Urban VIII — *Apis attica* — divided the work between himself and four Jesuits: Fathers Famiano Strada, Tarquinio Galluzzi, Mathias Sarbiewski, and Jerome Petrucci.¹⁰⁶ At the beginning, and according to the thought of the Pope, only the prosody and metric were to be corrected.¹⁰⁷ The work started. In the seventeen hundred and fourteen verses from

ninety-one hymns examined, nine hundred and fifty-two faulty spots were found. But art soon won out. At the expense of the naive and profoundly religious simplicity of Hilary, Ambrose; at the expense of the art founded on rhythm rather than meter,¹⁰⁸ an art that had nourished the piety of the Christian past; at the expense even of music (hiatus suppressed in favor of elisions not always favorable to melody);¹⁰⁹ the purity of the language of Cicero and Horace was watched over, and the harmony of words, and grammatical and poetic correctness. The correctors of Urban VIII, more respectful than those of Leo X, had nevertheless upset the ancient collection. We may repeat with the conservatives of the time: "Accessit latinitas et recessit pietas." ("A gain for Latinity; a loss for piety.")¹¹⁰

Happily, the reform of Urban VIII left the hymn of Vespers of St. Mary Magdalene untouched; this is the work of Bellarmine himself. The author tells us the circumstances of its composition.¹¹¹

Clement VIII was resting at Tusculum, in company of Cardinals Antoniano and Bellarmine. The Pope proposed a contest to the two poets: a poem on St. Mary Magdalene. The charm of the season, the classical memories of Tusculum, the relaxation from ordinary work — nothing more favorable to inspiration.

Bellarmino had, in the person of Antoniano, a severe adversary. Antoniano had an extraordinary talent for poetical improvisation. He was the "poet laureate" of the Roman curia.¹¹²

The two cardinals went to work. Very quickly each completed and presented his work to the Pope. The Pope read them immediately and awarded the palm to Bellarmine. Thus, a poem written "for the fun of it," as Bellarmine said,¹¹³ won the honor both of victory and of being inserted in the official prayer of the Church. ^{114–115–116}

Bellarmino also contributed the hymn for Lauds of the Feast of the Guardian Angels (October 2); this was done in 1602.¹¹⁷

All his life Bellarmine remained a devotee of poetry. Poets were always sure to find a warm welcome with him. Mark Antony Bonciario, of Perugia,¹¹⁸ sent him his compositions and asked for a criticism. Bellarmine replied amiably: "When your poem on St. Charles reaches me I will be happy to read it, as I did your other poems,

worth remembering. I will send you my criticisms quite frankly. But I am sure that this work will not be below your other productions."¹¹⁹

A little later Bellarmine received from the same poet a volume of poetry. He congratulates the author. He apologizes for not having read the whole book: "Here at Rome we are so crushed with work, continuous and important, that it is rare that I can enjoy the delights of literature."¹²⁰

To judge by his admissions and his library, Bellarmine used to return, during these rare times of leisure, to the "delights of literature." His library, rich of course in works of theology, patristics, Scripture, spirituality, history, and even physical sciences contained, apart from the Latin classics, several ancient and modern poets: "Carmina et Orationes" of Gallutius, "Poemata" of Rochetta, and others, including his inseparable Virgil.¹²¹

Even while he wrote prose Bellarmine never failed to adorn his style with the harmony that charmed Roman ears and which was so sparing in the middle ages. Bellarmine's cadences are inspired by the classics and the writers of the first centuries of Christianity (the metric and rhythmic *cursus*, both quantitative and accentual); but sometimes they are strictly rhythmic and determined only by the tonic accent, as in the middle ages. His style in this respect, while remarkable, remains inferior to that of St. Leo, the outstanding stylist after Cicero.¹²²

On Wednesday, August 25, 1621, the elegant cortege of Cardinal d'Este met the simple carriage of Bellarmine near the Quirinal. The noble cardinal, recognizing his old friend, stopped to pay his respects. "I asked him where he was going," Cardinal d'Este reports. "And Bellarmine answered: 'I am going to die.'¹²³

A few days before, the Jesuit cardinal had obtained permission from the Holy See to stop his work in the various congregations and to retire to the novitiate of Sant-Andrea-on the Quirinal. Since his return to Rome, fifteen years earlier, Cardinal had been quite faithful in attending the meetings of the various congregations. With regard to the Congregation of Rites, in his last years (Bellarmine was then more than seventy-five, and was becoming weaker and weaker with age) he was absent hardly twice a year.¹²⁴ A month before his death, he was still in regular attendance. This was August 7.¹²⁵ But after the next meeting (September 4) his absence was definitive.

His last work in the congregations was precisely at the Congregation of Rites. Now at Sant-Andrea, from Wednesday, August 25, he went to bid farewell to his colleagues on the following Saturday. A sudden fever took him. Cardinal Bandini had to bring him to the novitiate. Bellarmine was put to bed.

He was ill less than a month. One preoccupation distressed the holy old man: the Divine Office.¹²⁶ The fever increased; soon he was delirious. His lips expressed the abundance of his heart: "He said psalms,¹²⁷ he murmured prayers." The longing for heaven filled him with joy. Several times he "sang" the pilgrim psalm aspiring to the new Jerusalem: "Laetatus sum in his quae dicta sunt mihi: In domum Domini ibimus." "I rejoiced when I was told: We will go to the Lord."¹²⁸ Then a peaceful agony. A last word: "Addio, now I go into Paradise."¹²⁹

Born on the feast of St. Francis of Assisi (October 4, 1542), Cardinal Bellarmine died on the feast of the Stigmata.¹³⁰

It was Friday, September 17, 1621.

EPILOGUE

This study proposed to present another aspect of Cardinal Bellarmine, that many-sided genius. It is hoped that this work may have shown the humanist that he was. The musician too.

In his childhood he had begun serious studies in several fields of music. He had a special love for this art, in which he had developed not only theoretical but also practical knowledge, playing several instruments, singing, and directing choirs.

