

# CAECILIA

*A Review of Catholic Church Music*



**Fourth International Congress for Church Music**

VOLUME 88, NO. 2

SUMMER, 1961

## CAECILIA

Published four times a year, Spring, Summer, Autumn and Winter.  
Second-Class Postage Paid at Omaha, Nebraska

Subscription Price—\$3.00 per year

All articles for publication must be in the hands of the editor, 3558  
Cass St., Omaha 31, Nebraska, 30 days before month of publication.

Business Manager: Norbert Letter

Change of address should be sent to the circulation manager:  
Paul Sing, 3558 Cass St., Omaha 31, Nebraska

Postmaster: Form 3579 to Caecilia, 3558 Cass St., Omaha 31, Nebr.

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# CAECILIA

*A Quarterly Review devoted to the liturgical music apostolate.*

Published with ecclesiastical approval by the Society of Saint Caecilia in Spring, Summer, Autumn and Winter. Established in 1874 by John B. Singenberger, K.C.S.G., K.C.S.S. (1849-1924).

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Subscription Price: \$3.00; Additional Single Copy 75¢

Editorial and Business Address: 3558 Cass St., Omaha 31, Nebraska

## THE FOURTH INTERNATIONAL CONGRESS FOR SACRED MUSIC Cologne, June 22-30, 1961

Elsewhere in these pages you will find the complete program of this notable event. We also print herewith the excellent paper of Dr. Basilius Abel, Abbot of Maria Laach and that of Dr. Rene Lenaerts of the University of Louvain. The congress was notable for two reasons; a) the vast amount of liturgical and sacred music heard, and b) the clear recognition in the body of the congress of the present precarious position of liturgical music. Both points merit some description as well as an attempt at an honest critique. Such is the purpose of this report.

About the music. It was good, bad and indifferent, as all music is everywhere. This was true both of composition and performance, although it has always seemed to this writer that the real crucifixion of our apostolate lies in the indifferent performance of good music quite as much as in the use of unworthy music. And he hopes that the new electronic music which eliminates the performer, and the avante guard of which seems to reside in Cologne, is not the answer.

The paucity of boy choirs disturbed some, but the general lack of vocal culture among the boys who were heard quite called for their elimination by women, young and old. It is a matter of regret so to classify the *Sänger-Knaben* of Cologne, (they reportedly have great difficulty recruiting, there being only some 36 boys at present), of Aachen\* (who were put vainly to out-sing a brass ensemble), of Edinburgh (The "Little Singers" idea lends itself to a kind of disease: investiture in the white cowl and the cross hardly makes a choir), and of San Sebastian (perhaps the finest men's voices in any group, but a grating tonal dichotomy that left choral integration impossible except in pianissimo passages).

It is only fair to say that some of the best continental liturgical choirs of boys and men were not represented, notably The Regensburg *Domspatzen*, still peerless under Msgr. Schrembs, and the Sistine, which has made admirable strides under Msgr. Bartelucci.

It is difficult to know where to begin when speaking of the adult mixed choirs, so many were they, so varied in talent and type of performance. But I think I should like to give notice first to two which were certainly not the most famous aggregations present: The Westminster Diocesan Choir, under Father Purney, and the Church Music School Choir of Regensburg, under Prof. Schmid. The for-

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\* The Aachen Cathedral mixed choir, which sang at horrible disadvantage in the cavernous Cologne Congress Hall on the opening evening is a first rate organization, and apparently receives the lion's share of attention.

mer, a volunteer group made up of parish choir members from the London area (they buy their own music, and must pay for the use of Westminster Hall if they rehearse in it) gave us perhaps the first taste of real music, well and enthusiastically sung, on the third day of the congress. The choir is of course a large one, with an especially clean female soprano line, and might be described as a jewel in the rough. But a jewel it remained, in the face of all the precocious events which absorbed the seven days which followed. Add to that the fact that it gave the only program of unabashed polyphony during the entire congress. Even though it might have taken a couple real good stingers like Gibson's "Hosanna to the Son of David" and Henry Purcell's "*Jehova Quam Multi Sunt Hostes*" to carry the decision, the international audience did decide warmly that "this is music."

The Regensburg group is small by contrast, for there are only seventy odd students at the venerable but still vital Regensburg establishment. The first hearing was at a Pontifical High Mass celebrated by Msgr. Higinio Angles at St. Ursula's Church on Wednesday morning. To begin with, it was a High Mass that gave a certain relief to all the pomp, the marching and countermarching, and the occasional bombast of the services at the cathedral. One is not afraid to say that the musical portion of the liturgy was performed with more taste than on any other occasion. Because the modest choir sang the Schroeder Missa Gregoriana extremely well, because its chant was the best heard at the congress, because the organ was not used to bludgeon one's thoughts at every given opportunity. They sang the Gregorian Propers equally well at a Mass in the Dom on the following day, and one is inclined to give them the nod over the monks at Maria-Laach, if only because they eschewed accompaniment and soloed the Gradual and Alleluia versicles with such distinction. One might prefer the quicker Maria-Laach tempo, but it is only fair to observe that the spacious acoustics of both St. Ursula and the Dom had to be reckoned with.

Two of the most famous choirs represented were the *Chanteurs de St. Eustache* of Paris and the St. Hedwig's *Domchor* of Berlin. The Paris Singers, off records, were something of a disappointment, although they gave perhaps the most formidable program of all. Millaud, *a capella* and in impeccable pitch, Poulenc Gabus, Monteverdi, and last and not least a work of Pere Martin. Of excellent tonal quality the group often lacked rhythmic precision and clean attack. The very solid achievement Pere Martin accomplishes despite the most distracting sort of direction remains something of a mystery. Of course the redoubtable frau tenor attracted

a good deal of attention, but she knew what she was up to, and it was really no more anybody's business than the male alto who tarnished some of the work of the Westminster group.

On the first hearing, in the dramatic "Passion" of Max Bauman, and in the great resonance of the Church of St. Kunibert, the St. Hedwig Choir was a real *tour de force*, and its eminent director, Msgr. Karl Forster, complete master of every turn. Abetted by the Zurich Speech Choir, the Cologne Radio Symphony and a fine American Negro Soprano, this seemed to me the finest of contemporary German Oratorios. A piece of Victoria in the Dom the next afternoon, however, was not entirely convincing polyphony, nor was the delivery of the Beethoven Missa Solemnis on the final evening in Bonn. It is true that the Bonn orchestra was less adept, and the singers had good reason to be tired. It is also just possible that the master has really not so much to say in this elaborate piece. In any case, the best thing about the Beethoven was the magnificent Beethoven-Halle, as the best thing about Montserrat remains the overwhelming turbulence of grey rocks. Be that, and it may, chalk off St. Hedwig's as one of the Church's really great choirs.

What else? Great performances by the large cathedral choirs of St. Gallen and Linz, both in concert, and the latter in what seemed to us the best offering at a Cathedral Pontifical on Tuesday morning. On Saturday the St. John Damascene Choir of Essen, and the schola of the Holy Ghost Fathers, Knechtsteden, sang wonderfully well, and with an uncanny sense of pitch and tonal relationships, the liturgy of the Byzantine Rite. Nor can one omit the creditable work of the "Leonard Lechner" choir of Bozen, Italy.

Finally, on the performance side, there were three concerts by Cologne-based groups, which, for sheer musical quality, would be difficult to rival anywhere. The first, a chamber concert by the *Capella Coloniensis* quite matched better-known touring Italian groups. The concerto for organ, flute and strings by Francesco Barsanti brought a tingling realization of the small, portable Positiv, and Emilia Cundari, Italian soprano, exhibited perfectly amazing chamber-virtuosity in Gallupi's *Salve Regina*. The last day in Cologne was reserved for a morning concert by the Philharmonic Choir of Cologne and the *Philharmonia Hungarica*. There were two works, the *Psalmus Hungaricus* of Kodaly (to which the Cologne *Sänger-Knaben* addressed themselves well in unison passages) and the "Come Holy Ghost" of Rudolph Petzhold. If the latter was indeed intrepidly contemporary, it lacked luster alongside the Kodaly. It is quite possible that the crowning musical achievement was that of the West German Radio Chorus and Orchestra that

evening. Stunning performances of Bohemian (Ostrcie) Russian, (Stravinsky) and Polish (Szymanowski) music.

The musical programs left one with two distinct impressions: one of a prolific penchant for writing in a contemporary oratorio form, the other a great drive, supposedly to satisfy current trends, towards Mass music for choir and congregation. In the end one is inclined to look more kindly toward the first endeavor than the latter. While the oratorios may not be in the main stream of good and lasting composition (but who can really say?), they come off in a higher genre than one might suspect. People like Jaeggi, Roesling, Kronsteiner, Jenny, etc., are seen in a new light. Whatever the final judgment on these works might be, it is of great interest and no small importance that such things are being written for the catholic community, inspired not only by scripture and liturgy, but by the great texts of Paul Claudel, Franz Werfel, Gertrude Von Le Fort, Romano Guardini and others.

The mass idiom just mentioned was not so attractive. Such masses ranged from the well-wrought *Missa Gregoriana* of Herman Schroeder to the more ambitious *Missa Primi Toni* of Palestrina, edited by Msgr. Ferdinand Haberl, and published by Pustet. This is a recently discovered mass and its original form is that of alternating chant and polyphony, as in the masses of Isaac. But it is highly questionable whether the chant parts were ever meant to be sung by a "Gemeinde" or large congregation. In any case, the performance at the Dom, with full organ urging on as musical a congregation as would likely be assembled anywhere, was thus meanly fragmented, and the Gloria and Credo, especially, were utterly interminable. It must be noted that here, as elsewhere, when the congregation sang, it was either a highly musical one or one rigged for the occasion. There are a couple points of specific criticism about the new compositions. If they are to be part chant and part contemporary, why not simply either chant or contemporary, and have it over with? Either a chorus understands and likes the chant or it does not. If it does not really think the chant can go it alone, why put new wine in old bottles? The thousand odd Dutch children, who made a full day of it on Saturday offered the only unalloyed Gregorian outside of Maria-Laach. Not that all of the congregational parts are chant. They are not. But anyone who could sing these parts could sing chant as well. One does not rule out contemporary unison singing, but what many of the congregational parts amount to are a kind of contemporary pseudo-chant. I believe this to be quite as dangerous and sterile as the studied polyphonic imitations of the Caecilians before and after the turn

of the century. Finally, (despite denial) one fears that a promising school of composition has been so falsely intimidated by liturgical fashion and a misreading of recent documents as to disperse artistry for practicality, turning perhaps its better efforts toward non-liturgical, if sacred, forms, and leaving something unfortunately like dregs for the Act of Acts.

Oratorio, new liturgical music, and new editions of the old represent alike a tremendous out-put of sacred music published, sold and sung. One need simply cite the fact that on the Sunday of the congress there were, besides the Pontifical at the Dom, some twenty six listed High Masses of real stature. They ranged from chant through De Monte, Palestrina, Viadana, Lotti, Anerio and Gabrielli, to Lemacher, Schroeder, Jobst and Tittel. This writer heard three: St. Pius at 7:45—short parts of the ordinary Gregorian, Gloria and Credo from Max Jobst's "Christus Vincit". The propers were composed for this particular occasion, the fifth Sunday after Pentecost, by George Trexler. The cathedral at 9:30—Gregorian ordinary and Polyphonic propers of the English School. The Minorite church at 11:00—some of the better sung Gregorian propers, by the Redemptorist Schola of Hennef. The ordinary was Palestrina's Mass for the Feast of the Apostles, and the guest choir, *Les Chanteurs de St. Eustache*.

The conferences of the congress were well planned. To begin with the Hall of Industry was a kind of United Nations affair and each delegate was provided with individual radio equipment which enabled him to follow the speakers and partake in the discussion in half a dozen languages. The papers were limited in quantity and specific in subject matter.

