

CAECILIA

A Review of Catholic Church Music



Project: Volume 90

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CAECILIA

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EDITORIALS

Project: Volume 90

Perhaps there is a certain virtue in being a busybody. And perhaps the editors of *Caecilia* are somewhat obstinate about attaining it. For we have no inside information at all on the liturgical schema which, so the press informs us, will be one of the first things to be adopted when Vatican Council II reconvenes. It is quite possible, then, that the task to which we have set ourselves for Volume 90 comes years too late. Still, if there is no longer any question of influencing persons officially responsible, it may well be that once we have accepted, as we surely shall, the decisions of the Council Fathers, there will be areas—such as the deliberations of national bodies—where information and discussion will be of some avail. We should like to face the issue squarely, shorn alike of a prejudicial clinging to the status-quo, and a pressure which, we are convinced, is not so much popular as planned: deriving from a propaganda which is as often as not both unhistorical and monumentally impractical.

We therefore submit:

- a) a discussion of sacred music both as integral part of the liturgy and as true art,
- b) an outline of the practical problem.

It is our intention to submit both discussion and outline to all sorts of people concerned: liturgists, church musicians, pastors, and, of course, our readers, who from faithful subscription may be presumed to have an abiding interest. We feel strongly that people who have stuck to their knitting, who have avoided this part or that, who have eschewed estrangement from the current magisterium of the church, have not been counted. It is our hope that your response will enable us to implement the outline thoroughly through the remaining issues of 1963. Further, we should be most grateful to have received your response by the middle of August, so that it might serve as gist for concentrated discussion during the annual meeting of the American Society of St. Caecilia which is held in conjunction with the Boys Town Liturgical Music Workshop. We

should like to be able to terminate the project at that time with a set of clear-cut proposals.

The structure of the outline comprises two broad divisions: the first geared to the present form of the sung Mass and to music for the low mass, the second to possible solutions in the event of vernacular concessions. In both we are concerned with the *hierarchy* of participation, a notion too often overlooked in current emphasis on congregational participation. The outline is printed on one side of the page only so that you might conveniently jot down your considerations on the opposite side and mail them to us.

The discussion of sacred music as *pars integrans* and *true art* is, for want of anything better at hand—indeed anything at all—the text of a sermon delivered on the occasion of the twenty-fifth anniversary of the St. Paul Catholic Guild of Organists and Choirmasters, St. Paul, Minn. The editor has decided to leave it in its original form, partly because he has no wish to delete references to Father Francis Missia, who for more than forty years gave formation to a good part of the liturgical music of the mid- and north-west, partly because the setting itself is of significance. This is true at least for those who have borne the burden of the ministry of music for the church over the years, and who, in the end, are likely to continue to do so. The anniversary celebration, in the St. Paul Cathedral, was representative of an era in which most of us were, or should have been educated. Should it pass, its devotion, its obedience, its sacrifice and its glory to God and His church, are not to be made light of. Guild members, over four hundred of them, sang the Erb "*Missa Dona Nobis Pacem*"* and the Proper was from the *Graduale Romanum*.

The mass was celebrated by the Most Reverend Leo Binz, the music under the direction of Father Richard Schuler.

* Someone had the crust to query: "What about the congregation?" Of course, the guild was the congregation, or at least a more sizeable percentage of it than can or will sing.

I SACRED MUSIC: PARS INTEGRANS AND TRUE ART

“There is one pastoral care paramount not only for this Holy See, but also for individual churches: maintaining and promoting the beauty of the house of God.” These are the words with which St. Pius Xth opened his *Motu Proprio* sixty years ago. If there is a certain flippancy abroad today about there being anything paramount in such maintenance and promotion, certainly there is only one thing that brings you here tonight; and that is a common catholic concern for the beauty of the house of God. More than concern, love—that of which the psalmist sings: “O Lord I have loved the beauty of Thy house and the place where Thy glory dwells.” No mere verbal protestation your love, but one born of conviction and sacrifice. None other is worthy of the house of God.

That your organization is still fertile in its twenty-fifth year is a great tribute to the vision of its founder, Father Francis Missia. On the occasion of his death a member of the public press of St. Paul remarked: “The Lord renews his blessings constantly. But he does not create persons like Fr. Missia so often that we can count on seeing another like him hereabouts twice in our time.” The gentleman was not referring to those idiosyncracies which charmed most and galled a few. He knew the importance of what Father called “definite traditions.” He knew the importance of vision. Father Missia’s vision was, to use one of his favorite adjectives, the self-same vision of Pius X. It was upon the basis of a three year summer school devoted to the study of the *Motu Proprio* that you were launched in 1939. Surely your guild and its founder qualify for that generous praise meted out by Pius X to those “illustrious men who, zealous for the liturgy, acting with the approval of the Holy See and under the direction of their bishops, have founded flourishing societies and thus, in nearly all their churches and chapels, have restored to sacred music that honor which is its due.” One might here observe that many years before a wide-spread interest in liturgical propriety was in vogue—thirty or forty years before the *Motu Proprio*, dating back to the 1870’s even in this county—it was the conscientious church musician who carried the banner almost alone. Witness only Joseph Sarto teaching his Seminarians the chant, choosing the voices for the choir, both as Rector of the Seminary in Treviso and as Bishop of Mantua. It was perhaps because the church musician had an anterior interest in that “first and indispensable source, namely, active participation in the most sacred mysteries and in the public and solemn prayer of the church”