The fact that he was a musician was even raised against his sanctity! The Promoter of the Faith alleged that he had learned to sing and play several instruments. The defender answered: "If this objection held, we could apply it also to St. Augustine, that great man, religious, bishop."¹

The defender of his virtues was to compose a dissertation in defense of Bellarmine the musician. Chant belongs to the angels; it has been incorporated into the liturgy by the Fathers of the church; St. Gregory founded schools of chant; he taught there himself; when ill and unable to leave his bed, he still directed the chant of children; St. Ildefonsus composed music sung at Mass; St. Bede the Venerable continued his musical studies to the end of his life; the royal prophet David directed the temple music; St. John Damas-

cene, St. Cosmas and St. Theophanes composed church music; Pope Leo II was a capable musician and composer; Pope Vitalian I allowed the use of the organ; finally, Our Lord himself, the night when he was betrayed, sang a hymn with his apostles, before leaving the Mount of Olives. No, really, after so many examples, concluded the defender, one cannot consider it a crime that Bellarmine cultivated music.²

Pope Pius XI did not object to Bellarmine's having been a musician. In his Apostolic Letter of September 17, 1931, in which His Holiness proclaimed St. Robert Bellarmine a Doctor of the Church, he recalled that the new Doctor "had received a very high literary education and that during his childhood he had been initiated into the secrets of music, poetry, and the whole humanistic culture."³

In the eyes of Bellarmine, endowed with a profoundly religious sense, all music, as all the arts, existed only in terms of God and the good. Thus he scarcely thought except of church music. Better than any one in the sixteenth century, Bellarmine presented a clear, precise teaching of the liturgical music teaching of the Church, a teaching both personal and original, and conformed to tradition.

The circumstances that led Bellarmine to treat of music⁴ have been pointed out above. It was because he was a theologian and engaged in religious controversy of his time that he defended the liturgical uses of the Church. Had he not been a controversialist, perhaps Bellarmine would have unfolded even more the musician and artist in him. But Bellarmine is a controversialist with "no-superior, not even Bossuet," as Joseph de Maistre said.⁵

A whole constellation of theologians — Eck, Cajetan, Catharin, Cochlaeus, Clichtove, Canisius, and others — had not failed to refute the fallacious theses of Luther, Melanchthon, and Calvin. But the first treatises of controversy, too brief and incomplete, had left almost the whole realm of religious music untouched.

Hence, Bellarmine borrowed little from his predecessors.⁶ He rather had recourse to the Bible, to tradition, history, the councils and popes, and personal reflection. He always indicates his sources. When he cites none, it is because he de-

pends on none. The fairness he shows in presenting opposite theories is shown when he uses published sources or works of contemporaries; he shows a scientific honesty that is above reproach. Liturgical and musical considerations belong almost entirely to him.

The importance that Bellarmine gives liturgical subjects is easily understood. Protestants were in varying ways and degrees opposed to the traditional liturgy of the Church. When he held the chair of Controversy at the Roman College, Bellarmine had to provide weapons to his young students, for their future struggles in Germany or England, where heresy spread its errors more widely and openly.⁷ As professor of future priests, Bellarmine had to give his pupils a serious liturgical formation, to allow them to order their whole personal priestly life. For these two reasons he had to go beyond the fragmentary treatments of his predecessors.⁸

During the whole course of this work a parallel has imposed itself quite spontaneously and almost in spite of ourselves: the person and work of Bellarmine recall the person and work of Blessed Pius X.⁹

Both were bishops with the same respect and devotion for the public prayer of the Church.

Both were cardinals, dreading the Conclave that would call them to the pontificate.

Both completed in death a life sanctified by the total fulfillment of daily duty.

Both now raised to the altars.

Both musicians, devoted to the holy liturgy, professing the same teaching on sacred music, both reformers of religious chant.

Conversing with Camille Bellaigue one day on the artistic ideal awaiting religious music, Pius X made the statement that is now famous:¹⁰

"Je veux que mon peuple prie sur de la beauté."

Bellarmino, surely, would not have disagreed with this.

Bellarmino's soul was full of this liturgical beauty — beauty of the chant that prays and the prayer that sings, beauty of voices, of repertory, of execution, of ceremonies, temples — his life, his teaching, his requirements reflect the zeal that animated him for the splendor of divine worship.

The End

REVIEWS

CANTATE OMNES. A Collection of Hymns for Congregational Use; Compiled and Published by Catholic Choirmasters' Guild, Buffalo, N. Y.; Voice Edition Price 35 cents, Accompaniment Edition Price \$2.50.

In addition to compiling what they hoped would be a comprehensive collection of hymns tunes and texts for congregational use in the Diocese of Buffalo, New York, the editors of this unison hymnal had as their aim to establish a uniform hymn tradition for their locality. That their aim will ultimately be realized seems probable in view of the contents and cost of their official publication. The book contains some 138 titles of Latin and English hymns for use throughout the church year and the Voice Edition sells for 35 cents per copy. In spite of the hand-drawn notes (an expediency resorted to in order to keep production costs down) the music and texts are clearly printed and bound in a durable cover.

The attractive price of the book is certain to prove a significant factor in aiding its distribution among a great number of people. For the average congregation the contents too will be attractive including as the book does such favorites as Lambillotte's "Come Holy Ghost" and "Panis Angelicus" together with the traditional "O Lord, I Am Not Worthy" and Werner's "O Salutaris Hostia". For the more sophisticated tastes in hymnody there are numerous chant melodies containing Latin and English texts as well as a scattering of hymns by contemporary church musicians. The Litany of the Saints has been added at the end of the book. Considering the purpose and contents of the book one wonders why Faber's "Faith of Our Fathers" was included in this collection. That Hemy's setting of this text is a stirring one cannot be questioned. On the other hand the second and third verses of the hymn have little application to the people of this country having been originally written for the Catholics of England and containing direct references to their plight under Protestant persecution.