The closing session, conducted in Latin by common agreement, was of particular interest. The assembly confirmed ten points as the *Acta* of the Congress. These were presented by Msgr. Angles and Cardinal Frings graciously agreed to present them to the Holy See:

- 1) Let everyone's first endeavor be to put into practice *existing* legislation regarding Sacred Music.
- 2) In the Second Vatican Council, the discussion of the discipline of the music of the church must not be left to a body of liturgists, but ought to be held concurrently with a body representative of the International Congress for Church Music.
- 3) There must be a "collectio", and where this does not exist, a restoration of eastern and Byzantine liturgical music, lest it die. It is not to be forgotten that the music of the western church has roots in the music of the east.

4) Regarding mission countries, a distinction must be made: Ecclesiastical students can certainly bring the elements of Gregorian to their people. At the same time allowance is to be made for indigenous song. But the introduction of the simpler chant melodies will guarantee a universal liturgical song.

5) Music-Institutes for clerics must not be confined to Rome, but extended to those eastern and mission countries where they do not presently exist.

6) The music of the church must be taught and advanced in catholic schools of higher learning.

7) Libraries under the patrimony of the church must be opened for research scholars. Present policy renders such music research impossible in some countries, e. g. Spain, Italy, Portugal.

8) It must be plain that the 1958 Instruction constitutes an international norm. (Travel through Europe and read the diocesan press of the U. S. if you want to hear a theme with variations.)

9) At the first International Congress in Rome hope was expressed for a Second Kyriale, containing the older and simpler melodies for the people. Msgr. Angles announced that the Second Kyriale is now in existence and needs only approval and publication.

10) It is to be requested of the Congregation of Rites that the ministers of the mass be allowed to listen devoutly, and in a spirit of meditation, to the propers of the mass—and that the practise of reciting them while they are sung be dropped.

There followed a *schema* for the future—points which were felt to be in need of further discussion, but which Cardinal Rings also agreed to bring to the attention of the Holy See. This *schema* was principally concerned with organization of a permanent society whose purpose would be to carry out the *acta* of the congress. Existing societies, and independent musicologists as well, would be invited to affiliate. There would be the usual elected officers, the president and secretary requiring confirmation by the Holy See, and the secretary resident in Rome. The delegates to the Congress, to be convened every three years, ought to be official representatives of their respective bishops. Depending upon a formal invitation from the Cardinal Archbishop of Westminster, it was agreed that the next meeting be held in London three years hence.

Thus the congress. I should be greatly remiss if I did not say here that Msgr. Johannes Overath, President of the CVO (The Caecilian Society for German speaking peoples) did a superb job of organization and presentation. Anyone interested in church music is his debtor. Further, it is fairly clear that the people of the

CVO are deeply concerned about certain elements, which, under the protective guise of "liturgy", strive for a new nationalism in their homeland. It is my guess that the CVO, certainly the most active organization of its kind in the world, is behind the move toward a universal Roman axis. While one admires this spirit of submission, he hopes that it might not lead to a too monolithic musical hegemony.

Cologne, the "Rome of the North", lent itself admirably to the event. Twenty six different churches and halls housed its masses, concerts, deliberations and exhibits. All of them were within walking distance from the cathedral. What has been done to a city which I first saw as a heap of rubble lying about the proud Dom is a great marvel. Not all of the churches have been restored completely—some not at all, as the beautiful Gurzen Halle attests. An acoustical and architectural wonder, it is built around the ruins of the church. Elsewhere only the central naves have been restored (sufficient for parish purposes), but the bell towers and other appurtenances remain—sad, humble, but efficacious reminders. Everywhere one sees the new design mingling with what could be salvaged from the old, and the result is as tasteful as it is startling. And not a church but what has a fine organ, usually classical and well placed. A notable religious said to me one day: "Times are good—too good". And if there are indeed many reasons for the renaissance one sees about him, a love for the music of the church and its liturgy is not the least.

There were a couple of Americans around, bordering on the ugly, who proposed that this was not really an international church music congress, but a German one. I suggest that they wore heavy blinkers. While one might expect a preponderance of native music in the host country, it is not the fault of the Austrian, Swiss, and Italian Tyrol choirs that German is as much their language as that of the West Germans, or the East Germans for that matter. If you look through the programs, both choral and instrumental, I think you will agree that it was international indeed—if only because the West German Radio Chorus sang the Szymanowski *Stabat Mater* in Polish, and I was one of the few lucky enough to have an interpreter. Anyway, as one passed in back of the cathedral upon a late return from Bonn, and tried to peer through the dark forest of spires that arise out of the great buttresses around the apse, he said thank you and good bye. He said it again when, setting out to sea, the rays of the sinking sun shot out of the western clouds like Spanish trumpets, and splashed colors wanton as the northern lights across the deep. *Ipsi canamus gloriam!* F. S.

## THE BASIS OF THE RELATIONSHIP BETWEEN CULT AND CHANT

Such is the topic with which I must deal. Ritual chant may be immediately separated from the usual notion of church music, or from the even wider concept of religious music. Ritual chant is rather sung prayer, or praying in song, that is, the offering to God of sacred text together with ritual action. Chant in the Christian Cult is at once elevated and intimate prayer. It is no mere supplement or ornament, but in the words of Pius X, "an integral part of the solemn liturgy" — "pars integrans solemnæ liturgiæ," "come parte integrante della solenne liturgia" (A.S.S. 36 1903/1904 332 and 389). Being thus a part of the whole, it also serves the purpose of the whole: the Honour of God and the sanctification and edification of the faithful. It is an essential, not only an additional part of the total integration of cult, as soon as the cult makes use, not only of the sign, but of the word as well.

What is one to understand by this fundamental assertion of the Pontif? How is it to be understood by the western church, whose fate it is to be not a singing but a talking species? Can such a church still have a positive relation to ritual chant, when it no longer understands, or expresses itself in sacred song? These are points to remember, and we must be quite clear about our search lest short cuts, like short circuits, blow our fuses and deprive us of the light.

Therefore, lest we overlook anything essential, let us ask what the relationship between chant and cult is. What is the basis of their essential unity? For the Holy Father made this unity the point of departure for his reform of church music.

We wish to put this question first of all to the history of religion and civilization, and then to the history of liturgy and that of the church herself. From the answers obtained we hope to derive principles both important and relative to our discussion.

I. From the history of religion we know that music in cult, prayer and preaching always possessed, and still does, a co-operative form. It seems to be an integral part of human nature that a solemn assertion be presented in a musical or pseudo-musical form. It is a fact also that all through the history of civilization a *public speech* was presented in musical form. Even we of the west, who have lapsed into incoherence and formlessness in most cultural things, are subject to this principle of form. We raise the voice, we simplify its movements, when we wish to attract a larger audience. The ancient orator did not speak in every-day tones: the latent musicality

of the language itself had already stylized his speech. It was elevated and conducted artificially until content, expression and form had become a spiritual unity. Consider further the recitation of poetry, executed in verse; it too is formed melodically differing according to the particular genre of poetic technique. We summon a final analogy from public speech in Cult, i.e. prayer and preaching; it too is formed musically. In each of these three methods of delivery a spiritual, not merely a technical (e. g. simply to render the voice intelligible without aid of a loud-speaker) principle governs. This is especially true in the religious field.

The melodious presentation carries a didactic sense too. Significant lessons and traditions are preserved in song—the better to retain their memory—particularly in the absence of a written language. Even today rhymes for grammatical or rubrical rules retain some popularity. Sacred texts, moral philosophies, commandments, legends, have all been transmitted for centuries, milleniums even, in a musical form; otherwise they might not have remained intact. This form does not only aid the memory of the scholar; it also serves the durability and immutability that should belong to the sacred text. Sacred speech and tradition, so elevated, have their place above all in cult. There the sacred appears—in the priest's words and in the praying community. Hence we find there too the sung word as an almost general element of the ritual celebration. It is *destined for the sacred itself*. Thus the sung word has been accorded a dimension of its own, one which lifts it from the level of accoustical utility, educational expediency, devotional comprehension, or mere spiritual effect. It is the dimension of the Divine, coming to meet us in prophecy, ecstasy, tongues, though distinguished from them by a consciously formed norm and type. The history of Cult and the study of comparative religions offer us a good deal of proof, both past and present. Thus when the Divine is spoken to in Cult, or Himself communicates by means of word, this will be effected in a musically elevated language, and even in special melodies reserved for the Divinity. As different as the sound-utterances of the nations may be, whether primitive or highly developed, the elevation of the divine word, or that relating to God, by means of special *musical composition*, is common. Worship by the Word is the spiritual realm of song: song carefully distinguished from the profane. It encompasses a scale of possibilities which reaches from the preaching of holy myths to the active magic of the invocation of God, or the incantations of the murderer. There is ritual singing that even has the character of a sacramental consecration, as when giving a name to a child, the tribe's priest sings sacred texts. He

brings the news of the creation of the world and man by the Divinity. And this must be done by singing, because then too, at the creation, the Divinity gave things their names by singing. What the priest does now, in giving the child its name, is but a repetition of what the Divinity did then. According to the judgment of experienced scientists, like Professor Wilhelm Schmidt, SVD, singing in the ritual of name-giving, is not to be regarded as magic. Nothing will be bullied out of the Divinity by action or song. It is only that God has promised: everytime you do this, I shall bless you.

Thus it is submitted that the imitation of God in Cult stems from the promise of the Divinity, and singing in a divine manner becomes a sort of natural sacrament. Here we are met with divine-cosmic relationships which are real only to a way of thought which is at home with symbolism, such as we no longer are. Nonetheless, from the very beginning symbolism has been the profoundest element for God-seeking humanity: witness our own religious pre-history which goes back to Ur of the Chaldees. While we may be conscious of this we can scarcely realize the importance attributed to sounds and pitches, their connections and numbers. The "power of the tones" lay not in their sonority and intensity, but in number and proportion, and in the modality of their sounds; and this was not considered to be a mere play of figures, or mathematical calculation. Through sounds, relationships have been established which reach deeply into, and up to, both material-mental and human-divine life. Albert, Baronet von Thimus, in his great two volume work "The Harmonious Symbolism of Antiquity", (1868 and 1878) has already tried to peer into this world of imagery. More recent works, like that of Eric Werner, which deals with the origin of the oteo-chos-idea from the renewal of the cult of Week of Creation, show similar forms of symbolic thinking. They demonstrate how deeply thoughts about the representative force of music are rooted in Cult-singing and playing.

II. The consideration of history as related to civilization and religion must now address itself to the Christian conception and performance of ritual chant. One notes both the marks of individuality and of adaptation. Christianity entered into the ancient world armed with the Old Testament heritage and its own proclamation of new good news. It carried a new attitude toward everything it met. It brought along with it a completely new spirituality: one which, on the one hand, clearly refused ritual magic as a means of the realization of God or of mystical ecstasy, but on the other, made use of the ritual "Eidos" when heathen signs and symbols were able to give witness to the true Logos of God. Thus Christianity at first

rejected the use of musical instruments in church services, but it accepted the vocal presentation of the Word in the manner of the synagogue of the Diaspora and that of Hellenistic world-culture.

Singing was thought to be a worthy way of honouring God, of imitating Him even. Indeed, the divine-human Saviour was seen in the features of Orpheus, calming the wild beasts with his melodies. The temptation to adore the spiritual God only *spiritually*, with silent tongue, was resisted, and there was no question of descending to the false spirituality of the mystical fanatics. Nonetheless the joy of song was placed beneath the permanent tribunal of the cross, and everything that did not serve the praise of the divine Majesty and the preaching of the divine Word was severely prohibited. But that this service fell within the form of the general culture of speaking, i. e., musically elevated speech, even in the special religious impression of the ancient prayers of the priest, seems completely reasonable.