that Pius felt compelled to turn his first attention to the “dignity and holiness of the temple”. It is perhaps because the liturgical and musical apostolates have latterly, and unfortunately, drifted apart that we are warned in Pius XII’s Instruction of 1958: “Instructions on sacred music and sacred liturgy cannot be separated: both are necessary to the Christian life.” In any case, it is a fairly considered opinion that the role of sacred music, as music, is presently minimized by many who read in papal documents only what it pleases them to read. Neither is it a secret that good folk like yourselves are sometimes harassed by a monolithic propaganda which blares forth that you are not only no longer necessary, but that you constitute, indeed, a menace to the totality of Christian worship. I would offer for your consideration tonight, therefore, two basic propositions: 1) Sacred Music is an *integral* part of the liturgy. 2) Liturgical music must be an art. I should like to bring this duple assertion before the bar of Christian Tradition, human experience, and the perennial pronouncements of the Apostolic See.

Let us begin, then, with the famous *pars integrans* phrase in the initial statement of Pius X’s *Motu Proprio*. “Sacred Music”, he said, “because it is an *integral part of the liturgy*, participates in the same general purpose of the solemn liturgy, that is: the glory of God and the edification of the faithful.” First of all, almost anyone will acknowledge as a truism Pius’ dictum that “sacred music enhances the beauty and splendor of the ceremonies of the church.” He will further agree that its “chief function is to clothe with suitable melody the liturgical text presented for the understanding of the faithful”; that “its own proper end is to make the text more meaningful for them”; and finally that “through this means they can more easily be moved to devotion and better disposed to receive the fruits of grace coming from the celebration of the holy mysteries.” All of this, whether we have thought much about it or not, presses us to an easy consent. Nor ought there be any problem about the following statement of Pius XII: “Sacred music enters more intimately into divine worship than many other liberal arts, such as architecture, painting, and sculpture”. These last, he points out, serve to prepare a worthy setting for the sacred ceremonies, whereas sacred music has an important place in the actual performance of the sacred rite.

For all of that, is not liturgical music really just an accessory to the act, an embellishment of more basic ritual, mere adornment of essential text? Not if we are to take St. Pius at his word: it is an *integral part of the solemn liturgy*: “*Pars integrans solemnissimae liturgiae*;

come parte integrante della solemna liturgia.” It is an essential not only an additional part of the total integration of worship, as soon as worship makes use not only of the sign, but of the word as well. How is this so? God certainly has no need for our music. No, and He has no need of liturgy, for that matter. But it is a part of the universal religious experience of mankind that *we* have need of both. We may peer profitably to our origins. At Nazareth, when the servant of the synagogue placed into the hand of the Divine Master the roll of the prophecies of Isaiah from which He was to read, consider that it was on a recitative similar to those preserved in our own liturgy that Jesus proclaimed the verse: “The spirit of the Lord is upon me, because the Lord hath anointed me; He hath sent me to preach to the meek”. Consider further that when you have cut away to the naked core of our liturgy, “Do this in commemoration of Me”, Jesus rises with His apostles to *chant* the Hallel, as they proceed across the brook of Cedron, into the night. The Greek text is definite; *hymnisantes* is the word in St. Matthew and St. Mark. And the Jewish law which governed this practice was definite too. Psalms 113 and 118 prescribed. The head of the family, or his appointee, was to lead the consecrated chant, the others to acclaim “alleluia” after the various verses. Gastoué has rightly described Jesus as the first Chanter of the New Law. The first liturgical chant accompanies the First Eucharist. The musical life of the Church commences in Thanksgiving and its springs from the heart of Jesus!

Had our Lord borrowed from any other ancient cult, it would have been the same. The sung word is everywhere an element of ritual celebration. It is “destined for the sacred itself.” It takes on a dimension of the Divine, comes to meet us in prophecy, ecstasy, tongues—though distinguished from them by a consciously formed norm and type. One might appeal to the scholarship of historians of religions in this matter, but for Christians, St. Augustine goes to the heart of the matter when he comments on the psalm the Jews sang when the temple was rebuilt after the Captivity: “‘Sing to the Lord a new song, sing to the Lord all the earth’. Of what does the new song sing, but of the new love? Lovers are wont to sing. The voice of the singer is the fervour of holy love.” Singing, then, becomes the lover, and what further question need the Christian ask?