After five years of selecting, arranging and editing a large number of hymns, the Buffalo Catholic Choirmasters' Guild has produced a book that should amply satisfy the local needs for which it was made.

T. M.

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A CHOIRMASTER'S NOTEBOOK

by Theodore Marier



HIS FIRST REHEARSAL MARKS the starting point at which the training of the singers begins, a training that must be efficient and thorough: efficient because of the limited time usually at the disposal of the choirmasters; and thorough because a good performance can only result from giving minute attention to all details of choral singing.

Drills that are designed to develop the basic choral skills should be embarked upon immediately. Of course the apportionment of time for these drills and for learning new repertory will depend upon the circumstances of the performance. The choirmaster will have to adjust his routine to meet the demands of his program. In any event, he will in the beginning devote more time to teaching rudiments than to learning repertory. As his ensemble takes shape he will be able to spend more time on new music and polishing the pieces already learned.

Basic choral skills are four in number and are the same for every combination of voices. They include: tonal security, rhythmic vitality, clear diction, and expressive singing. In the matter of tonal security the goal of the director is to develop breath control, vowel uniformity and pitch accuracy; in rhythmic vitality he will seek to teach the skill of grasping and projecting with suppleness and sureness the inner pulsations of the notes and texts; in clarity of diction he will seek to develop a steady vowel flow interrupted by strong consonants so timed within the framework of the rhythm as to give definition to the syllables and words; in expressive singing he will seek to reveal the beauties of the text and melodies which the composer has written by teaching the singers the artistic uses of phrasing and tonal intensities.

The methods used to achieve these basic skills will vary with every choirmaster. The following are some which have been used and found satisfactory for a given group of singers in a particular set of circumstances. Perhaps they will be found suitable for other groups as well.

The order of presenting these drills is not the only possible one nor will the choirmaster want to pursue each phase of his exercises to the ultimate at each rehearsal. He will plan to do so much and then insist that the technique learned be carried over immediately into the music that is sung.

Tonal Security

The first order of business is to develop a steady choral tone that does not warble or sag after the first six counts of the rhythm. Breathing exercises therefore with well controlled exhalation should be given right away.

In this drill the singers stand erect, feet flat on the floor, arms at the side, head straight and neck relaxed, jaw dropped slightly to permit easy inhalation through the mouth as well as through the nose, and shoulders down at all times. Inhalation produces an expansion of the diaphragm below the ribs and exhalation a contraction at this point. At no time during the drills or during singing ought the singers feel any tension or tightness in the area of the vocal chords.

With the quarter note set on the Metronome at about 72 the following drill is given:

Inhale 4 counts; sustain 4 counts; exhale 4 counts. (Repeat several times.)

Inhale 2 counts; sustain 2 counts; exhale 8 counts. (Repeat several times.)

Inhale 2 counts; sustain 2 counts; exhale 16 counts. (This last is the most important and should be repeated with great care to make sure that the inhalation and especially the exhalation are complete, that is to say, that the lungs are filled to capacity during the inhalation and then completely exhausted of air during the exhalation.)

Placing the tone: The singers take a deep breath as above for two counts, sustain the breath for two counts and then hum lightly (lips closed) the note A for 16 counts. Sopranos and Altos take the A above middle C; the Tenors and Basses the A below middle C.

The "OO": From the hum to the "oo" the singers make their first transition into the vowels that they will use in the course of their singing. The "oo" vowel is selected first be-

cause it produces more readily than any other vowel a uniform tone throughout the ensemble. Selecting the same tone as was used for the hum the choirmaster illustrates the routine to be followed in practising this and the other vowels: inhale 2 counts; sustain 2 counts; exhale 16 counts placing the vowel lightly on the breath. The choir repeats the exercise until the tone is steady throughout the 16 counts of the exhalation. The drill is then repeated on several other tones higher and lower than the initial pitch of A.

The "OH": The transition into the "oh" is made by singing "oo" for 8 counts and passing on the 9th count into the "oh" by opening the lips slightly to make the new vowel. Once established the vowel is practiced by itself at various comfortable pitch levels.

For the sake of variety a descending scale of Eb can be introduced here using the vowels "loo" and "loh".

The "AH": "Ah" is sung according to Latin usage as in the word "father". The long-tone exercise will be started here on "oh" and on the 9th count the singers will make the transition into the "ah" and then continue for the remainder of the required counts.

If the "ah" sound is now established uniformly long tone drills can now be given utilizing words to make sure that the tonal quality established during the drill is heard in the singing of a text. Such words as *sanctus, dona, suos, adoremus, magnam, agnus, and voluntas* may be tried at various pitch levels.

The "EH": This vowel is best approached from the "ah" in the same manner that the "oh" was approached from the "oo". Care must be taken to avoid a harsh sound in this vowel. The jaw ought to remain down and the tongue as flat as possible and the lips shaped slightly forward. The long-tone drill is practiced and repeated at several pitch levels.

The "EE": Perhaps more than any other vowel the "ee" is responsible for making choirs sound shrill and coarse. This fact is due largely to a current opinion that the "ee" vowel must be sung in the same way it is spoken, that is, by assuming a smiling position of lips and tongue. The "smiling ee" as it is affectionately called, cannot be accepted by the musically sensitive ear. It is a simple matter to soften the edges of this tone by requiring the singers to practice the "ee" vowel as

a long tone all the while keeping the mouth open, teeth separated the distance of the width of the thumb and the lips slightly forward. After the singers are used to the "ee" vowel made in this way having practiced it at various pitch levels, they will apply the sound in word formations as in the words: *benedictus, Kyrie, qui venit* and others on long tones.

Considerable time will have to be spent on long-tones in order to establish uniform vowel formation. If any kind of tonal ensemble (and by this we mean vowel ensemble) is to be achieved then all the singers must arrive at uniform vowel emission. In applying long-tone technique to singing we are not engaging in any particularly original practice. A musician who has studied wind or string instruments knows long-tone practice to be fundamental in building his playing technique.