The song of Christian Cult had its ethical aspect too. It expressed both the reverence and devotion of man before God. It also bore the power and dignity of the prophetic word; and finally it permitted the sound of joy, the *vox jucunditatis*, the *vox amoris*: witness Augustin's explanation of the singing of the Alleluia. There is not only the matter of sound, but that of *love* joined to the cognizance of truth, changing mankind. Singing is the expression of all of this. The celebration of the liturgy of the Christian communities has, then, been carried out by means of singing since the beginning. And this is due not only to the tradition of worship derived from the synagogue, or that of the first communities after Christ and the apostles, but also to the Church's own decision, for reasons theological, ethical and spiritual. Nor must the charismatic dowry, in which young Christianity responds to God's token of favor in an enthusiasm of jubilation, be overlooked. The psalm and hymn become the suitable modes of expression and communication of the new era. More and more singing (*Hadein*) is mentioned in the testimonies of the ancient communities. "Christ be with you in abundance," says St. Paul in his Epistle to the Colossians, 3:16, "teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." "And be ye not drunk with wine, wherein is excess, but be filled with the spirit, speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord." (Ephesians 5, 18-19) Even though a pure prayer of the heart should be meant, such passages still refer to the usage of Cult. In the Acts of the Apostles we read the first preserved hymn of Cult of the

ancient community. After the release of the apostles Peter and John by the High Council “. . . they lifted up their voices in one accord, and said: Lord, thou art the God which hast made heaven and earth, and the sea, and all that there is therein” (Acts 4, 24). There is no impression of this hymn having been improvised. Paul, above all, is our witness for the new kind of melody cultivated in the Cult of the earliest Church. Again and again he gives quotations from hymns; compare Tim. 3, 16 and Eph. 5, 14. Luke too, in his gospel, offers us hymns already in liturgical use at the time of its writing: The Magnificat, the Benedictus, the Nunc Dimittis. The difference in style and versification from Luke’s normal style, point to a take-over from the Cult. The ancient Christian communities practiced singing as an element of their life in worship. It was for them a necessary and essential utterance, and it has remained as a characteristic mark of the church.

In the Apocolypse of St. John the Divine, singing is counted as being in accord with celestial worship. The Ode Kaine of the Apocolypse, 14, 3, sung in heaven by a great unison choir, is the fulfillment of the chant of the temporal church: a sign of election, for only the pure are able to achieve it. These visions and auditions assume the earthly chant of the Cult, to which they not only testify, but also grant an ideal significance. It is clear that the concluding period in liturgy has already begun.

It is not necessary to verify the *existence* and *exercise* of the ancient Christian ritual chant with an appeal to the testimony of the Fathers. We have such testimony from all epochs and all churches. If our knowledge of details is meagre, the pastors and teachers thoughts about the chant are the more impressive. It was for them a symbol of unity in action. It is a confession of faith and an expression of joy. It is a school of Christian love and of all the good works which derive from love. Consequently the Fathers see the chant of Cult in the totality of Christian *life*. In that totality it has its authorization and its measure, and there it becomes a praise of God. There is no question that in such an interpretation of the Christian chant of Cult, there emerges a spiritualized fundamental concept, one closely connected with the ancient ethos of music, elevating it above all heathenistic-magic or ecstatic cults. But it goes much farther than the ethos of music. The unity appearing in chant is, as we would like to say, substantial—it is more than unanimity: it is a manifestation of Christ in one’s heart. Here an additional feature of this patriarchal, fundamental conception of the chant of Cult is seen; it may release sentiments of the heart, reflecting them as inspirations of the Holy Ghost. Witness the

effect of the *Sursum Corda*, "Beatus populus qui scit jubilationem" (Ps. 88, 16). This jubilation is activated in tones, and thus animates other participants, for it is of the Spirit. The danger that one may be deluded by the beauty of the tones is first recognized by Augustine. He endeavors to restrict the music on the grounds that the content of the words has been abjured. Prior to Augustine one was simpler, his experience unfractured, as long as he kept within the limits of God's commandments, lived the Christian life, and relinquished all worldly things.

Among the apostolic Fathers, Ignatius of Antioch (+107) presents us with a significant example of the concept of cultic singing. In his Epistle to the Ephesians he writes: "One by one you shall become part of the choir so that you may sing the glory of the Father as one voice through Jesus Christ, so that He may hear you and recognize you as members of His Son through your good deeds." It is not likely that the reference to the singing choir is a mere metaphor for brotherly unity or for the fulfillment of God's will without any relation to reality. Behind this image there is cultic practise. Ignatius' description of cultic singing, his calling it God's melody ringing towards the Father through Christ, proves how highly he values it as a spiritual experience.

Ambrose of Milan says wonderful things about cultic singing. I remind you of the quotation from his commentary on the Psalms which His Holiness Pope John XXIII inserted into the letter which he sent for the preparation of our congress: Singing Psalms together is a call for a blessing upon the people, a praise of God, a homage of the congregation, a spontaneous expression of joy, a cheerful jubilation, an echo of mirth." Again, Ambrose avails himself of the parable of the prodigal Son to illustrate the importance of spiritual singing in the liturgy. In his particular vision, the music and dance at the feast which the father prepared for the son after he had returned home, stand for the singing of the congregation gathered for worship. The elder brother remained aloof, for the malice of his envious heart excluded him. "He does not hear the dance and the music; I am not thinking of that provocative kind of music, theatrical and lascivious, nor of those reeky sounds of the flute; I am thinking of the harmony of the congregation, singing as with one voice, rejoicing in melody over the saving of the sinner." Finally, what Ambrose has to say about cultic singing itself is important: "When in church the indivisible unity of people of different ages and varying attainments of virtue, joined in singing, creates a sound like the harmony of so many strings, when they respond to the psalm, when the Amen is sung, the whole becomes a *symphonia*

*populi spiritualis*. He who, like the elder brother of the Prodigal Son, knows nothing about the spirit of God, will not understand this spiritual symphony of the people; indeed, his ears cannot bear it.

John Chrysostom gives his opinion on the singing of psalms, and the dignity of it, in his commentary on the Epistle to the Ephesians: "Worldly elation robs language of its clarity, dims our vision and causes confusion. Learn psalm-singing and relish its delight. He who sings psalms is imbued with the Holy Ghost, as he who sings satanic songs is imbued with the impure spirit." (Migne pg. 62, 129)

Of the demands which liturgical songs make on those who hold them in high esteem and take an active part in them, Jerome has the following to say: "He who wants to understand cultic songs must himself be a member of the congregation which performs the cult." (Eph., Com., Lib. 111, c. 5 Migne Pl 26, 528 to Eph. 5, 19 vgl. Ps-Hieronymus, In Ps 118, Pl 70, 854).

Whenever the Church Fathers refer to Christian cultic singing, they presuppose that there are various forms of practising it. There is: 1) the chant of the priest, i. e. an elevated sacred rendering of the prayer; 2) readings from the Scriptures by lectors and deacons in the music-like style of proclamation; 3) the singing of the psalms by the Lector in the articulate manner of the Orientals, 4) the responses of the congregation to the prayer of the priest, and to the psalm recital of the Lector; 5) the singing of poetry, metrical or unmetrical, with the refrain verse of the people, also in the manner of oriental art; 6) alternate singing of psalms and hymns. The melody is simple in all cases, although it should be noted that this is not so much deliberate simplicity as it is simplicity deriving from the texts. The melody always depends upon the text and the form in which it is rendered. The kind of melody used is that which its function requires. Therefore the melody is not autonomous and lays no claim to being a means for its own end. The melody serves the word by elevating it, clarifying it, articulating it. This is done within the framework of a system of types of melodies. According to their function these melodies are at times very modest and at times employ a quite involved technique evidenced both by their pitch and their range. The church authorities insist that the boundaries of the framework set for the melodies never be over-stepped. The Canons of the Council and the sermons of the Fathers prove that they are somewhat austere on this point. But their attitude by no means implies the complete exclusion of art from worship. That which is here proscribed is the worldly, the lascivious, the seductive: the ethos and effect of the sound and rhythms of the theatre and the

concert hall—music for secular feasts and dances. They opposed, too, vain virtuosity, the show-off, or any cult of an individual like Paul of Samosata. Maybe the early church did not admit professional singers, nor allow performances by professional dancers and choirs because some heretic communities used them as a means of propaganda. Nonetheless it was expected that all those taking part, and especially the Lectors and precentors, or choir leaders, take pains with both preparation and performance. They are supposed to have a complete command of their art so that their performance will edify the congregation and not irritate it. Good performance is acknowledged and praised; bad performance is marked as blameworthy. This is true even of the ascetic communities of monks. According to the Rule of St. Benedict, no one is to take up the book and start singing because he is the first to come; someone must be especially chosen, and so have time to prepare. Those who make mistakes are to be punished. It was the awe of God and respect for the congregation that motivated these considerations,—not the fear that mistakes might nullify the whole service: an idea, by the way, that worried the ancient heathen ritualists, and one which later reappeared in connection with grandiose church ceremonials.

Cultic singing in the ancient church was not at all poor or uncultivated, and in spite of all its matter-of-fact character it did not lack beauty and charm. It was not mostly congregational singing. On the contrary, the activity of the worshipper, as we know it, must be called modest; it was limited to liturgical responses and acclamations to psalms and hymns. We must say, however, that throughout the first four centuries the entire liturgy was of great simplicity. Grand ceremonies developed only in the course of time. What is true of the visible elements of the celebration of the liturgy is also true of its audible elements, to the same degree and in the same sense: they did not develop as accessories, but as integral parts of a richer ornamentation of the same mysteries and the same texts. I should like to stress this point. The increase of the musical element in cultic singing which must have occurred between the 5th and the 7th centuries was not a step in the wrong direction. It was nothing else than an integration of the word into a wider compass, the adaptation of the word, the establishment of proportions. It bespoke the new portraiture of the church, but it still retained the form; for that would be demanded of the richer musical speech. The number of formulae at the beginnings and ends of the melodies known to us testify that the origin of these melodies lies in the various ways of singing the psalms. The fact that things developed in the same way in all the churches of the East and West is witness to their basic correctness. One cannot, however lose sight of the fact

that adaptations to a wider compass court the danger of formalism, of worldly intent in refining the musical element. This was especially true in later times.

Again and again, therefore, the church felt obliged to establish the standard of evaluation as its own mission, to cut away excesses and abolish whatever was unseemly. Even the chant, looked upon today as the special patrimony of the church, cautiously guarded and pointed to as the model of cultic singing, was not exempted from this rule. We know that the reform of St. Bernard reduced the length and the range of the melodies. It is true that today we think differently about such mutilation. And when, speaking of the chant, we make any concessions in this direction (I am thinking of the possibility of replacing melodies richer in technique with simpler melodies of a psalmodic kind), these concessions are of a practical nature and not a matter of principle.

Basically, musical display is regarded as a form of cultic singing, adequate to the content and function of the text; therefore it remains feasible, as least, to assign music to particular areas of worship. Solo singing of the psalms, with its greater melodious richness, is a heritage that does not deserve to be ignored. To render the words of the psalm together with music is not anti-liturgical; and if some people are today in favor of doing away with the chant as if it were anti-liturgical, they are wrong. It is arguable, however, whether this style, this particular technique, ought to be replaced by a different one more easily accessible to the listener. For one of the lessons that the history of cultic singing in the church has taught us is that no achievement of whatever perfection can claim absolute prevalence. It can be a standard, a type, a model; but in its individual character it has to give way to others, once its time is over. This is also true of the songs of the Ordinary of the Mass. Until the 8th and 9th centuries they were to a greater extent songs of the congregation, derived from the formulae of the litany and acclamations. Charlemagne urged his clergy to sing the Sanctus with the people. Later more festal and longer melodies were composed for congregations that were able to sing them. Hundreds of them were written down and handed on. But only a small part of them can be found in our present day books. The rest have rendered their service.

It is obvious that the church may choose freely from various historical phenomena, and that she may apply alterations as she pleases and thinks fit. Today the church has a tendency to enlarge the amount of singing done by the congregation; the necessary regulations have been issued (*Instructio S. C. R. of Sept. 3rd, 1958*). I have heard that a request which was raised concerning these matters

on the occasion of the Second International Congress for Church Music in Vienna in 1954 is soon to be complied with: a second Kyriale, containing a collection of simple melodies is being prepared. So that the repertoire of authentic chants usable for congregational singing, hitherto very small, is to be enlarged. Nonetheless, the longer and more intricate melodies keep their position.

Having looked at the relation of cult to singing under the aspect of religious and liturgical history, we shall now, against this background, enter upon a discussion of some basic terms.