More and more *Hadein* (singing) is mentioned in the testimony of the ancient communities. “Christ be with you in abundance,” says St. Paul in his letter to the Colossians, “teaching and admonishing one another in psalms and hymns and spiritual songs, singing

with grace in your hearts to the Lord.” And to the Ephesians: 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.” Do not mistake this touching language for metaphor. St. Paul is talking about cultic procedure. St. Luke, in his gospel, sets forth hymns whose differentiation in style point to their liturgical usage at the time of his writing: The Magnificat, the Benedictus, the Nunc Dimittis. And in the Apocolypse of St. John singing is counted as being in accord with celestial worship: “And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder; and the voice which I heard was as the voice of harpers, harping on their harps. And they sang as it were a new canticle before the throne, and before the four living creatures, and the ancients; and no man could say the canticle but those hundred forty four thousand who were purchased from the earth . . .” Thus the fulfillment of the chant of the temporal church. As the life of grace culminates in eternal life, so does our earthly chant mark the concluding period of the liturgy in heaven. “Holy, holy, holy, Lord God of Hosts!” It is part of our Eucharist as it will be part of our share in the final Revelation!

The Apostolic Fathers bear out the writings of the Evangelists. Ignatius of Antioch writes to the Ephesians early in the second century: “One by one you shall become part of the choir so that you may sing the glory of the Father as one through Jesus Christ, so that he may hear you.” St. Ambrose makes clear that he is speaking of liturgical worship: “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 symphony of a spiritual people.” It is worth noting that he makes clear too the underlying supposition of the various forms of liturgical singing: the chant of the priest, the musical proclamation of the scriptures by lectors and deacons, the responses of the congregation to the sung prayer of the priest and the psalms recitative of the lector. Let us return at last to St. Augustine: “How much did I weep during hymns and verses, greatly moved at the sweet singing of the Church. Their sound would penetrate my ears and their truth melt my heart; sentiments of piety would well up, tears would flow—and that was good for me.”

Let us put the question again. Is it only in the declamation of the musically elevated text that sacred music enters integrally into

the liturgy? Is it only in the singing which accompanies liturgical symbol, sign and action—say the processional hymns of the Introit, Offertory and Communion—that music plays its part? Pius X said in his *Motu Proprio*: “the music is simply part of the liturgy.” And here we must emphasize that music, *as music*, is *pars integrans*. Nowhere in our culture, outside the catholic liturgy, are there such magnificent songs without words: when action, sign and symbol cease, and we are bidden only to listen, to meditate. When we are beckoned to that ecstatic union beyond all speech. The reference, of course, is to the deliberate break between the services of the Word when fall gently the Pentecostal showers of the melisma of Gradual, Alleluia and Tract. Here music, with primordial confidence and serene utterance, takes over when words fail. “Who shall gainsay that in his catholic childhood, long before he grasped a text, let alone its depth, liturgical melodies had not conveyed to that inner eye of his soul liturgical meaning and fruitfulness” One must note that we are here faced with no new development. The Gradual and Alleluia chants, their disposition to the soloist, are the oldest types of cultic song that survive in the Gregorian repertoire.

It should also be remarked that whatever disposition is finally made by the magisterium of the church of the so-called ordinary sung parts of the Mass—and whether or not this is done with a regard for history, since she need not regard it—the basically musical portion of the ancient service was what we know as the *propria*, or proper parts of the Mass. The ordinary, what curiously came to be known as the “Missa”, was not only a misnomer but relatively unimportant. Even today the Kyrie and Sanctus are the only parts of the Ordinary that you will never find omitted. It is true that the tradition of a more solemn singing of the Ordinary is well over a thousand years old and claims ample justification in pontifical documents, particularly regarding occasion and place. In any case, what should be clear is that the Church will always have need of devoted musicians like yourselves. Indeed we should do well to close our consideration of music as an integral part of the liturgy with the observation that the church persists in calling those who perform this musical service *ministers*: even as we have become accustomed to the usage, among our separated brethren, of the term “ministers of music.”

It is not just that the minor order of Lector and Cantor were once one and the same. In the 1958 Instruction we are told that clerics, not only in their activity as sacred or minor ministers, but also in their function as members of the Choir, *exercise a true and*

proper ministerial function. (The words are italicized in the document). Furthermore the laity, by virtue of their baptismal character, exercise a direct but delegated ministerial service. And it is deemed "highly desirable" that parish churches have their own permanent choir, capable of giving *true ministerial service.*

There is a final matter in which we should like to refer to the 1958 Instruction. It has been the lamentable lot of the western church to have become a talking rather than a singing species. Witness the law which compels clerics to form the component syllables of the words of the breviary with their lips—a last vestige of what was once not only elevated speech but sung prayer. The epithet "solemn", used for a service which is sung, has led to the completely false notion that singing is mere ornamentation. It has almost become accepted that the spoken word is normal, and the sung word only an elevation to a higher plain. The 1958 Instruction therefore deliberately chooses the term "Missa in Cantu" and uses the word "solemnis" as descriptive of the ceremonial framework. The sung Mass is taken as the standard, as indeed it has been throughout Christian history. It is nothing enhanced or elevated. The singing is not an addition—rather is its omission a simplification and substitute.