Uniform vowel emission can also be practiced with profit via descending scales, first on single vowels and then on various combinations of vowels preceded by the letters l, m, n, or p.

The scale ought to be practiced without accompaniment so that tests for pitch can be made at the beginning and at the end of the scale. When he detects flatness or sharpness in the intervals sung by the members of the choir, the choirmaster must set about immediately to correct the faulty pitch. The most common errors in faulty pitch occur at the points where the melody descends a half step or outlines an ascending major third.

A most useful and effective vocalise is the florid chant melody. Examples of these include the last *Kyrie* of Masses VIII, IX or XI, or the *Alleluia* of the Easter Mass or that of Corpus Christi. These beautiful diatonic melodic strands make a strong impression on the singer's musical mentality and the singers are quick to grasp their value. On a neutral syllable such as "noo", "nah" or "doh" the phrases are sung maintaining the line on one breath as long as possible renewing the breath only when necessary until the end of the exercise. These melodies from the Gregorian repertory form a treasury of exercises to develop breath control, vowel placement and uniformity, rhythm and pitch. Unqualified recommendation is here made for their use.

Next issue: A start in part singing

MASSES - RECENT PUBLICATIONS

McLaughlin & Reilly Co. Edition

UNISON (Voice part editions available)

-L1861 **MARSH** — Missa Simplex (Bl. Pius X)
-L1833 **WOOLLEN** — Missa Melismatica
-L1834 **BRANT** — Mass of the Pontiff Saints
(1 or 2 vcs.)
-L1829 **McGRATH** — Missa Facilis
(Credo in chant style)
-L1636 **DALEY** — Requiem Mass and *Libera*
-L1535 **RAVANELLO** — Mass of St. Iraneaus
(1 or 2 vcs.)
-L1448 **STRUBEL** — Mass of the Sacred Heart
-L1531 **MARSH** — Mass of St. Aloysius

TWO PART MASSES (Voice part editions available)

-L1932 **DALEY** — Mass of St. Patrick (2 vcs. or SATB)
-L1917 **MARSH** — Missa Simplex (Bl. Pius X)
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-L1834 **BRANT** — Mass of the Pontiff Saints
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-L1825 **LASSUS** — Missa Brevis (An adaptation.
No Credo or Gloria)
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-L1758 **PEETERS** — Mass of St. Lutgard
-L1692 **PEETERS** — Missa Regina Pacis
-L1649 **GREY** — Missa Panis Angelicus
(2 vcs o SATB)
-L1637 **FLORENTINE** — Mass of Our Lady of Fatima
-L1613 **BEGNAC** — Mass of St. Dominic
-L1533 **RAVANELLO** — Mass of St. Iraneaus
-L1531 **PEROSI** — Mass in honor St. Charles
-L1437 **DIEBOLD** — Missa Asperges Me
-L1411 **SCHEHL** — Missa de Nativitate
(Christmas themes)
-L1371 **McGRATH** — Missa pro Pace
-L1303 **YON** — Mass "Thy Kingdom Come"

TWO PART (Boys & Men) TWO MIXED VOICES

-L1424 **PEROSI** — Mass of St. Ambrose
-L1411 **SCHEHL** — Missa de Nativitate
-L1217 **SCHEHL** — Blessed Sacrament Mass

SSA VOICES

-L1880 **THEOPHANE** — Missa Corpus Christi
-L1879 **McGRATH** — Missa Antiphonalis
(Populus and SSA)
-L1859 **FLORENTINE** — Missa Salve Mater
(Unison & SSA alternately)
-L1744 **McDERMOTT** — Missa per Omnia Saecula
-L1702 **BRAGERS** — Missa SS. Cordis Jesu
- 1701 **HADDOCK** — Mass of the Holy Crild
(A cappella)
-L1654 **JOSELLA** — Missa Regina Virginum
-L1635 **CARNEVALI** — Missa Redemisti Nos
-L1627 **BALOGH** — Missa Alme Pater (A cappella)
-L1561 **PEETERS** — Mass of St. Joseph
- 1517 **MOOS** — Mass of the B.V.M.
-L1443 **TATTON** — Mass in C
-L1425 **YON** — Mass "Thy Kingdom Come"
-L1417 **GRIESBACHER** — Mass of St. Raphael

SAB VOICES

-L1935 **HUYBRECHTS** — Mass of St. Anthony
(No Credo) SAB or SATB
-L1721 **McGRATH** — Missa Dominalis
-L1649 **GREY** — Missa Panis Angelicus
-L1548 **SCHEHL** — Missa de Nativitate

-L1303 **YON** — Mass "Thy Kingdom Come"
-L1301 **BIGGS** — Mass of St. Anthony
-L1298 **McGRATH** — Missa "O Quam Suavis"
-L1289 **MRAZEK** — Missa Regina Angelorum
-L1277 **MARSH** — Missa Regina Coeli

STB VOICES

-L1548 **SCHEHL** — Missa de Nativitate
-L1535 **ROWLANDS** — Missa Kyrie Fons
(Partly SATB)
-L1299 **BRAGERS** — Missa Reginae Pacis
-L1298 **McGRATH** — Missa O Quam Suavis Est

TTB VOICES

-L1832 **DUESING** — Mass of the Litanies
(Populus and TTB)