III. What are the essential characteristics of cultic singing in the church? First of all there is the unity of the cultic word and the cultic song. This is based on the fact that the cult is a collective act relating to God; and that prayers and annunciations are performed in public, with that necessary awe which behoves those talking to God. Church records have at all times emphasized the *effect* on the participants in the cult: the elevation of the soul, the moving of the heart, the unity of the common will, the deepening of religious perception, the stimulation of the love of God. The church is also aware of how much the musical setting of the word helps one to understand the word's meaning. For all of these reasons the church has never been without singing, when it is a question of giving a comprehensive understanding of the meaning of liturgy. It is true that the church has known the celebration of the liturgy with the spoken word alone for a long time where circumstances justify it; she regards this kind of celebration as valid, but not equal. One could say that the practice of the spoken word proves that church music is not essential, that the liturgy is constituted by the word alone, the word being, as it were, a thought transformed into reality. The tradition of the church teaches us that this is not so. The example we just gave is, so to speak, a minimum, something that passes as valid. This is how the whispered or spoken word of the priest must be regarded. As such it can indeed perform a spoken service as to its "essential" part. But it is significant that the word must at least be shaped by the lips, as the last reminder of an audible prayer that was sung. It is therefore incorrect to say that liturgy is confined to the breviary and missal. These are not the only liturgical books of the church. There are, besides, the Kyriale, the Toni Communes, the Graduale, the Antiphonale. The missal and the breviary are nothing but the text books for a cult that is principally devised to go with music. The epithet "solemn" for a service which is sung has led to the false idea that the melody is only ornamentation, only the normal elevated to a higher plane. The "Instruction" therefore chooses the term "missa in cantu" and uses

“solemnis” as descriptive of the ceremonial framework. The “missa in cantu” is the standard; it is nothing enhanced or elevated. The singing is not an addition—its omission is rather a simplification, a substitute, even though low mass is celebrated more frequently than high mass.

In its present structure, the liturgy can only be understood in the light of its being a sung liturgy. Only so do the words of the Introit, the Offertory and the Communion fulfill their accompanying function; and the words of the Graduale, Alleluia and Tract their meditative function. Only so can their entire meaning be revealed. This becomes especially obvious when the Dialogue Mass is used; for here the texts are allowed little time, and so are deprived of their effect, and really remain unused. (A remedy might be the insertion of the psalm, a matter which would call for frequent repetition of the proper text).

It becomes clear that music is the handmaid of the word, lifting it out of its seclusion. Not every kind of music, of course, is equal to this function. The church has adjudged that Gregorian Chant serves the purpose best. Other types of music may be used as well, as long as they render the text comprehensible and underline its function. For the altar-chants only is Gregorian obligatory and exclusive. This does not mean however that they alone are liturgical, and that only they are especially protected and removed from arbitrary usage. The songs of the choir are also “liturgical.” They are sung by virtue of the church’s mission; and they are dedicated to the listening congregation which is supposed to be guided to a higher perception of the divine secrets. It would therefore be desirable if the priest were to be released of the obligation of reciting the texts which are concurrently sung by the choir.

“Liturgical” signifies the entire liturgy of the word in all the degrees and forms of its musical rendering: the priest’s singing, the congregation’s singing and the choir’s singing. Nor is the singing of the soloist excluded. There is no exclusiveness of one particular type nor any prevailing validity for any particular minimum. The priest has at his disposal the simple, solemn and very solemn melodies and there is no reason why the simple should become the standard, and the solemn and very solemn abolished as superfluous “art”. If, in the sense of the Christian cult, only that is “liturgical” which is possible for the limited vocal talent of the priest and the congregation, to what poverty and contraction of the spirit have we delivered ourselves! The liturgy must be given ample scope, meeting all circumstances, be they simple and limited, or rich and grand. There should be no limit to the development of parish liturgy; abbey

liturgy ought not equate the sterility of a museum of musical art. There must remain room in parish liturgy for the liturgical singing of the choir, and in cathedral liturgy for the liturgical singing of the congregation.

No re-organization of liturgy should leave the question of its musical form unanswered, as was recently done in England during an inquiry about the introduction of the vernacular. (Cf. *Hereder-Correspondenz*, June, 1961). One cannot think about the arrangement, the form, and the language of the new texts without discussing the principles of their musical style. A liturgy of even the simplest kind demands a melody convincing enough to elevate it above the level of profane, every-day speech. Only so does it become possible to preserve the liturgy from the individual exaggerations of expression and declamation, the clap-trap and inefficiency of the individual liturgist. Nor should songs which are pieces of art be excluded. It is true that God has need neither of the songs nor of their beautiful form. But the congregation has need of both. And when the prayer is sung and by its beauty elevates the heart, this, in turn, redounds to the glory of God. Let it be said too, that the art of playing the organ serves to bring about this elevation of hearts: the end to which art in church music is the means. Musical art has the same function in the formation of worship as sculpture has in the ornamentation of the vessels and buildings where worship is held. To exclude the singing of the choir simply because it is art, or to do away with it as something "unliturgical" because it belongs neither to the priest nor to the congregation is both un-reason and iconoclasm.

I think another idea may be mentioned in this context: the aim of the coming General Council is to stimulate the interior renovation of the church, so that churches now separated may recognize what they have in common, and so be inspired to join in a sisterly community. Here one thinks especially of the Eastern church. Should one really at this moment minimize cultic singing and so deprive the Roman Church's liturgy of its meditative character? The mentality of Western Christianity would move just that much further away from that of the East. Much the same is true of the missions. Does not one just now begin to realize how much difficulty is consequent upon our going to foreign peoples as a teaching and sacramental church, and not as a praying and singing one? If the church wants to be understood by these peoples as a praying and singing church, it must never cease to promote and cultivate cultic singing of any kind. It must also take new experiences into account, and bring them to bear with traditional ones. May the Roman Catholic

Church never disavow its peculiar heritage of songs and singing. Above all, may it keep its chant, and not devalue it; for it is this type of song that may unite the peoples and bridge the gulf of time. The church has restored the chant, not to save any valuable manifestation of culture from oblivion, but because in the chant something of that spirit which taught the church to sing charismatically has been handed down. Chant can still inspire it to sing new melodies, even as it is said of the church in the 39th psalm:

“And He put a new song into my mouth,  
a hymn to our God.” (Ps. 39,4.)

Dr. Basilius Ebel  
*Abbot of Maria Laach*

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FATHER WILLIAM JOSEPH FINN, C.S.P.  
AND THE PAULIST CHORISTERS\*

By William Ripley Dorr

To describe a complex tangible object is often difficult, but it is always possible, and the written word can often be assisted by illustrations so that the reader can get an accurate idea of what the writer is endeavoring to present. But to try to give a meaningful picture of such an indefinable thing as a beautiful service of worship enriched with the sublimest church music, is a very different matter, and a practical impossibility.

And so it is with a sense of inadequacy that I try to comply with the request of the Editor for a review of the High Mass I attended at the Church of Saint Paul the Apostle in New York, where I heard a Palestrina service sung by the Paulist Choristers under the

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\*After Father Finn's death, Mr. Dorr was kind enough to refurbish an article written originally for *The American Organist* thirty two years ago. Mr. Dorr was both a student of and an accompanist for Father Finn. He is best known for his long and fruitful tenure as choirmaster at St. Luke's Episcopal Church, Long Beach, Cal. His famous choristers placed a stained glass window in St. Luke's, commemorative of the English School of Polyphony. There, beside the names of Byrd, Tallis, Tye and the rest, is inscribed the name of Father Finn. Since his "retirement", "Rip" has been choirmaster and organist at Our Lady Star of the Sea in San Perdo, Cal., and now divides his time between Trinity Episcopal and the Old Mission at Santa Barbara.—*Editor*

direction of Father Finn. The stately old church is a perfect setting for this almost unbelievably beautiful choir, and no one can fairly appraise their work who passes judgment after hearing them out of their proper environment. Technical perfection is here taken for granted, as it is in all first-rate choirs, but the more one hears of the Paulists the more one feels that technique means nothing of itself to these singers, that their whole *raison d'être* as an organization is to be the medium of expression of their conductor's interpretation of the latent beauty and spiritual power of the music upon which they thrive.

The Anglican traditions are usually the guide and the aim of the leading Episcopal boychoirs on this continent, but Father Finn's choir is different. One's reaction to the singing of the Paulist Choristers is entirely unlike one's response to the music of the Anglican type of choir. I felt this keenly the first time I heard Father Finn's choir in Chicago many years ago, when I had just returned from a tour of the English cathedrals. I hear a fine Anglican choir and I am filled with admiration of its purity of tone and flawless work. But I hear Father Finn's soprano boys sustain a single pianissimo tone, humming, over his delicate harmonies casually touched on the piano in the choir room, and I am profoundly stirred. What can there be in the tone and singing of these boys that has such tremendous influence over the emotions? I cannot say, but I do know something is there, for many others have felt it besides myself, and it is too deep, too psychic, perhaps even too beautiful, for analysis.

But there are several definite characteristics and factors in Father Finn's results which can be isolated, and these can be a help, an inspiration, and a goal, for us all.

The first is the exquisite purity, the aloofness, of his soprano tone. His own adjective is "disembodied," and to the listener in old St. Paul's, it fits. It requires a real mental effort to make one's self realize that that tone comes from those boys, for it seems to be floating around in the heights of the great church, a tone of such utter purity that it truly seems to be of unearthly beauty.

The second thing that makes itself felt is the perfect solution of the usually unsolved alto problem. Father Finn has a fully adequate alto section not only in numbers and volume, but in addition characterized by the same remarkable purity and unique tone quality that distinguishes the soprano tone. Father uses adolescent counter-tenors and always has plenty of them to give perfect balance to the ensemble. "He raises them by hand," as one of his assistants once truth-

fully observed. When the older soprano boys show signs of mutation, he transfers them to the second soprano section, where they remain for six months to a year. In this section they are not called upon for extreme high notes. After their mature voices begin to function, they are re-trained to sing the alto part with a tone quality which has the same essential elements of beauty as the soprano, but is fuller, darker, and richer; an ideal tonal element to bind together the light soprano and the voices of the men.

Too much stress cannot be placed upon the value and importance of this counter-tenor section, which, more than any other element, enables this group to sing great eight-part works and polyphony without accompaniment, and with perfect balance of parts.

A third characteristic of the Paulists is the remarkable blend of the ensemble. This comes from three things: the purity, steadiness, and lack of tremolo of the tone of all the sections, the perfect dynamic balance of parts, and the absolutely perfect intonation. One does not hear a dominating soprano supported by a powerful men's section, rather, one is conscious of a progression of harmonies, or in polyphonic music, of lovely interweavings of melody. I was impressed by the artistic restraint of the singing of the tenors and basses; they seemed to have a fine appreciation of their proper relation to whatever they were singing.

But to my mind the most potent factor of all in the results that Father Finn secures, is his personal direction of this choir; and his relentless insistence on being watched constantly by every member of the group. Here again is a fundamental difference between his way of doing things and the Anglican way. There seems to be a feeling in many Episcopal boychoirs that the proper procedure is to learn the music, including the interpretation and "expression," at rehearsals, and then try to do it exactly that same way on Sunday, and further, that it is unsportsmanlike for the organist to direct his choir in service, that the choir ought to be trained well enough so that they do not need to be directed in service. How absurd this is when we stop to think of it! Father Finn regards his choir as an orchestral conductor regards an orchestra: as a medium for the expression of his interpretation of the spiritual and artistic content of the music to be performed. One would never dream of expecting great results even from a professional orchestra, without a conductor. How hopeless, then, to expect acceptable results from average choir singers. And I believe that the power and conviction of this choir's singing are largely due to the fact that one is listening to a vital and inspired performance under the direction of the dominating personality of a great artist. I know all the objections that will be

raised to this: that it is "unchurchly", impractical, and so on ad infinitum, but it has been my experience that all choirs whose work carries conviction are directed during performance. In most Episcopal churches such results as Father Finn obtains are a physical impossibility, because far too often, the choir cannot see the organist and the organist is in such a conspicuous position that he cannot direct the choir as he should without distracting the congregation, which even Father Finn would not approve. What a help it would be to church music if all churches could be arranged as St. Paul's is, so that the choir can see the organist and the congregation can not.