I have intimated that the temper of the times is not especially amicable toward music as *pars integrans* of the liturgy. Let me cite one example of a hundred. This past Christmas an American Ordinary—and we Americans are pretty tame in these matters—allowed that the customary Midnight Missa in Cantu in his Cathedral be superseded by a Dialogue Mass. May I quote Pope Pius XII. out of the context of a great corrective encyclical, "Mediator Dei"? He speaks of approved methods of participation in the Mass, and notes that though these "also show in an outward manner the very nature of the sacrifice . . . still they are by no means necessary to constitute it a public act or to give it a social character. And besides, a 'dialogue' Mass of this kind cannot replace the High Mass which, as a matter of fact, though it should be offered only with the sacred ministers present, possesses its own special dignity."

Let us pass, then, to our consideration of the necessity of liturgical music's being *true art.* The case may be stated simply by yet another appeal to St. Pius X and the *Motu Proprio.* "Sacred music," he said, "must be true art. In no other way can it affect the minds of its hearers in the manner in which the Church intends in admitting into her liturgy the art of sound." A musical culture arose out of the liturgy as mountain flowers spring out of the snow.

Pius XII describes its progress and fulfillment: "With the favour, and under the auspices of the Church . . . sacred music has gone a long way over the course of the centuries. In this journey . . . it has gradually progressed from simple and ingenious Gregorian modes to great and magnificent works of art. To these works, not only the human voice, but also the organ and other musical instruments, added dignity, majesty, and a prodigious richness. The progress of this musical art shows how sincerely the Church has desired to render divine worship ever more splendid and pleasing to the Christian people."

The ineffable beauty of God calls for man's response through beauty of worship. This response has always involved, must now involve, human creativeness, human expression, that is, the art-principle. Like Zachaeus, most of us need to get off the ground to see the Lord. And art is never so noble, declared Pius XI, as when it is placed in the service of divine worship. Pius XII adds: "The church has always honored and always will honor this kind of artist. It opens wide the doors of the temple to them, because what these people contribute through their art and industry is a welcome and important help to the church in carrying out its apostolic ministry more effectively."

Is this to say that one must demand of the congregation what he demands of the schola? Of course not. As likely to ask a child to preach a Twelfth-Tide sermon. What it does mean is that five hundred or a thousand people should not be expected to enhance the service of the temple with a whit less care than ten or fifty. What it does mean is that congregational participation must not be slovenly, haphazard, or distracting. And I would suggest that the strictures which Pius XII directed toward music which disturbs the very act of worship must be applied to all liturgical music, including that maelstrom of trash which passes, partly because it is published, as a worthy vehicle of congregational participation.

Not over a desultory service did St. Ambrose rhapsodize. Not for incompetence and faint-hearted participation did Augustine weep. I cannot help but surmise that, confronted with current trends and directives, Father Missia would have responded with the same vision which stirred his young manhood sixty years ago. But just as surely would he brook no sham. Just as surely would he prune historical and popular inaccuracy. He would ask what could reasonably be given, and set himself to the task of education. One pleads only that we not allow fashion to degrade liturgical propriety. For with

Pius X we are committed to true art, and regarding the folk-art of the congregational response, Pius XII insists that we "see to its accurate execution with all due dignity." All of the pertinent documents demand of us that requisite technique, in the want of which modesty recommends that we refrain either from composition or performance.

You might think that the art principle needs no defense, but you would be wrong, and lest you imagine that unlike St. Paul I am beating the air, I cite a final example. One of our journals concerned with the liturgy carries a monthly column captioned: "It can be done." In it readers usually describe how they have managed practically one or the other liturgical directive or desire. Well, one of the achievements listed this past month was the fracturing of the Easter Vigil *Exsulte!* This was accomplished by singing half of it in what, with something less than inexorable logic, the writer called a solemn *recto tono*. The melody, he said, however beautiful, was simply too long to be pastorally meaningful or even tolerable. One has become accustomed to the vagaries of liturgical tinkers, but he may perhaps be excused if he worries a bit about the editorial posture which adjudges them things which "can be done." And he prefers to appeal once more to *Mediator Dei*, which makes it plain that the Sovereign Pontiff alone, and no private individuals, even though they are clerics, enjoys the right to establish, approve or modify ritual.

In his eighty-fifth year Cardinal Newman was challenged to a debate by an ambitious adversary from Liverpool. His *Apologia and Grammar of Assent* long behind him, he replied that he would come to Liverpool, allow the challenger to open the debate, and that he would gladly reply by playing a tune on his violin. And let the hearers be the jury. So must you now, together with the ministers at the altar, take up your singing, which is far more important than any disputation. Your artistic musical service, in the setting of this mighty temple, may not be the *civitas Dei* envisioned by St. Augustine when, beseiged by the Vandals, he lay dying in the city of Hippo. But it is a perduring part of that vision. Strike it down, and it will rise again a thousand years from now in some unheard of clime . . . until a vast accumulation of Christian experience will thunder at last the new canticle of St. John's vision: "The Lamb that was slain is worthy to receive power, and divinity, and wisdom, and strength, and honour, and glory, and benediction . . . To Him that sitteth on the throne, and to the Lamb, benediction, and honour, and glory, and power, for ever and ever."