TTBB VOICES

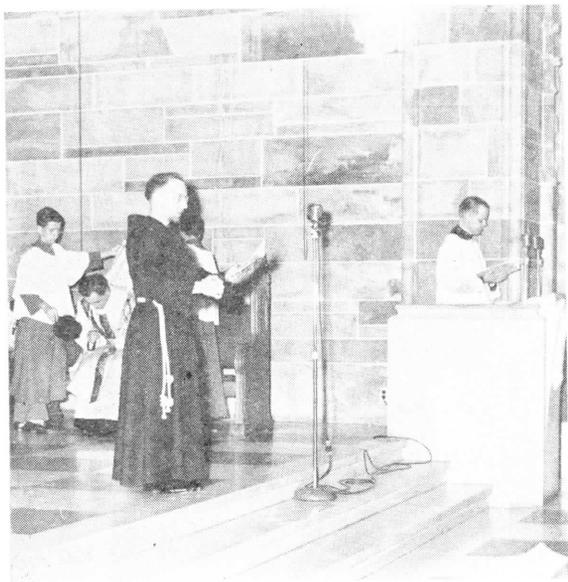
- 1926 **HOVORKA** — Festival Mass
(St. Ignatius Loyola)
- 1831 **HARTMANN** — Mass in F

SATB VOICES

-L1935 **HUYBRECHTS** — Mass of St. Anthony
(SAB or SATB)
-L1932 **DALEY** — Mass of St. Patrick
(2 Vcs. or SATB)
-L1931 **STRUBEL** — Mass of the Sacred Heart
-L1917 **MARSH** — Missa Simplex (Bl. Pius X)
(2 vcs or SATB)
-L1916 **McGRATH** — Missa Sine Organo
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-L1874 **LANGLAIS** — Mass in Ancient Style
-L1847 **SORIN** — Mass of Our Lady of Lourdes
(O Sanctissima - theme)
-L1791 **FLORENTINE** — Mass of Our Lady of Fatima
-L1790 **CARNEVALI** — Missa Redemisti Nos
-L1789 **BRAGERS** — Missa SS. Cordis Jesu
-L1763 **MARSH** — Missa Marialis
-L1677 **di LASSO** — Missa Quinti Toni
(without Credo)
-L1664 **POTIRON** — Missa de Sancto Joanne
(Polyphonic)
-L1658 **BARTSCHMID** — Ordinary of the Mass
-L1657 **BARTSCHMID** — Short and Easy Mass in G
-L1652 **REFICE** — Mass of the Immaculate Conception
-L1649 **GREY** — Missa "Panis Angelicus"
- 1634 **HERNRIED** — Mass in D
(Parts divide to SSATBB)
-L1565 **McGRATH** — Missa Melodica
-L1564 **BIGGS** — Mass of St. Cabrini
-L1562 **PEETERS** — Mass of St. Joseph
-L1535 **ROWLANDS** — Missa Kyrie Fons Bonitatis
-L1516 **VAN HULSE** — Missa Exultet
-L1500 **VAN HULSE** — Missa Fiat Voluntas
-L1485 **BRAGERS** — Missa Reginae Pacis
-L1470 **PIZZOGLIO** — Mass of St. Francis X Cabrini
-L1470 **MARSH** — Mass of St. Lawrence
-L1450 **SINZIG** — Missa Rosa Mystica
-L1548 **SCHEHL** — Missa de Nativitate
(Christmas themes)
-L1370 **GRETCHANINOFF** — Missa Et in Terra Pax
-L1357 **TATTON** — Mass of St. Catherine of Siena
- 1326 **DETHIER** — Mass of the Holy Family
-L1303 **DETHIER** — Missa Regina Pacis
-L1303 **YON** — Mass "Thy Kingdom Come"
-L1304 **SAPIO** — Mass of St. Augustine
-L1298 **McGRATH** — Missa O Quam Suavis Est
-L1289 **MRAZEK** — Missa Regina Angelorum
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-L1271 **BIMBONI** — Missa Cor Jesu

**N.C.M.E.A. ATLANTA
CONVENTION
HIGHLIGHTS**

Below: Father Irvin Udulutsch, O.F.M. cap., conducted demonstration mass at Co Cathedral of Christ the King. Father Benedict Ehmann was in the pulpit. Father Francis Pfeil was celebrant.



Procession of Trappist Monks at close of mass
on second day of convention



Xavier University Chorus, Norman Bell, Conductor



National Chorus, Maynard Klein, Conductor



Choir of Pius Tenth School of Liturgical Music
Julia Sampson, Conductor: Sister M. Theophane, O.S.F., Organist

NAMES PEOPLE DOINGS

ST. MEINRAD'S ABBEY ANNOUNCES PIUS X WEEK

This year marks the fiftieth anniversary of the Motu Proprio on Sacred Music of Blessed Pius X. In order to pay tribute to this great document and the saintly pope who wrote it, the monks of St. Meinrad's Abbey are inviting priests, religious and lay people who share their interest in the sacred liturgy to spend the week of August 17th to 21st with them in prayerful study of the doctrine of Blessed Pius X. Integration will be the keynote of the week. Workshops on the practical aspects of parish liturgy and actual participation in the full liturgical life of the Abbey will round out the program.

SUMMER SCHOOL IN TORONTO, ONTARIO

The Cathedral Choir school, 66 Bond Street, Toronto, Ontario, directed by the Rt. Rev. Dr. J. E. RONAN, D.P., conducted a summer school of liturgical music from June 29th to July 17th. This highly respected school offered the summer school course for teachers and choir-masters in Gregorian Chant, Polyphony, Liturgical Organ, Boy Choir Training, Hymn Singing and Ecclesiastical Legislation. Private lessons in piano, organ and stringed instruments were available.

FATHER STAHL CONDUCTS NOTRE DAME SEMINARY SCHOLA CANTORUM

At Notre Dame Seminary April 26th, Rev. Robert J. STAHL, S.M., conducted the Schola Cantorum in a program of sacred music. The program comprised four groups of compositions taken from the repertory of Gregorian Chant and Classic Polyphony. A feature of Vexilla Regis. The program closed with "Praise Ye the program was the singing in English of well-known hymns such as the Adoro Te, the Pange Lingua and the Lord" composed by Fr. Stahl.