This article would not be complete without mention of the organ. It is a three manual Skinner of about thirty stops, not large as New York church organs go, but is an ideal accompanimental organ, which fills the edifice with a great flood of fine organ tone. I often think that some of the big churches would have had better organs for their needs if they had less money to spend on them. This organ has plenty of diapason tone to fill out its full organ and has not that tinny brilliance that spoils some otherwise fine organs. Father Finn's improvising during the service was a constant delight, but the high spot of the whole Mass was the great motet sung at the offertory, "Tu es Petrus," by Palestrina. The choir sang this exceedingly difficult six-part motet, eleven pages long, with the most beautiful shading and effect, and with such perfect intonation that Father Finn came in without hesitation with the organ at the end of the eleven pages of a cappella singing, and concluded the offertory with an inspired burst of improvisation.

How does he do it? The explanation is as simple as the work is not. First of all, Father Finn has the deep, scientific technical skill and knowledge necessary for the results he wishes to achieve. Second, he has the magnetism and enthusiasm necessary to inspire the loyalty and whole-hearted co-operation of his boys and men, and the keen sense of humor which lightens hard work. Third, he has the soul of the artist and the spiritual insight of the saint, also the latter's patience. Fourth, he has the boundless capacity for hard work, and the indomitable will to succeed in what he undertakes despite all obstacles. And all these qualities in one man are found as rarely as the results they produce.

## MONSIGNOR QUIGLEY

The Right Reverend Monsignor Thomas J. Quigley, president of the National Catholic Music Educators Association and editor of its publication *Musart*, died on December 26, 1960. He fell on a patch of ice on his way to celebrate Mass that morning and was dead at 10:45 p.m. of internal hemorrhaging. There are no words to describe the grief his death brought to the diocese of Pittsburgh, his parish, and his countless friends across the nation. In his eulogy at Monsignor's funeral, Bishop John J. Wright accurately described the mourning city in these words:

"During the hours immediately following his so sudden death, one had the consolation of discovering unmistakably how universally esteemed was this thoroughly good priest. Executives stopped me to tell me their sympathy for our diocese in losing this priest; but with equal perception, so did elevator girls in the hotel and the office buildings downtown. Scholars and prelates have wired or phoned from every corner of America; three cabled from Europe and one from Africa to express their sense of loss. Not less eloquent or relevant was the clear grief of a young newspaper boy on Grant Street who ignored with accurate judgment the lead stories of the daily paper to call out to passers-by the heartbreaking news that Monsignor Quigley was dead."

Catholic music education lost a good and loyal friend with Monsignor Quigley's passing. His contributions to education of all kinds and at every level will never be fully evaluated, but his zealous interest in improving music education in Catholic schools was reflected in his work with the Association.

Actually, his interest in music was first evident in 1939 when he was appointed superintendent of schools for the diocese of Pittsburgh. I began to work for him one year later and watched the diocesan school music department mature gradually but confidently under his direction. When Monsignor Quigley wrote ". . . man achieves happiness in union with God not only by seeking truth and goodness, but also by seeking beauty, for God is ultimate Beauty and all expression of beauty can be, and should be, a reaching out for God," he was expressing a deep personal conviction. He firmly believed that Catholic education was then (1952) seriously neglecting to train the emotional powers of man, though doing an effective job of training his volitional and intellectual powers. He believed that Catholic schools had an obligation to accord music and the other arts their rightful place in the curriculum of general education. Characteristically, he set about finding ways to improve the con-

dition and this led him into the N.C.M.E.A.—a relationship that was to have a marked influence on his own and many other lives.

The Association elected him president for two terms covering the years 1951 to 1955. He was again elected to the presidency in 1959. In 1951 he assumed the editorship of the *Catholic Music Educators Bulletin*, a sixteen-page magazine, and expanded it to the present *Musart*. Within one year the magazine had doubled in size and (we like to think) improved in quality. His widely read and reprinted editorials, "Preludes," brought inspiration to countless souls.

Though committed wholeheartedly to the philosophy of "music for every child," Monsignor Quigley was also deeply concerned with bettering the lot of the exceptionally talented music student. In the 1940's he founded the *Musart Club*, an honor society for music and art students in Pittsburgh Catholic high schools. No one will ever really know the extent of his contributions in time, effort, even money, to the talented young members. Through the Club, they received opportunities for concertizing, for social exchanges, for further education, that would have been impossible otherwise.

This interest was expanded in the 1950's when he founded, with John N. Wolfe and Joseph E. Michaud of Pittsburgh, an organization called "New Artists of America," designed to give concert opportunities to talented young musicians, as the same time bringing good and reasonably priced listening opportunities to Catholic colleges and high schools.

Monsignor Quigley believed wholeheartedly that music in Catholic churches would never be what it should until all Catholics were educated to understand and love the art of music. He believed that the average Catholic's ignorance of and indifference to the discipline of music was the greatest reason for his refusing to give up sentimental rubbish for the beauties of Gregorian chant. When he was appointed pastor of St. Canice Church, Pittsburgh, in 1955, he expanded and improved the music programs of both church and school. He began a similar program at St. Bernard Church, Pittsburgh, where he was pastor when he died. He often said that a program of good church music would surely fail eventually unless it was buttressed with a good and comprehensive school music program.

I have commented so far only on his efforts for good music and good music education, and on these only briefly. Nothing has been said of Monsignor Quigley's contributions to general education, to

citizenship education, to the interracial movement, to the Catholic theater. At his death, I could not help but reflect with amazement that one man could have accomplished so much and won so many friends in only fifty-five years.

Monsignor Quigley was recognized as a great educator and a great man. First of all, however, he was a great priest. It was as a priest that he always envisioned himself, and I know that that is how he would wish to be remembered. Musicians and music educators in our churches and schools now surely have a great champion before the throne of God.

Mary Grace Sweeney  
*Managing Editor, MUSART,*  
official publication of the  
National Catholic Music  
Educators Association

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### NEW YORK REPORT

There are two things to report about the choral scene in New York. One of them is a sad note—the death of the reverend Father Finn. He was a man to whom many of us owe a great debt. As usual with the great lot of Catholic organists and choirmasters, two-bit piano players hired at one bit to play in church, Father Finn received very little attention from those of his own flock. As a matter of fact, he was looked upon with great suspicion even by some of the members of his own order. The immediate provocation of his retirement, as I recall it, was a comment by a man of the cloth (later to be affectionately known as “Father Bingo”) who announced that the Paulist Choir—Father Finn’s, that is—was not an asset, but a distinct liability.

Those of us who were fortunate enough to study with Father Finn, to hear what a genius could do with the voice, know differently. We here voice our gratitude for his life and works and the glimpses of celestial music which he afforded us. May we be worthy to continue his work to learn how to use the voice for the glory and honor of God. May he rest in Peace. May our debt to him be oft remembered in prayer!

Not unrelated to this note are the choral happenings in New York City. Perhaps it is not a mass revival, but things have never

been so good. The quiet influence of Very Rev. Monsignor Richard Curtin is being felt throughout the Archdiocese. On Wednesday, April 20, young Johannes Somary was launched with a magnificent performance of *Esther* at Town Hall. On hand were a professional chorus, well-rehearsed, and a fine orchestra. Who footed the bills is of no importance. That someone cared that much, is of great importance. Just two weeks before, the choir of Our Saviour Church, conducted by the same young graduate of the Yale School of Sacred Music, had given a superb concert performance in the church.

Just three weeks ago the choir of St. Nicholas of Tolentine performed in the sanctuary of that church. On the program were: *Mass in D Major*, Mozart (K. 194); *Ave Maria*, Chant; Des Pres, Franck. The boys and men performed the selections with great care for detail, imaginativity and with beautiful tone quality. Mr. McKinnon has been at Tolentine for four years and in that short time has built up a fine tradition. One can see it grow year by year.

On Sunday afternoon, April 23, Michael Miller gave a program with his choir at St. Joseph's Church at Waverly and Fourth Street. Among the compositions sung at the concert was his *Mass for Choir and Brass* which was performed by the New York University Chorus under the direction of Maurice Peress.

Then there was my own program which was presented as a memorial to the late Father Finn and Rt. Rev. Monsignor William Kelly. One was my teacher, the other a patron of the Welch Chorale. Without them the Chorale would not exist. The actual provocation for the program came from the singing at the funeral Mass for Monsignor Kelly when the Very Rev. Monsignor Raymond P. Rigney, Asst. Superintendent of Schools, asked the Chorale to sing a concert for the Religious of the Archdiocese. Sr. M. Gervase, with her charming group of singers, and Mr. William MacDonald, with his magnificent choir, helped to make the program a successful survey of music in the church for the more than five hundred members of communities who were there.

Under the direction of Mr. Paul Hume, the Glee Clubs of Manhattanville College of the Sacred Heart and Georgetown gave a performance of *King David* by Honnegger. Performance of complete front-rank works by our Catholic colleges should be encouraged.

On May 11, the Glee Clubs of the College of New Rochelle and Fordham University sang the *Requiem* of Mozart with the Ars Nova Orchestra under the baton of Robert Mandell at Carnegie Hall. This marks an historic first, for this area at least—the presentation of a work of this stature in a major concert hall by Catholic colleges.

Last but not least was the magnificent performance by the Harvard Glee Club in St. Thomas Church on Easter Sunday afternoon. Repertoire was confined by the guest choir and the choir of the church to composers such as Des Pres, Handl, Palestrina, Roselli and Victoria.

Father Finn once said to me, as I spoke of the number of polyphonic Masses I was performing: "How lucky you are to be living in an era when you can do these great compositions." Father Finn was the pioneer in this field. In the days when his heart was set on bringing back the treasures of our heritage to the church, he was told by a pastor that he was guilty of an aestheticism and an archaism which the parishioners of a modern church would not tolerate. His concert audiences complained bitterly at times. Times have changed. Today the Pro Musica Antiqua Society of New York can hang out the SRO sign at the YMHA for its Sunday evening concerts. When Father Finn founded a small group, the Medievalists, he was laughed to scorn by the critics. Who would listen to such a small group? Today they abound. In churches such as Corpus Christi, St. Nicholas of Tolentine, Our Saviour's, St. Paul's, St. Philip Neri, the great works of our heritage are being sung.

All this is the work of men such as Monsignor Kelly, late Pastor of St. Philip Neri Church, who sought to encourage the finest in music, and Father Finn, who taught us how to teach, who set high standards for us, who gave us the first glimpses of our great heritage. May their souls rest in peace. May the work which they founded and encouraged go on to even greater glory.

On May 11 the Paulist Choir which was founded by Father Finn sang a program in Town Hall. In memory of Father Finn, the choir performed the Faure *Requiem*.

Finally the Choir of Corpus Christi Church recently performed at the Chapel of Columbia University. On the program, which represented the wide range of interests of the director, Mr. William MacDonald, were: *Kyrie, Gloria, Sanctus, Benedictus* and *Agnus Dei* in Chant and *Missa Brevis* of Palestrina; also the *Sanctus* and *Agnus Dei* from the Mass in B Flat of Mozart; the chant and Turba settings for the Passion according to St. John by Victoria; *Timor et Tremor* of Poulenc and the *Pater Noster* of Stravinsky. The chapel was filled for a performance which was musicianly and inspiring at all times—a tribute to a man who has just completed his twenty-sixth year as choir master at Corpus Christi Church.