THE BREVIARY REFORM OF 1632: ITS EFFECT ON THE HYMNS¹

By James Pruett

On August 6, 1623, Cardinal Maffeo Barberini was elected to the papacy, succeeding Pope Gregory XV, and took the name of Pope Urban VIII. Urban was a member of the Jesuit monastic order and, as many of his confreres, was a humanist who was active as both writer and literary scholar. The former interest led to the publication of a collection of his poems in 1631.² These poems, Pimont says, “. . . sont paraphrases des psaumes et des cantiques de l'Ancien et du Nouveau Testament . . .” and, further, that “*Il composa . . . des odes très-estimées sur les fêtes de Notre Seigneur et de la Sainte Vierge et de plusieurs Saints.*”³ The Roman liturgy is still enriched today with seven hymns composed by Pope Urban. The feasts of St. Elisabeth of Portugal, St. Martina, and St. Hermengild each received two of Urban's hymns.⁴

Reforms of the breviary of the Curia had been undertaken previous to Pope Urban VIII.⁵ The real impetus for reform appeared during the papacy of Clement VII, crowned in 1523, and was carried forward in succeeding years by Popes Paul IV, Pius V, and, especially, Sixtus V and Clement VIII. The latter added two contemporary hymns to the breviary, “*Pater superni luminis,*” and “*Fortem virili pectore,*” both by St. Robert Bellarmine, the great Church educationist. None of these reforms, however, was thorough enough for the Latin humanists of the late sixteenth and early seventeenth centuries. Accordingly, when upon his election Pope Urban came into a position to lead Latin reforms, the time was deemed ripe for a complete “correction” of the “faulty” elements in the *Breviarum*. In response to pressure from the humanists and with the approbation of the newly-created Congregation of Rites, Urban

¹ This study of the hymn text revisions in the breviary reform of 1632 is part of a larger study of the entire musical output of Filippo Vitali (ca. 1590—ca. 1653), a Florentine who served the Church as priest and musician in Florence, Rome, and Bergamo. (Cf. James W. Pruett, *The Works of Filippo Vitali*, unpublished Ph.D. dissertation, University of North Carolina, 1962.)

² *Maphei S. R. E. card. Barberini, nunc Urbani VIII, poemata*, Romae, 1631.

³ L'Abbe S.—G. Pimont, *Les Hymnes du Bréviaire Romain* (3 vols.; Paris: Poussielgue Frères, 1847), I, p. LXX.

⁴ The following are Pope Urban VIII's hymns: “*Martinae celebri plaudite nomini;*” “*Tu natale solum protege, tu bonae;*” “*Domare cordis impetus Elisazeth;*” “*Opes decusque regum reliqueras;*” “*Regali solio fortis Iberiae;*” “*Nullis te genitor blanditiis trahit;*” “*Regis superni nuntia.*” The last hymn is for the feast of St. Theresa.

⁵ The two principal sources for the history of the 1632 reform are: Pierre Batiffol, *History of the Roman Breviary*, trans. by Atwell M. Y. Bayley from the 3rd French edition (London, 1912); and Suitbert Bäumer, *Histoire du Bréviaire*, trans. by Réginald Biron from the German (Paris, 1905). The French edition of Bäumer is superior for Biron includes additional details which came to light after the original German edition.

VIII appointed in July 1629, a committee of ten persons, headed by Cardinal Luigi Cajetan, to undertake the revision of the breviary. The work of Cajetan's congregation would have been of relatively little note if that congregation had limited itself to what was essentially its chief business, that is, bringing the text of the breviary into agreement with the Vulgate, the Missal, and the martyrology, and making the orthography uniform. Instead, under the same approbation of the Congregation of Rites, Urban appointed a committee of four Jesuits to conduct a complete correction of the hymns of the breviary under his personal guidance. The Jesuit scholars were Matthias Sarbiewski, compared to Horace by his contemporaries; Famiano Strada, a leading Church politician in addition to being a prominent literary figure; Tarquinio Galluzi; and Hieronymo Petrucci. It is the work of these men under Urban's direction that has made this reform of the *Breviarum* memorable.

In retrospect we can see Urban's mistake in appointing these scholars. To the misfortune of the breviary they completely misunderstood the peculiarities of the Latin used in the ancient hymns as well as the aesthetic values to be found in "irregular" prosody. Further, they anachronistically used Augustan and, to a lesser degree, Ciceronian Latin as their linguistic guides.