RENAISSANCE POLYPHONY SUNG BY CONNECTICUT GROUP

The Palestrina Society of Connecticut College under the direction of PAUL F. LAUBENSTEIN gave the second presentation of its twelfth season in New London on May 24th. The main offering was the Mass for Four Voices by the Spanish composer Pedro Heredia. (d. 1648). Performance of this composition was preceded by the Ascensiontide motet "O Rex Gloriam" by Palestrina and the five-part setting of the "Alma Redemptoris Mater" by Andreas de Silva (fl. 1525) prepared for the use of the society by the director from the college's Attendant Collection of motets. Palestrina paid tribute to de Silva by borrowing from him the theme for at least one of his masses, the sixpart "Illumina Oculos Meos". Sarah L. Laubenstein at the organ rendered numbers by Titelouze, Frescobaldi and Cabanilles.

1953 LITURGICAL WEEK AT GRAND RAPIDS

The Most Rev. FRANCIS J. HAAS, Bishop of Grand Rapids, Michigan, will be host to the fourteenth national liturgical week in his see city, August 17 to 21. The local committee is already functioning under the leadership of Rev. T. VINCENT MCKENNA, pastor of Holy Family Church, Sparta, Michigan.

A unique feature of the Grand Rapids week will be its closing with an evening Pontifical Mass on Thursday, August 20th. This date coincides with the death of Blessed Pius X in 1914. The theme for the Liturgical Week, 1953, is "Blessed Pius Tenth and Corporate Worship, 1903-1953."

ROSARY HILL COLLEGE PRESENTS LOUIS HUYBRECHTS

On Sunday, April 19th, at St. Louis Church in Buffalo, New York, Rosary Hill College played host to Louis HUYBRECHTS in a recital of organ music. Mr. Huybrechts is a graduate of the Institute of Liturgical Music at Malines, where he was a pupil of the celebrated organist, Flor Peeters. In 1951 he left Antwerp where he was organist at St. Anthony's Church and came to the United States. He is now organist and director of music at St. Louis Church, Buffalo, New York, and a member of the faculty of Rosary Hill College. The program included music of the baroque, romantic and modern school.

ALUMNI DAY AT PIUS X SCHOOL

On Ascension Thursday, May 14th, a large number of the alumni of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart met at the new campus in Purchase, New York for a reunion. The program opened with Solemn Mass sung by all of the graduates at 10:30 A.M., followed by luncheon, after which the alumni who were paying their first visit to the new campus, made a tour of the new buildings. Later in the afternoon the alumni enjoyed a brief talk and a showing of the film "Monastery" by Dom ANSELME MATHYS, Prior of St. Benoit du Lac, Canada. At this time the Pius X Hymnal which has been in preparation for several years under the direction of the faculty of the school was introduced to the alumni association.

Chants, hymns and motets were sung from the book. The events of the day closed with the singing of Compline in English from the Pius X Hymnal in the Chapel.

FIRST PERFORMANCE OF NEW MASS BY CANADIAN COMPOSER

MR. RAYMOND DAVELY directed a first performance of his Mass in E minor at the Immaculate Conception Church, Montreal, on May 11th. The composition conducted by the composer was performed by a mixed chorus of fifty voices. Preceding the Mass the organist at the Visitation Church in Montreal, Mireille Begin, played compositions by Bach and Mendelssohn.

ST. CHARLES CHOIR (LOUISIANA) SINGS FOR JUBILEE

On Pentecost Sunday in the Church of the Most Sacred Heart, the choir of St. Charles College, Grand Coiteau, Louisiana, sang for the golden jubilee Mass of Father Latiolais, S.J. Plainchant propers and compositions of music by Palestrina and Viadana were sung by the choir. A feature of the musical portion of the Mass was the singing of the Sanctus and Benedictus composed by St. FRANCIS BORGIA, S.J. The choir sang again in the dining hall of the college when the members of the house gathered there to continue the festivities of the jubilee.

JUNIORATE CHOIR GIVES SACRED PROGRAM

A sacred concert by the juniorate choir of St. Stanislaus Seminary was given on Pentecost Sunday to the Altar Society of the Seminary. The choir under the direction of Mr. EUGENE MARTENS, S.J., with Mr. FRANCIS X. CLEARY, S.J., organist, performed motets in honor of the Blessed Trinity, Christ our Lord, the Blessed Sacrament and the Blessed Virgin Mary. The program closed with Benediction of the Blessed Sacrament and a word of greeting from the rector of the seminary, VERY REC. THOMAS J. SHEEHY, S.J.

GEORGE MALCOLM RETIRES FROM WESTMINSTER CATHEDRAL

MR. GEORGE MALCOLM, Master of Cathedral Music, 1947-1953, retires this year from this post which he has built the Cathedral choir up to a standard which was the joy of clergy and laity alike, and the envy of many musicians. Under his direction the choir of men and boys became a model of what a choir should be, so that BBC was glad to transmit performances of this choir both held with great distinction. In the six years of his office who is, in future years, to devote his art to the concert States, where its reputation is firmly established. Comin domestic and foreign broadcasts, even to the United menting on Mr. Malcolm's retirement, the Westminster Cathedral Chronicle said: "It is difficult to comprehend how much Catholic Church music in England has lost by the departure from the Cathedral of George Malcolm platform."

ST. MEINRAD'S CHANCEL CHOIR PRESENTS SACRED CONCERT

Under the direction of DOM LUCIEN DUESING, O.S.B., the Chancel Choir of St. Meinrad's Abbey presented a concert of sacred music at Kundek Hall, Jasper, Indiana, on Sunday, May 17th. The accompanist was DOM AELRED CODY, O.S.B., and the commentator, DOM DONALD WALPOLE, O.S.B. The program was divided into three sections. Part I: Music for the Ascension season; Part II: Music for the month of the Blessed Virgin Mary and Part III: Music for various seasons of the Church year. In addition to appropriate chants, polyphonic selections by classical composers as well as modern composers were performed.