James B. Welch

## MUSICAL PROGRAMS AT THE CONGRESS

### *Thursday, June 22*

7:30 P.M. Opening

- Symphonic Hymn Nr. 1., op. 29 ..... Hermann Schroeder  
Regnum Meum Non est de Hoc Mundo, op. 45,2  
Heinrich Lemacher  
Pater noster (for 2 choirs & winds) ..... Heinrich Lemacher  
Cologne Cathedral Choir  
Cantate Domino Canticum Novum ..... Ettore Desderi  
(IV Section of the "Sinfonia Davidica")  
(For soprano solo, choir & orchestra)  
Aachen Cathedral Choir  
Te Deum, op. 100 ..... Joseph Haas  
(for soprano & baritone solo, choir & orchestra)  
Truus Atema, soprano  
Leo Ketelaers, baritone  
Aachen Cathedral Choir, Th. B. Rehmann, conducting  
Gürzenich Orchestra of Cologne

### *Friday, June 23*

8:30 A.M. Pontifical Mass, celebrated by H. E. Joseph Cardinal Frings

- Ecce Sacerdos ..... Anton Bruckner  
For mixed choir, trombones & organ  
Komm, Heiliger Geist ..... Hermann Schroeder  
Alternation, boys choir & congregation  
Proper ..... Gregorian  
Offertory: Confirma hoc ..... Gregor Aichinger  
Communion:  
Organ versette  
Factus est repente ..... Gregor Aichinger  
Ordinary: Missa "Regina pacis", op. 100 ... Heinrich Lemacher  
for mixed choir and winds  
Lasst uns erheben Herz und Stimm  
congregation  
Schola cantorum of the Cologne Archdiocesan Seminary  
Cologne Cathedral Choir  
Organ: Josef Zimmermann

11:00 A.M. Official Government Reception

3:30 P.M. Domestic Religious Music

- Mit got so wöln wirs heben an  
Songbook of Arnt von Aich (1510)  
(for voice, tenor-flute, lute and bass-viol)

### *Advent*

- Es flog ein Täublein weisse ..... Hermann Schroeder  
Uns kommt ein Schiff gefahren ..... Hermann Schroeder  
For piano, four hands

### *Christmas*

- In dulci jubilo ..... Karl Hermann Pillney  
O Jesulein süß ..... Karl Hermann Pillney  
Auf dem Berge da geht ein Wind ..... Karl Hermann Pillney  
Lobt Gott, ihr Christen ..... Karl Hermann Pillney  
For piano, four hands

### *Easter*

- Christ ist erstanden ..... Friedrich Radermacher  
for five and piano

### *Cherubic Sonata* ..... Hugo Herrmann for piano

- Eschaton for Piano, 1956  
I. Toccata Epiphania  
II. O Heiland, reiss die Himmel auf  
Choral variations  
III. Festiva resurrectionis

### *Liturgical Inventions, op. 120 II* ..... Heinrich Lemacher for string quartet

- I. Advent "Rorate coeli"  
II. Christmas "Puer natus est"  
III. Passiontide "Popule meus"  
IV. Easter "Haec dies"  
V. Pentecost "Veni Sancte Spiritus"

### *God's Praise*

- Von Gott will ich nicht lassen ..... Karl Erdle  
for piano  
Wer kann Dein Lob erschwingen ..... Albert Schneider  
for voice, flute, viola and violoncello  
Was Gott tut, das ist wohlgetan ..... Walter Hammerschlag  
for voice, violin and viola

### *Marian Songs*

- Ave Maria gratia plena ..... Karl Erdle  
Von edler Art ..... Karl Erdle  
for piano

### *Songs of the Evening*

- Geistliches Abendlied ..... Albert Schneider  
for voice, flute, viola and violoncello

Fried gib mir her..... Songbook of Arnt von Aich (1510)  
for voice, tenor flute, lute and bass-viol

Performers:

Teachers and students of the State School of Music, Cologne

5:00 P.M. Organ Concert ..... Church of St. Manritius

Partita "Veni Creator Spiritus" ..... Hermann Schroeder

1. Toccata
2. Ostinato
3. Bicinium
4. Arioso
5. Fantasia-Ricercare

Organist: Erich R. Sorge

Sonata ..... Ernst Krenek

Allegro ma non troppo, energico  
Poco meno mosso  
Pius Lento (Tempo I)  
Allegro scherzando

Organist: Bruno Dole

Toccata ..... Ernst Pfiffner

Organist: Bruno Dole

Variazioni sopra In dulci júbilo, op. 14 ..... Leif Keyser

Organist: Winfried Schleppehorst

Sonata for Organ ..... Darius Milhaud

1. Etude
2. Reverie
3. Final

Organist: Paul Wissikirchen

Under the direction of Cathedral organist Joseph Zimmermann

7:30 P.M. Religious Drama ..... Church of Mariae Himmelfahrt

*The Story of Tobias and Sara* ..... by Paul Claudel

German translation: Edwin Maria Landau

Music by Heimo Erbse

The elder Tobias ..... Kaspar Brüninghaus

Anna, his wife ..... Angela Salloker

The young Tobias ..... Peter Brogle

Sara ..... Solveig Thomas

Dog } acrobatic dancers ..... Joseph Singer

Fish } ..... Edda Kara

The Angel Raphael ..... Hans Deter Zeidler

Narrator ..... Charles Regnier

7:30 P.M. Religious Serenade ..... Church of St. Ursula  
 "The Gospels of the Greater Feasts" ..... Kaspar Roesling  
 For five soloists, mixed choir and string quartet  
 Performers: Soloists, the Kastert Quartet and choir of  
 Dreikönigen Choir School  
 Conductor: Karl Pörtener

**Saturday, June 24**

8:00 A.M. Pontifical Mass in the Byzantine Rite  
 Celebrated by H. E. Bishop Paul Meletieff of Brussels

Reception of the Bishop

Ot wostok solnca ..... Johannes von Gardner  
 Dostojno jest' ..... Paul Tschesnokow/Alexej Lwow  
 Ton despotin ..... Michael Licicyn  
 Da wossradujetsja ..... Alfred Swan

**A) Liturgy of the Catechumens (Service of the World)**

**1. Didactic Section (Instruction): Psalms**

Great Litany ..... Stepan Smolenskij  
 First Antiphon ..... Traditional  
 Little Litany I ..... Stepan Smolenskij  
 Little Litany I ..... Stepan Smolenskij  
 Second Antiphon ..... Traditional  
 Tropar ..... Dimitrij Solowjew  
 Little Litany II ..... Dimitrij Solowjew  
 Third Antiphon ..... Victor Kalinnikow

**LITTLE ENTRANCE**

Pridite poklonimsja (Introit) ..... Traditional  
 Troparia and Kontakia ..... Traditional  
 Trishagion ..... Alexej Lwow/Traditional

**2. Parenetic Section (Exhortation): Lessons**

Prokimen of the Epistle ..... Traditional  
 Epistle  
 Promiken of the Gospel—Alleluia ..... Moscow School  
 Gospel

**3. Euchologic Section (Prayer): Litanies**

Ektenia of Supplication ..... Alexander Gretschaninow  
 Ektenia of the Catechumens ..... Stepan Smolenskij

**B) Liturgy of the Faithful**

**1. Preparation of the Faithful**

Litany of the Faithful I ..... Stepan Smolenskij  
 Litany of the Faithful II ..... Stepan Smolenskij  
**GREAT ENTRANCE**

Cherubikon ..... Johannes von Gardner  
 Litany of Intercession I ..... Johannes von Gardner



Credo I  
 Sanctus XI  
 Agnus X  
 “Wilt heden nu treden” ..... Popular hymn  
 Schola of the Theo Driessen Institute, Helmond, Holland  
 Children of the Ward Movement  
 Organ: Bernhard Bartelink

After the Mass: Netherlands Organ Music

Fantasia and Fuga (Lydian) ..... Louis Toebosch  
 Preludim and Intermezzo ..... Herman Stratagier  
 Passacaglia (from the Organ Sonata) ..... Jan Mul  
 Ricercare ..... Albert de Klerk  
 Toccata ..... Hendrick Andriessen

12:00 Cathedral: Veneration of the Three Holy Kings

3:30 Church of St. Ursula: Veneration of St. Ursula

4:00 Discussion: Music of the Eastern Liturgies

P. Bartolomeo Di Salvo, Grottaferrata, Italy

The Essence of the Music in the Eastern Liturgies

P. Dr. Irenaeus Totzke, O.S.B., Collegium Russicum, Rome.

Our Obligation in regard to Eastern Music

6:00 Church of St. Pantaleon: Vespers in the Byzantine Rite

Schola of the Benedictine Monks of Chevetogne, Belgium

8:00 P.M. Gürzenich Hall: English Church Music

Magnificat secundi toni ..... John Dunstable  
 Salve Regina ..... John Browne  
 Iste Confessor (organ) ..... John Redford  
 Meane (organ) ..... John Redford  
 Lucem tuam (organ) ..... John Redford  
 O Sacrum convivium ..... Thomas Tallis  
 Salvator mundi ..... Thomas Tallis  
 Peccatum peccavi (Lamentations) ..... Robert White  
 Alma Redemptoris Mater ..... Peter Philips  
 O virum mirabilem ..... Peter Philips  
 Voluntary (organ) ..... Orlando Gibbons  
 Verse in the Phrygian Mode ..... Henry Purcell  
 Voluntary for Double Organ ..... Henry Purcell  
 Hosanna to the Son of David ..... Orlando Gibbons  
 Salvator mundi ..... John Blow  
 Jehova, quam multi sunt hostes ..... Henry Purcell

Performers:

The Westminster Diocesan Choir, conducted by Fr. Wilfrid Purney

At the organ: Douglas Mews, London

*Sunday, June 25*

HIGH MASSES IN THE CHURCHES OF COLOGNE

Minorite Church of St. Mary's Conception, 11:00

Proper ..... Gregorian  
Ordinary: Missa in festis Apostolorum ..... Palestrina  
Alternation, Choir & Schola  
Schola of the Redemptorists, Hennef  
Choir, Les chanteurs de St. Eustache, Paris

St. Agnes, 8:00

Proper, "Exaudi, Domine" ..... Heinrich Lemacher  
Ordinary, Mass X ..... Gregorian  
Choir and Congregation

St. Kunibert, 8:00

Proper ..... Gregorian  
Ordinary: Missa cum populo activo ..... Heinrich Lemacher

St. Mary's in the Kupfergasse, 8:30

Proper ..... Gregorian  
Ordinary, Mass III ..... Gregorian

St. Michael, 7:30

Proper ..... Gregorian  
Ordinary: Missa Gregoriana ..... Edmund Schaefer

St. Maria im Kapitol, 8:30

Proper ..... Gregorian  
Ordinary: Missa psalmodica ..... Hermann Schroeder

St. Matthias, Köln-Bayenthal, 8:00

Proper ..... Gregorian  
Ordinary: "Fronleichnam-Messe" ..... Heinrich Lemacher

St. Pius, Köln-Zollstock, 7:45

Proper: "Exaudi, Domine" ..... Georg Texler  
Ordinary:

Kyrie, Sanctus, Agnus ..... Gregorian  
Gloria, Credo: Mass "Christus vincit" ..... Max Jobst

St. Joseph, Köln-Nippes, 7:00

Proper ..... Gregorian  
Ordinary: Missa Brevis ..... Andrea Gabrieli

Holy Cross, Köln-Weidenpesch, 8:00

Proper ..... Gregorian  
Ordinary: Missa in h. S. Cordis Jesu ..... Julius van Nuffel