A separate, preliminary edition of the revised breviary hymns was published in 1629.⁶ In contrast to the criticism which met the later publication of the hymns within the complete breviary, this preliminary edition was evidently popular and widely disseminated; three editions were published in 1629, one each in quarto, octavo, and duodecimo. It is curious that the corrections could be made and the hymns published in such a short time. Possibly the revisions had already been made and the formal approbation of the Congregation of Rites permitted the immediate publication. On the other hand, Batiffol (p. 218) reports that the full commission on the breviary reform met regularly every fortnight from July 12, 1629 to December 11, 1631.

The full commission completed its revision of the *Breviarum* in December, 1631, and, under the papal bull, *Divinam psalmodiam*, promulgated January 25, 1631, the new breviary was published: *Breviarum Romanum, ex decreto Sacrosancti Concilii Tridenti restitutum Pii V. Pont. Max. jussu editum, et Clementis VIII primum, nunc denuo Urbani VIII PP. auctoritate recognitum*, Romae, 1632. In the *Divinam psalmodiam* Urban explicitly left the private suppliant to his free choice of breviary—the new work was for public

⁶*Hymni Breviari Romani, Smi Dni nostri Urbani VIII, jussu, e sacrae Rituum Congregationis approbatione emendati*, Romae, 1629.

worship. Criticism of the revised hymns began to be heard. The hymns were not accepted at the basilica of St. Peter's in Rome (and never have been) though Gréranger notes that “. . . *l'usage des hymnes corrigées . . . s'étendirent rapidement dans les autres églises de Rome, d'Italie, et même de la Chrétiente, hors en France.*”⁷ The four Jesuits were accused of being more concerned with regimented classical scholarship than with proper veneration and appreciation of the ancient hymns and their authors, or, as one anonymous Belgian savant was moved to comment in what became a *mot célèbre*, “*Accessit latinitas et recessit pietas.*”⁸ Most of the criticism was directed at the four members of the commission rather than at Urban. Biron, however, cites a letter written by Famiano Strada, one of the correctors, which indicates that Urban himself should bear most of the responsibility for the mutilations of the hymn texts.⁹ In spite of the furor Pope Urban made the new breviary obligatory in 1643, the year of his death, under the bull, *Quum alias*, but to this date the reformed texts have never been received by the Benedictines, Cistercians, or Dominicans, in addition to St. Peters in Rome.¹⁰

The Jesuit scholars wanted to correct both the meters and the irregular prosody of the hymns according to classical rules. No fewer than nine hundred and fifty-two of these “corrections” were made in the hymns: 58 in the *Psalterium feriatum per Hebdomadam*, 359 in the *Properium di tempore*, 283 in the *Properium Sanctorum*, and 252 in the *Commune Sanctorum*. The changes varied in degree from a simple inversion of word order and orthographic corrections to a complete recasting of hymns involving practically new texts in different meters. The nature of some of these changes may be seen in the following comparison of the old and reformed texts of one of the most popular Church hymns, “*Conditor alme siderum.*”

| <i>Original text</i> ¹¹ | <i>Reformed text</i> |
|------------------------------------|--------------------------|
| Conditor alme siderum | Creator alme siderum, |
| Aeterna lux credentium, | Aeterna lux credentium, |
| Christe redemptor omnium | Iesu redemptor omnium |
| Exaudi preces supplicum. | Intende votis supplicum. |

⁷ Pimont, *op. cit.*, p. LXXVI.

⁸ *Ibid.*, p. LXXXV.

⁹ Bäumer, *op. cit.*, II, p. 290, note 2.

¹⁰ Pimont, *op. cit.*, p. LXXVII, discusses other places, especially in France, where the corrected hymns were rejected.

¹¹ Herman Adalbert Daniel, *Thesaurus Hymnologicus* (5 vols.; Halis, 1841-46). The original texts for this hymn and the following hymn are from this source.

Qui condolens interitu
Mortis perire saeculum,
Salvasti mundum languidum
Donans reis remedium.

Vergente mundi vespere
Uti sponsus de thalamo,
Egressus honestissima
Virginis matris clausula.

Cuius forti potentiae
Genu curvantur omnia,
Coelestia, terrestia
Fatentur nutu subdita.

(Occasum sol custodiens,
Luna pallorem retinens,
Candor in astris relucens
Certos observat limites.)

Te deprecamur Hagie,
Venture iudex saeculi,
Conserva nos in tempore
Hostis a telo perfidi.

Laus, honor, virtus, gloria,
Etc., etc.

Qui daemonis ne fraudibus
Periret orbis, impetu
Amoris actus, languidi
Mundi medela factus es.

Commune qui mundi nefas
Ut expiaries, ad crucem
E virginis sacrario
Intacta produs victima.

Cuius potestas gloriae
Nomenque cum primum sonat;
Et coelites et inferi
Tremante curvantur genu.

Te deprecamur ultimae
Magnum diei iudicem,
Armus supernae gratiae
Defende nos ab hostibus.

Virtus, honor, laus, gloria,
Etc., etc.