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Notes on a Quest

(Continued from page 205)

voice than in all that crowd, a more awful depth in his eyes than in the Alban Lake. When, in an ageless moment, he parted his hands in ever-so-small a gesture and said "everything is blessed" and pressed his medal into our palms, we felt that Christ had taken us to himself again, here, in the center of all things, as at the moment of Tonsure, when, for the love of Him, we laid aside the hair of our heads.

SYRACUSE, NEW YORK

Syracuse-Utica and Oswego continued the diocesan music program of presenting special programs of liturgical music from March until May this year. The music of PROFESSOR JOSEPH J. McGRATH was featured on each of the occasions. Mr. McGrath's hymn "Praise to the Holiest" was sung from Boston on the "Catholic Radio Hour" in February, and again the same month McGrath's Ave Verum was heard from Cleveland on the program nationally broadcast from St. John's Cathedral, with Father Ginder at the organ and Matthew Lucas conducting. The Boston program was directed by Theodore Marier. JAMES H. LALLY, J. PAUL McMAHON, and LEO A. FISSELBRAND conducted the music at the Spring Concert and accompanists were JAMES A. COLE, ANGELA B. NASSER, and JOHN C. HUTCHINSON. Mr. McGrath directed the combined choirs, and ARTHUR G. STASKO was accompanist in the performance which presented portions of McGrath's "Missa Spes Mea."

On June 24th at the Reginal AGO Convention, The Kyrie of McGrath's "Missa Sine Organo," (see music pages this issue) was sung for the first public performance. MSGR. JAMES E. CALLAGHAN was celebrant of a Solemn High Mass for this Regional organists convention and J. PAUL McMAHON was the choir director.

PITTSBURGH, PENNSYLVANIA

Inaugurating what is to be an annual event, former members of the men's choir of St. Paul's Cathedral joined with the present members in singing the music of a Solemn Mass in the Cathedral, on the last Sunday in May. Over 30 "old timers" helped to sing the Mass under the direction of PAUL KOCH with MATTHEW CVETIC, Assistant Organist playing the accompaniment. Two of the singers were members of the choir when the Cathedral was dedicated in 1906, and the music then was under the direction of the late JOSEPH OTTEN. The Mass sung in May was John Singenberger's Mass of the Holy Family.

The 50th anniversary of service as parish organist by PETER GITZEN was observed by a High Mass of Thanksgiving offered in St. Wendelin's Church, Carrick, by Rev. GEORGE P. ANGEL. Mr. Gitzen was a pupil of the late Carl Guthoerl. Mr. Gitzen and the choir were guests at a dinner on the Sunday evening of the Mass in July.

LEO A. McMULLEN has retired as organist of St. Andrew's Church, after fifty-five years of service there.

CHICAGO, ILLINOIS

PAUL BOEPPLE and the Desoff Choir performed Monteverdi's Vespers and Magnificat, on April 29th in a concert in this city recently.

FATHER O'MALLEY of the Paulist Choristers observed his Silver Jubilee as Director of the organization on May 12th. Father Finn, famous Paulist choirmaster and teacher of Father O'Malley attended, Mayor MARTIN KENNELLY presented a specially bound resolution of honor passed by the City Council, a letter was received from President Eisenhower, and finally the Papal decoration "Pro Ecclesia et Pontifice" in the form of a medal was presented, and the Paulist Choir presented its annual concert for the 25th year, under Father O'Malley's direction.

NEW YORK, N. Y.

Colbert-LaBerge Concert Management announce the second American transcontinental tour of JEAN LANGLAIS, (see "Our Music This Month") eminent blind organist and composer of the Basilica of Ste. Clotilde in Paris, to take place during February and March of 1954.

A joint concert was presented in April by the Manhattan College and the College of St. Rose, Albany, in Rensselaer. The double quartet of the Manhattan College choir took part in a contest at Newton College of the Sacred Heart in Massachusetts on April 10. ROBERT GRAY is the director of the organization.

The annual Town Hall recital of Marymount College was held on May 8th under the direction of HUGH ROSS. Caplet's "Le Miroir de Jesus" based on Henri Gheon's poem was presented. Representing the 15 mysteries of the Rosary this religious tryptich was well performed and well received.

The summer session of the Pius X School included six choral workshops. RALPH HUNTER, choral coach and arranger at Radio City Music Hall, and director of choral work at Juillard School; PETER WILHOUSKY, former choral aide to Toscanini and Damrosch; MARGARET HILLIS, Robert Shaw's associate; together with ROBERT HUFSTADER and THEODORE MARIER, were guest conductors.

The singers of Ladycliff College under the direction of DR. FRANCIS RYBKA, appeared with the Newburgh Symphony Orchestra at the Newburgh Free Academy Auditorium on May 4th.

St. Helena's Parish Glee Club, directed by FATHER

OWEN McENANEY, sponsored a musical program on World Sodality Day on May 10th on the Fordham campus. The music chairman for the day was Rev. Richard Curtin, and the organist WILLIAM HEALEY.

DENNIS DAY, Radio-TV tenor took his old place in the choir of St. Benedict Church in the Bronx in June. He received special awards at Marymount College and at Manhattan College, during that month, and while in the city he rejoined St. Benedict's choir.

LOS ANGELES, CALIFORNIA

Over 1500 high school students in bands and choral groups of 27 Catholic high schools participated in the second annual high school music festival at Mt. Mary's College. FATHER JOHN F. CREMINS, Archdiocesan Director of Music directed the activities.

BOSTON, MASSACHUSETTS

A second demonstration of church music was held in April under the direction of Archdiocesan Church Music Commission. The choir at St. Jean Batiste Church, Lynn, directed by ALBERT GINGRAS, was heard. Portions of Refice's Mass of the Immaculate Conception were sung, as were parts of the Gregorian Requiem, and the setting by JOSEPH A. MURPHY. Organ selections included Biggs' Communion; Muset's "Mater Admirabilis;" Peeters' "Professional," and "Ave Maria;" Biggs' "Toccatina on Deo Gratias."