St. Mary, Köln-Fühligen, 7:15

Proper ..... Gregorian  
Ordinary: Missa "Regina pacis" ..... Heinrich Lemacher

St. Hubert, Köln-Brück, 7:00	
Proper .....	Gregorian
Ordinary, Missa Gregoriana .....	Hermann Schroeder
for Schola, Choir & Congregation	
St. Elizabeth, Köln-Höhenberg, 7:30	
Proper .....	Gregorian
Ordinary: Missa in d minor .....	Johannes Baptist Hilber
St. Engelbert, Köln-Humboldt, 7:30	
Proper .....	Gregorian
Ordinary :Missa "Regina coeli" .....	Palestrina
St. Gereon, Köln-Merheim, 7:00	
Proper .....	Gregorian
Ordinary: Missa de Angelis "cum populo octivo" .....	Ernst Tittel
St. Mary's Assumption, Köln-Holweide, 7:00	
Proper .....	Gregorian
Ordinary: Missa simplex .....	Hermann Schroeder
St. Bruder Klaus, Köln-Mülheim, 7:45	
Proper .....	Gregorian
Ordinary: Missa Dominicalis .....	Ludovico Viadana
St. Joseph: Köln-Braunsfeld, 7:45	
Proper .....	Gregorian
Ordinary: Missa in C .....	Antonio Lotti
St. Vitalis, Köln-Müngersdorf, 7:30	
Proper .....	Gregorian
Ordinary: Missa pro pace .....	Tibor Pikéthy
St. Charles Borromeo, Köln-Sülz, 8:00	
Proper .....	Gregorian
Ordinary: Missa "Iste Confessor" .....	Palestrina
Holy Three Kings, Köln-Bickendorf, 8:00	
Proper .....	Gregorian
Ordinary: Caecilian Mass .....	Heinrich Lemacher
St. Roch, Köln-Bickendorf, 8:00	
Proper .....	Gregorian
Officium Auleni	
St. Anne, Köln-Ehrenfeld, 8:00	
Proper .....	Gregorian
Ordinary: Missa quaternis vocibus .....	Philipp de Monte
St. Barbara, Köln-Ehrenfeld, 8:15	
Proper .....	Gregorian
Ordinary: Missa Gregoriana .....	Hermann Schroeder
for Schola, Choir & Congregation	
St. Catherine, Köln-Niehl, 7:30	
Proper .....	Gregorian
Ordinary .....	Gregorian

St. Marien, Köln-Nippes, 7:30

Proper ..... Gregorian  
Ordinary: Missa della Battaglia ..... Giovanni Francesco Anerio

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9:30 A.M. Cathedral: Tierce and Pontifical Mass

Missa Votiva de Sanctissimo Eucharistiae Sacramento

H. E. Bishop Joseph Ferche, Auxiliary of Cologne

Tu es pastor ovium ..... William Byrd

Veni Creator Spiritus ..... Gregorian

Alternation of Schola and Congregation

Proper: "Cibavit eos" ..... William Byrd

After the Offertory: Deus misereatur"

Ordinary: Missa X and Credo III ..... Gregorian

Alternation of Schola and Congregation

Grosser Gott, wir loben dich ..... Setting: Heino Schubert

Alternation of Choir and Congregation

Schola cantorum of the Cologne Archdiocesan Seminary

Choir of the Cathedral of Edinburgh, Scotland

Organ: Josef Zimmermann

After the Pontifical Mass: English Organ Music

Voluntary in D ..... John Stanley

Prelude and Fugue on a theme of Vittoria ..... Benjamin Britten

Five Verses from the Paderborn Gesangbuch ..... Peter Hurford

At the organ: Douglas Mews, London

3:30 P.M. Large Hall of the Radio Station: French Religious Music

Les deux cités ..... Darius Milhaud

Cantate de la guerre—de la paix

for mixed choir; text by Paul Claudel

Litanies de la Vierge Noire ..... Francois Poulenc

Notre Dame de Rocamadour

for women's voices, Strings and Percussion

La nuit obscure ..... Monique Gabus

Cantata for soprano solo, choir and orchestra

Text by St. John of the Cross. First performance.

Rex pacificus ..... Emile Martin

Oratorio for baritone solo, choir, piano and orchestra

In memory of Marc Antoine Charpentier

Performers:

Les Chanteurs de Saint Eustache, Paris

The Rhenish Chamber Orchestra, Cologne

Conductor: R. P. Emile Martin, Paris

5:30 P.M. Cathedral: Organ Concert: French Organ Music  
 Offerte en Fugue et en dialogue ..... Guillaume-Gabriel Nivers  
 Récit de tierce en taille ..... Louis Marchand  
 Dialogue sur les grands-Jeux ..... Nicolas de Grigny  
 Récit de nasard (du 2eme ton) ..... Louis Nicolas Clérambault  
 Plein-Jeu et Fugue (du Livre d'orgue) ..... Pierre Du Mage  
 Fantasia (de l'Office pour l'Epiphanie) ... Charles Tournemire  
 Aria ..... Jehan Alain  
 Scherzo ..... Maurice Duruflé  
 Hommage à Josquin des Pres ..... Jean-Jacques Grunewald  
 "Le Vent de l'Esprit" ..... Olivier Messiaen  
 (Final de la "Messe de la Pentecôte")

Improvisation sur un thème donné

At the organ: Jean-Jacques Grunewald, Paris

8:00 P.M. Gürzenich Hall: Swiss Religious Music  
 Corpus Christi Mysticum ..... Paul Huber  
 Hymn for Soprano solo, choir, orchestra and organ  
 Text by Gertrud von Le Fort. First Performance.  
 From the Sacred Opera, "Thomas Morus" ..... Oswald Jaeggi  
 Conclusion of the fifth Picture ("The Death Trial")  
 for soprano (Queen Anne) and two tenors  
 (Henry VIII and Cromwell) and orchestra.  
 Text by Franz Krieg  
 The Song of Creation (Psalm 103) ..... Albert Jenny  
 For soprano and baritone solo, choir and orchestra  
 Translation by Romano Guardini. First Performance.

Performers:

*Annelies Kupper, soprano; Tom Brand, tenor; Fritz Peter, tenor;*

*Willy Ferenz, baritone*

The Cathedral Choir of St. Gall, Switzerland

Organ: Idda Heuberger

Philharmonia Hungarica

Conductor: Johannes Fuchs

### *Monday, June 26*

8:30 A.M. Church of the Holy Apostles—Pontifical Mass  
 His Excellency, Dr. Wilhelm Kempf, Bishop of Limburg  
 Ecce sacerdos ..... Lajos Bardos  
 Psalm 42 (Kaspar Ulenberg) ... Setting: C. Hagius Rinteleus  
 Text: Joseph Solzbacher  
 Alternation between choir and congregation  
 Proper ..... Gregorian  
 At the Communion: Psalm 33 ..... Ernst Pfiffner  
 Organ versette

- Ordinary: *Missa choralis* ..... Ernst Tittel  
 for schola, choir and congregation
- Psalm 47 (Kaspar Ulenberg) ..... Setting: Orlando di Lasso  
 Text: Joseph Salzbacher  
 Alternation between choir and congregation
- Mixed Choir of the Leonhard Lechner Choir School  
 Choir of the Church of St. Augustine  
 Leonhard Lechner Chamber Choir, Bozen-Gries, S. Tyrol, Italy  
 Organ: Ernst Tittel, Vienna
- 11:00 Discussion: Music of the Roman Mass  
 Most Rev. Basilius Ebel, Abbot of Maria Laach  
 Elements of the Relationship between Worship and Music  
 Canon Renéé Lenaerts, Louvain, Belgium  
 Problems of the Music of the Mass in Historical Perspective
- 3:30 P.M. Special Session of the International Society on  
 Copyright
- O Gott, nun lass uns heben die Hand ..... Kaspar Roesling  
 Prof. Ernst Hirsch Ballin, Amsterdam and Leyden  
 Copyright at the Crossroads
- Attolite portas ..... Heinrich Lemacher  
 Dr. Erich Schulze, General Director of GEMA  
 Church Music and Copyright
- Gehet hin in alle Welt ..... Günter Raphael  
 The Madrigal Chorus of the State School of Music, Cologne  
 Conductor: Friedrich Radermacher
- 6:00 P.M. Church of St. Kunibert—Organ Concert
- Trio ..... Jacob Obrecht  
 Choral “Es ist das Heil uns kommen her”  
 Jan Pieterszoon Sweelinck
- Prelude and Fugue in D min. ... Abraham van den Kereckhoven
- Chant de mai ..... Joseph Jongen
- Toccata ..... Joseph De Brabanter
- Suite liturgique ..... Paul Barras
- Prelude: Asperges me  
 Ricercare: Kyrie Cunctipotens  
 Choral: Pange lingua  
 Paraphrase: En ut superba  
 Fantasie: Ite missa est
- Lied-Symphony ..... Flor Peeters  
 Lied to the flowers  
 Lied to the mountains  
 Lied to the sun
- Organ: Paul Barras, Chaupont-Gistoux, Belgium

7:30 P.M. Church of St. Caecilia—Sacred Concert of the  
Cappella Coloniensis  
Concerto Grosso, for strings and basso continuo, op. 6,  
Nr. 3, c min. .... Arcangelo Corelli  
Lectio prima die Veneris ..... Francesco Durante  
“De Lamentatione Jeremiae Prophetae”  
(From the Tenebrae of Good Friday)  
Concerto Grosso, for oboes, clarino, kettledrums,  
strings and basso continuo, op. 3,  
Nr. 10, D maj. .... Francesco Barsanti  
Concert for organ, flute, strings and basso continuo,  
op. 26, Nr. 6, d min. .... Michel Corrette  
Salve Regina, for soprano, strings, and basso continuo  
Baldassare Galuppi  
Sonata all’ Epistola, Nr. 12 for 2 oboes, 2 trumpets,  
kettledrums, strings and basso continuo,  
C maj. (K. V. 278) ..... Wolfgang Amedeus Mozart  
Soloists: Emilia Cundari, soprano  
Fritz Neumeyer, organ positif  
Conductor: Eigel Kruttge

8:00 P.M. Church of the Holy Apostles  
Cantata of Psalms ..... Karl Michael Komma  
I. Introitus, Psalmus i, “Beatus vir”  
II. Psalmus 47, “Magnus Dominus”  
III. Introitus ad honorem magisttri Psalmus 97,  
“Cantate Domino” ..... Guillaume de Machaut

Performers:  
Winand Esser, bass  
Aachen Cathedral Choir (Domsingknaben)  
Members of the Limburg Sinfonis Orchestra, Holland  
Conductor: Rudolf Pohl

**Tuesday, June 27**

8:30 A.M. Cathedral—Pontifical Mass  
Missa Votiva de Beata Maria Virgine  
His Eminence, Gregorius Petrus XV Cardinal Agagianian  
Ecce sacerdos ..... Hermann Kronsteiner  
Gegrüsset seist du Königin  
Alternation between precentors and congregation  
Proper: Introit “Salve sancta” ..... Blasius Amon  
Gradual & Alleluia ..... Gregorian  
Offertory “Ave Maria” ..... Giovanni B. Casali  
Communion “Beata viscera” ..... Gregor Aichinger

Ordinary: Missa "Unanimi voce" ..... Heino Schubert  
for choir and congregation

Ave, o Fürstin mein ..... Setting: Heinrich Lemacher  
Alternation between choir and congregation

Schola of the Holy Ghost Fathers, Knechtsteden

Choir of the Linz Cathedral

Organ: Josef Zimmermann

10:30 A.M. Discussion: Church Music in Mission Countries  
P. Ch. Couturier, S. J., Mission Seminary, Vals-près-Le-Puy,  
France

Introduction to the Problem of Accommodation

Prof. Francesco Yosio Nomura, Tokyo, Japan

Accommodation and the Study of Music in Japan

Robert Oudraogho, Ouagadougou, Volta Republic, Africa

Accommodation and the Study of Music in Africa

3:00 P.M. Continuation

Rev. Walter Albuquerque, S.J., Mangalore, South Indian

Accommodation and the Study of Music in South India

Rev. Bro. Vincent Alvares, Bombay, India

Accommodation and the Study of Music in North India

Rev. George Proksch, S.V.D., Bombay, India

Co-Speaker

Franz Harjagl, temporarily in Berlin

Accommodation and Church Music in Java-Indonesia

6:00 P.M. Aula of the Gymnasium of the Three Holy Kings—  
Irish Religious Folklore

1. Sliocht as "Lúireach Phádraig"

*Lament of St. Patrick*

2. Ár nAthair

The Transformation of Sean de Hora

A Rí na Naomh ..... Folksong from Donegal

A Rí na Glóire ..... Folksong from Munster

3. Ghluais an Dís Aranon go Béatal

Religious song from Ulster

Journey to Bethlehem

Dia do Bheatha a Naidhe Raoimh

Ard Easüag Ard Mhacha

Hymn to the Christ-child ..... (Archbp. of Armgh)