The drastic revision of "Caelestis urbs Jerusalem," an anonymous hymn dating from the sixth or seventh century, has led Britt to say that "Nothing could better illustrate the depraved taste of the Humanists than their mutilation of this grand old hymn. In the process of the revision . . . it lost half its beauty."¹² As may be seen in the following comparison the strophe arrangement of the hymn was altered and the meter was changed from trochaic tetrameter to iambic dimeter, the great favorite of the humanists.

Original text

Urbs beata Hierusalem, dicta
pacis visio,
Quae construitur in coelis
vivi ex lapidibus
Et angelis coronata ut sponsa
comite.

Reformed text

Coelestis urbs Ierusalem
Beata pacis visio,
Quae celsa de viventibus
Saxis ad astra tolleris,
Sponsaeque ritu cingeris
Mille angelorum millibus.

¹² Dom Matthew Britt, O.S.B., *The Hymns of the Breviary and Missal* (enlarged edition; N. Y.: Benziger Brothers, 1948), p. 380.

Nova veniens e coelo nup-
tiali thalamo
Praeparata ut sponsata cop-
ulato domino,
Plateae et muri eius ex auro
purissimo.
Etc., etc.

O sorte mupta prospera,
Dotata patris gloria,
Respersa sponsi gratia,
Regina formosissima,
Christo iugata principi
Coelo coruscas civitas.
Etc., etc.

Britt's criticism of the Jesuits and Urban is perhaps too strong. To be sure, the revision was misguided and unfortunate but all evidence points to the error as lying principally in the ignorance of the correctors, not in their intent and seriousness of purpose.

When noting some of the poets whose works were changed to some degree—Sedulius, Elpis, Fortunatus, Hrabanus Maurus, St. Ambrose, St. Paul the Deacon—it is small wonder that the *Catholic Encyclopedia* expresses great surprise at the "temerity" of the revisionists which prompted them to tamper with the works of such Church patriarchs.¹³

The corrected texts are maintained today in the liturgical publications of the Curia though as early as 1912 the *Catholic Encyclopedia* predicted an official return to the ancient texts. The *Antiphonale* (Rome, 1912) has, of course, the appendix, "Hymni antiqui," which prints the original texts while the reformed texts appear in the main body of the work. Unreformed texts appear also in the *Antiphonale monasticum* (Tournai, 1934) and the *Liber responsorialis* (Solesmes, 1895).

Over three hundred years have passed since Pope Urban VIII and his Jesuit brothers revised the Latin hymns of the Church, and since their publication in 1632 it would appear that the prevailing sentiment has been against acceptance of the changed texts. In light of the strength and duration of the criticism of the hymns, over three hundred years, one might expect a new movement to re-establish the texts in their original forms. Such a re-establishment would appear a logical consequence of the growth in classical scholarship, especially during the past century.

¹³ *The Catholic Encyclopedia* (15 vols.; N.Y.: Appleton, 1912), II, p. 77.

REVIEW

Books

Beekman C. Cannon, Alvin H. Johnson, William G. Waite:
The Art of Music. New York, T. Y. Crowell Company, 484 pages,
tall octavo, cloth bound, \$6.50.

This volume is a textbook for the teaching of the history of music. It is based on many years of teaching experience at Yale University. Like many history texts it begins with the music of the Greeks. Since most of the elements of Greek music were imported from Asia Minor, it would have been more consistent to have started with the music of the Sumerians, who had magnificent harps and lyres so early as 3000 B. C. The transmission of Sumerian practice through Babylon and Assyria provided Greek music with a solid background. Without the concrete validity of the practice of the Oriental monarchies plus the experience of Egypt and Crete, Greek music would seem to operate in a vacuum. Most recent music historians tend to intertwine their music chronology with the parallel development of art. This history attempts to develop a philosophical background. In fact, the text seems to be a fascinating discussion of the philosophy of Greece and Western Europe with incidental excursions into the contemporary development of music. As a text, the book is selective rather than inclusive. It discusses certain compositions and styles very carefully and the musical examples are unusually extensive, often several pages in length. The one criticism that can legitimately be made is that of disproportion in the treatment of certain periods and styles. The space allotted to Greek theory is out of all proportion to that allowed for Contemporary Music. Tschaikevsky is casually mentioned twice while Richard Strauss rates five pages of text and music. Verdi is polished off in three short paragraphs while Richard Wagner is spread over all of sixteen pages. English music comes off rather poorly. Although John Dunstable is mentioned, the Tudor Schools receive no attention nor is there any reference to their respective masters, Taverner, Tallis and William Byrd. The great Elizabethans seem not to have existed. Purcell is casually mentioned as having been "channeled . . . into the older tradition of the Masque" which is not correct for the last Masque was written before Purcell was born. None of his great works are mentioned. Although the "Euridice" of Jacobo Peri is mentioned no attention is paid to his "Daphne" which was actually the first *dramma per musica* (1597). The peripheral Spanish and Bohemian Schools are nowhere to be found. The only American mentioned is Charles Ives. The omission of many important com-

posers is somewhat puzzling. Surely the following masters deserve mention in any history of music—Jan Ockeghem and Philip da Monte, Rameau and Couperin, Telemann and Domenico Scarlatti, Cesar Franck and Saint-Saens, Glinka, Donizetti and Bruckner, Ravel and Milhaud, Prokofieff and Rachmaninoff, Grieg and Puccini. One would expect a history of music to devote some slight space to the emergence of the modern orchestral instruments. No such discussion graces this book. One could also be critical of the explanations of the Fugue and of Sonata Form which are neither clear nor very impressive.