Miss ROSE MISCIO, organist at St. Ann's Church presented an organ recital at Jordan Hall on May 8th. Miss Miscio graduated from the New England Conservatory this year, with a Master's degree.

The Glee Clubs of Newton College of the Sacred Heart, and Holy Cross College, Worcester, combined for a concert in May at the Newton College Playhouse. Boston College and Providence College had previously appeared at Newton in spring concerts.

Choirs of the Holy Name Church, St. Theresa's and Sacred Heart Church joined in a combined program on May 24th. FRANK MAHLER, BERJ ZAMKOCHEAN, and PAUL ST. GEORGE served as directors.

HARTFORD, CONNECTICUT

DOM JEAN HEBERT DESROQUETTES was guest of Peeters' "Te Deum" was sung by the choir of St. Berlecture program for the Gregorian Institute and visit to the Pius X Summer School in New York. During his stay his latest Gregorian Chant harmonization "THE INVITATORIES OF SOLEMN MATINS" was published.

ROCHESTER, NEW YORK

At the solemn consecration of Bishop Casey, Flor Peeters' "Te Deum" was sung by the choir of St. Bernard's Seminary. Cardinals Spellman and Mooney headed a large delegation of church dignitaries who were present.

ATLANTA, GEORGIA

May 3rd to 6th were the dates of the first Catholic Music Convention ever held in this city. At the National Catholic Music Educators meetings various choral organizations presented programs, as outlined in the program listed in the May-June CAECILIA. Well known musicians from all parts of the country took part in various panel-discussions and altogether enthusiasm was so high that plans have been made now to have an annual convention instead of biennial meetings as originally proposed.

PITTSBURGH, PENNSYLVANIA

Inaugurating what is to be an annual event, former members of the men's choir of St. Paul's Cathedral joined with the present members in singing the music of a Solemn Mass in the Cathedral, on the last Sunday in May. Over 30 "old timers" helped to sing the Mass under the direction of PAUL KOCH with MATTHEW CVETIC, Assistant Organist playing the accompaniment. Two of the singers were members Cathedral was dedicated in 1906, was under the direction of the late Mass sung in May was John Sing Holy Family.

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CHICAGO, ILL

PAUL BOEPPLE and the Desoff C teverdi's Vespers and Magnificat, concert in this city recently.

FATHER O'MALLEY of the Pauli his Silver Jubilee as Director of May 12th. Father Finn, famous and teacher of Father O'Malley a TIN KENNELLY presented a special honor passed by the City Council, from President Eisenhower, and fir ration "Pro Ecclesia et Pontifice" in the joint of a medal was presented, and the Paulist Choir presented its annual concert for the 25th year, under Father O'Malley's direction.

NEW YORK, N. Y.

Colbert-LaBerge Concert Management announce the second American transcontinental tour of JEAN LANGLAIS, (see "Our Music This Month") eminent blind organist and composer of the Basilica of Ste. Clotilde in Paris, to take place during February and March of 1954.

A joint concert was presented in April by the Manhattan College and the College of St. Rose, Albany, in Rensselaer. The double quartet of the Manhattan College choir took part in a contest at Newton College of the Sacred Heart in Massachusetts on April 10. ROBERT GRAY is the director of the organization.

The annual Town Hall recital of Marymount College was held on May 8th under the direction of HUGH ROSS. Caplet's "Le Miroir de Jesus" based on Henri Gheon's poem was presented. Representing the 15 mysteries of the Rosary this religious tryptich was well performed and well received.

The summer session of the Pius X School included six choral workshops. RALPH HUNTER, choral coach and arranger at Radio City Music Hall, and director of choral work at Juillard School; PETER WILHOUSKY, former choral aide to Toscanini and Damrosch; MARGARET HILLIS, Robert Shaw's associate; together with ROBERT HUFSTADER and THEODORE MARIER, were guest conductors.

The singers of Ladycliff College under the direction of DR. FRANCIS RYBKA, appeared with the Newburgh Symphony Orchestra at the Newburgh Free Academy Auditorium on May 4th.

St. Helena's Parish Glee Club, directed by FATHER

OWEN McENANEY, sponsored a musical program on World Sodality Day on May 10th on the Fordham campus. The music chairman for the day was Rev. Richard Curtin, and the organist WILLIAM HEALEY.

DENNIS DAY, Radio-TV tenor took his old place in the choir of St. Benedict Church in the Bronx in June. He received special awards at Marymount College and at Manhattan College, during that month, and while in the city he rejoined St. Benedict's choir.

The CAECILIA

45 Franklin Street

Boston 10, Mass.

for a concert in May at the Newton College Playhouse. Boston College and Providence College had previously appeared at Newton in spring concerts.

Choirs of the Holy Name Church, St. Theresa's and Sacred Heart Church joined in a combined program on May 24th. FRANK MAHLER, BERJ ZAMKOCHAN, and PAUL ST. GEORGE served as directors.

HARTFORD, CONNECTICUT

DOM JEAN HEBERT DESROQUETTES was guest of Peeters' "Te Deum" was sung by the choir of St. Ber-lecure program for the Gregorian Institute and visit to the Pius X Summer School in New York. During his stay his latest Gregorian Chant harmonization "The INVITATORIES OF SOLEMN MATINS" was published.

ROCHESTER, NEW YORK

At the solemn consecration of Bishop Casey, Flor Peeters' "Te Deum" was sung by the choir of St. Bernard's Seminary. Cardinals Spellman and Mooney headed a large delegation of church dignitaries who were present.

ATLANTA, GEORGIA

May 3rd to 6th were the dates of the first Catholic Music Convention ever held in this city. At the National Catholic Music Educators meetings various choral organizations presented programs, as outlined in the program listed in the May-June CAECILIA. Well known musicians from all parts of the country took part in various panel-discussions and altogether enthusiasm was so high that plans have been made now to have an annual convention instead of biennial meetings as originally proposed.

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