Don Oíche Úd i mBeithil ..... Religious song from Munster

*Bethlehem*

Na Leanbhaí i mBeithil ..... Religious song from Cork

*The Children of Bethlehem*

4. Tháinig na Saoithe ..... Religious song from Munster  
*The Wise Men from the East*  
 Mar threoraigh Dia na Ríthe. Religious song from Munster  
*How God led the Magi from the East*  
 An Teicheadh go hEipt  
*The Flight into Egypt*
5. Is Maith an Bhean Muire Mhór  
 Eoghan O Dubhthaigh, O.F.M.  
 Muire Gheannaithe  
 Popular religious song from Ring, Waterford  
 Marian hymn  
 Seacht Subhailcí na Maighdhine Muire  
 Popular religious song from Donegal  
 Marian hymn
6. Sancti Venite ..... Oldest eucharistic hymn  
 Deus meus ..... Hymn from Derry, 1086  
 Fáilte Romhat a Rí na nAaingeal ..... From the year 1555  
*Welcome, O King of the Angels*  
 Gile mo Chroí ... Hymn by Tadhg Gaelach O Súilleabháin  
*Splendor of my heart*
7. An Bhainis Phósta i gCána ... Religious song from Donegal  
*The Wedding at Cana*
8. Aréhir in Mé ag Machtnamh  
 Song from South-Central Ireland  
*Yesterday and I pondered in the night*  
 A Íosa Bháin ..... Religious song from Cork  
*O Jesus white*  
 Caoineadh no dTrí Muire Religious song from Connemara  
*Lament of the three Mary's*
9. Molaimís go Léir an tAon-Mhac Críost ..... 1650  
*Let us all praise Christ the only-begotten*  
 Duan na hAiséirí ..... From Connemara  
*Easter hymn*
10. Is Peacach Bocht Mé ..... Religious song from Cork  
*I am a poor sinner*  
 Bí a íosa im' Chrí-se ..... Tadhg Geolach O. Súilleabháin  
*Jesus dwelt in my heart*  
 Beannaigh and Long So ..... Hymn, 1330  
*Blessed be this Bread*
11. Duan do Phádraig Naofa ..... Irish monks of Hohenstadt  
 Gabham Molta Bride ..... Folksong  
*Hymn to St. Brigid*  
 Duan do Cholmchille ..... Tune from Leinster  
*Hymn to St. Columcille*

Duan do Chilian Naofa ..... Würzburg  
*Hymn to St. Kilian*  
 Dóchas Linn Naomh Pádraig  
 Translated from ancient Gaelic into modern  
*Hymn in hon. of St. Patrick*

Performers: GAEL-LINN Singers, Dublin, Ireland  
 Conductor: Seán Og O Tuama

8:00 P.M. Gürzenich Hall—Austrian Religious Music  
 Organ variations on “Pange lingua”  
 Maria, oratorio for soli, choir, orchestra and organ  
 Joseph Kronsteiner  
 (First performance of the First Part)  
 Performers: Ingeborg Reichelt, soprano; Margarete Palm, alto;  
 Johannes Hoefflin, tenor; Fritz Nidetzky, bass; Hedwig  
 Eberman, organ; Choir of Linz Cathedral; Philharmonia  
 Hungarica; Conductor: Joseph Kronsteiner.

*Wednesday, June 28*

8:30 A.M. Church of St. Ursula—Pontifical Mass  
 Missa Votiva de Pio X pro Gratiarum Actione  
 (for the Golden Jubilee of the Pontificio Istituto di  
 Musica Sacra, Rome)  
 Celebrated by Dr. Higini Anglés-Pamies, President of the  
 Institute  
 Allein Gott in der Höh sei Ehr Setting: Leonhart Schröter  
 Proper ..... Gregorian  
 Ordinary: Missa Gregoriana ..... Hermann Schroeder  
 for mixed choir, schola and congregation  
 Hymn to St. Pius ..... Johannes Baptist Hilber  
 Alternation between choir and congregation  
 Preludium and Fuga on Te Deum ..... Louis Toebosch  
 Choir of the Regensburg School of Music (affiliated with  
 the Institute)  
 Organ: Maurice Pirenne, s’Hertogenbosch, Netherlands

11:00 A.M. Discussion: Music Education  
 H. E. Bishop Bruno Wechner, Auxiliary of Feldkirch, Austria  
 The Musical Training of Secular and Religious Clergy  
 Dr. Joseph Smits van Waesberghe, S.J., Amsterdam,  
 Netherlands  
 The Formation of the Church Musician

4:00 P.M. Gürzenich Hall—In Honor of Pope St. Pius X  
 Toccata sopra Salutis humanae sator ..... Mathieu Dijker  
 Address by Msgr. Higini Anglés-Pamies

Extuli electum

Festive Oration: Msgr. Fiorenzo Romita, Rome

The Founding of the Pontifical Institute as a Means  
of Fostering the Liturgical Reforms of Pius X

Fundata est (Regensburg motet) ..... Oswald Jaeggi  
for eight-voiced double choir

Paraphrase-Carillon on Ave maris stella  
and Salve Regina ..... Charles Tournemire

Tom Brand, tenor; The Mixed Choir of the  
Leonhard Lechner School; The choir of the Church of St.  
Augustine, The Leonhard Lechner Chamber choir, Bozen-  
Gries; Choir of the Regensburg School of Music; At the  
organ: Maurice Pirenne, s'Hertogenbosch.

8:15 P.M. Church of St. Cunibert—

The Passion (from Texts of the Scriptures and the Liturgy)

Max Baumann

for soli, choir, speaking chorus and instruments

Gloria Davy, soprano; Marcel Cordes, baritone;  
Jürgen Goslar, reader; The Choir of St. Hedwig's Cath-  
edral, Berlin; The Speaking Chorus of Zurich; Production:  
Ellen Widmann; Members of the Cologne Radio Sym-  
phony Orchestra; Conductor: Karl Forster.

*Thursday, June 29*

8:30 A.M. Cathedral—Pontifical Mass

H. E. Archbishop Corrado Bafile, Apostolic Nuncio

Ecce sacerdos ..... Costanzo Porta

Ihr Freunde Gottes ..... Setting: Max Baumann

Alternation, Choir and congregation

Proper: Sts. Peter and Paul ..... Gregorian

Ordinary: Miss in Festis Apostolorum II ..... Palestrina

Alternation of Schola and Choir

Lasst uns Sankt Peter rufen an ..... Setting: Karl Schmid

Alternation, Choir and congregation

Schola of the Archdiocesan Seminary of Cologne

Coral St. Cecilia, San Sebastian, Spain

Choir of St. Hedwig's Cathedral, Berlin

Choir of the Regensburg Music School

Organ: Josef Zimmermann

11:00 A.M. Gürzenich Hall—Choir Concert

Psalmus Hungaricus, op. 13 ..... Zoltan Kodaly

for tenor solo, choir, boys voices, orchestra and organ  
(Text by Michael Vég [16th c.] from Psalm 55)

Komm heiliger Geist du, schöpferisch, op. 36 Rudolph Petzold  
Cantata for choir, four solo voices, orchestra and organ  
(Text by Franz Werfel)

Performers: Lotte Koch-Gravenstein, soprano; Waltraut Seibert, alto; Naan Pöld, tenor; Erich Wenk, bass; Hans Bachem, organ; The Philharmonic Choir of Cologne; The Boy Singers of the Cologne Cathedral; Philharmonia Hungarica.

Conductor: Philipp Röhl

4:00 P.M. Cathedral—Holy Hour for the Pope and the  
Ecumenical Council

Ein neues Lied singt Gott dem Herrn

Setting: C. Hagius Rinteleus  
Psalm 95 (Kaspar Ulenberg)

Alternation of Choir and congregation

Oremus pro Pontifice nostro ..... Gregorian

Address: Msgr. Bruno Wüstenberg, of the Papal Secretariate

Tu es Petrus ..... Palestrina

for seven mixed voices

Conductor: Oswald Jaeggi

Mixed Choirs of the Leonhard Lechner Choir School,  
Bosen-Gries

Qui operatus est ..... Ernst Tittel

Choir of the Regensburg School of Music

Ut omnes unum sint ..... Marius Monnikendam

Church Choir of Weert, Netherlands

O quam gloriosum ..... Tomas Luis de Victoria

Choir of St. Hedwig's Cathedral

L'apparition de l'Eglise ..... Olivier Messiaen

Organ: Joseph Zimmermann

Sancta et immaculata Virginitas ..... Cristobal Morales

Coral St. Caecilia, San Sebastian, Spain

Exposition of the Most Blessed Sacrament

Deus misereatur ..... Robert Johnson

Choir of the Cathedral of Edinburgh, Scotland

Tantum ergo ..... Johannes Baptist Hilber

Nun lobet Gott (K. Ulenberg) ... Setting: C. Hagius Rinteleus

Alternation, choir and congregation

7:30 P.M. Broadcasting Hall of the Cologne Radio Station

Special Concert of the West German Radio

Der Kreuzweg ..... Otakar Ostrcil

Variations for Orchestra, op. 24

- Canticum Sacrum ..... Igor Stravinski  
 ad honorem sancti Marci nominis  
 for tenor and baritone solo, choir and orchestra (1955)
- Stabat Mater ..... Karol Szymanowski  
 for soli, mixed chorus and orchestra, op. 53
- Performers: Agnes Giebel, soprano; Eugenis Zareska, alto;  
 Louis Devos, tenor; Vladimir Ruzdak, baritone; Chorus  
 of the Cologne Radio; Choir director: Bernhard Zimmer-  
 mann; At the organ: Hans Bachem; The Cologne Radio  
 Symphony Orchestra; Conductor: Rafael Kubelik.

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### HIGH MASSES IN COLOGNE CHURCHES

- 7:15 P.M. St. Bruno, Köln-Klettenberg  
 Proper, "Nunc scio" ..... Louis Toebosch  
 Ordinary ..... Gregorian  
 Alternating choir and congregation  
 Parish Choir of Weert, Netherlands
- 8:00 P.M. St. Mary, Queen, Köln-Marienburg  
 Proper ..... Gregorian  
 Ordinary: Mass in D ..... Benjamin Britten  
 for Boys voices and organ  
 Choir of the Cathedral of Edinburgh, Scotland
- 7:00 P.M. Holy Apostles  
 Proper ..... Gregorian  
 Ordinary: Mass of the Apostles, op. 200 .. Heinrich Lemacher  
 for three choirs and orchestra  
 "cum populo activo"

#### *Friday, June 30*

A.M. Pilgrimage to Maria Laach, with final session at 11:00 A.M.

- 8:00 P.M. Beethoven Hall, Bonn ..... Beethoven Program  
 Missa Solemnis, op. 123 ..... Ludwig van Beethoven  
 for four solo voices, choir and orchestra
- Performers: Gloria Davy, soprano; Frances Martin, mezzo-  
 soprano; Tom Brand, tenor; Theo Adam, bass; Choir of  
 St. Hedwig's Cathedral, Berlin; Civic Orchestra of Bonn;  
 Conductor: Karl Forster.

## *Aims of the Society of Saint Caecilia*

1. To devote itself to the understanding and further propagation of the *Motu Proprio* "Inter Pastorales Officii Sollicitudines" of St. Pius X, Nov. 22, 1903; the constitution "Divini Cultum Sanctitatem" of Pius XI, Dec. 20, 1938; the encyclical "Mediator Dei" of Pius XII, Nov. 20, 1947; the encyclical "Musicae Sacrae Disciplina" of Pius XII, Dec. 25, 1955.
2. To seek the cultivation of Gregorian Chant, of Polyphony, of modern and especially contemporary music, of good vernacular hymns, of artistic organ playing, of church music research.
3. To foster all efforts toward the improvement of church musicians: choirmasters and choirs, organists, composers and publishers of liturgical music, and through all of these a sound musical approach to congregational participation.
4. To publish its journal, "Caecilia", and to establish a non-commercial repertory service.
5. To gain without fees, the following memberships:
  - a) Individual members (persons active in liturgical music)
  - b) Group members (an entire choir)
  - c) Sustaining members (subscribers to Caecilia)

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