Despite the foregoing criticism, it must be said that this volume is well written and possesses literary charm. If one is aware of its limitations, it may be used for supplementary reading. It is recommended, if only for the novelty of its philosophical approach.

Ernst C. Krohn

St. Louis University

Willi Apel and Ralph T. Daniel: *The Harvard Brief Dictionary of Music*. Harvard University Press: Cambridge, Mass., 1960; 341 pp., 12 mo. \$3.95.

The *Harvard Brief Dictionary of Music* is an abridgement of the original *Harvard Music Dictionary* published in 1944. However, it is more than that for it has added many terms not in the earlier and larger work. The *Harvard Dictionary of Music* presented its material from the standpoint of contemporary musicology and was too scholarly for ordinary musical amateurs. The new *Brief Dictionary* is obviously an attempt to bring the dictionary closer to its much larger amateur audience. It lists technical terms, titles of compositions and musicological concepts in one alphabet. To arrive at some idea of its coverage we will take the entries under A and compare them to a contemporary practical dictionary such as *Baker's Dictionary of Musical Terms*, published by G. Schirmer and now in its 21st edition. *Baker's* has over four hundred entries under A. The *Harvard* has one hundred forty-five. Both dictionaries have sixty-five terms in common, leaving a balance of three-hundred and forty-five titles in favor of *Baker's*. *Harvard* has thirty-eight titles of compositions—operas, symphonic poems, cyclical piano and song groups—that are not in *Baker's*. *Harvard* also has a half-dozen definitions of musicological concepts that are lacking in *Baker's*. It also has many line drawings of musical instruments, numerous musical illustrations and a useful seating plan of the Boston Symphony Orchestra. For quick reference for technical terms *Baker's* will

always be indispensable. For adequate expositions of musicological and historical concepts the large *Harvard Dictionary* will obviously be the most useful. However, there is something singularly attractive about the *Brief Dictionary* that will cause the average music-lover to want to own it. It has a feel of up-to-dateness about it that is most reassuring. The format is most convenient and its typographical get-up is excellent. It is warmly recommended to all music lovers.

Ernst C. Krohn

Music

MASS FOR PEACE

By Noel Goemanne

Unison Choir and/or Congregation
Organ score \$1.50; voice cards available

World Library of Sacred Music
1846 Westwood Ave., Cincinnati, Ohio

A strong modal feeling pervades this Mass. While the organ accompaniment uses the parallel fourths and fifths that are so common these days, the vocal line (entirely within the D-D octave) has a simple charm in its melodic contours, which for the most part are built from stepwise progressions. The skips are few; hence a congregation might possibly sing it.

Even though the organ interludes seemed excessive in the Kyrie, the even continuity of the music as a whole more than compensates for this. Your choir will find it easy. The organ part is not difficult.

G. T. Carthage

CHRIST-MASS

A Christmas Mass for 2-3 equal voices with Organ accompaniment
Trumpet and Trombone ad libitum

Organ Score \$1.50; Vocal Score 45¢

World Library of Sacred Music
1846 Westwood Ave., Cincinnati 14, Ohio

The contemporary master of canon is at it again with his usual startling yet beautiful results. Marius Monnikendam has the

uncanny ability to write canons on any theme without becoming pedantic. Here he has taken Christmas carols and shaped them into a fascinating Mass. The vocal line flows neatly and logically, considering the contemporary style.

An occasional *divisi* (apparently *ad libitum*) provides a third voice between the other two. The tessitura of the lower voice is a bit high while the upper voice is less demanding. Any well-trained choir could perform this work. The organ accompaniment is rhythmic and will pose a few difficulties, but it is worth the trouble.

The Kyrie is stately and in the style of a litany with the short phrases piling up in a convincing effect of petition. A more extended melody begins the Gloria. Although "the First Noel" melody is distracting here, it is skillfully used. The Credo is grand with canons abounding everywhere. The Agnus is a lyric song on the French carol "Il est ne le divin Enfant", ending with a canon.

Separate brass parts were not sent with the review copy, although noted here and there in the organ score. They do not seem very extensive. Presumably they are available from the publisher.

I must confess to a certain prejudice against Masses written on carols. So many are trite and unworthy of the Holy Sacrifice, but this composition is an exception. If the thought of a Credo and Sanctus on "God Rest You Merry, Gentlemen" appals you, buy this Mass and see what an inspired composer can do to change your mind. He changed mine.

G.T.C.

WEDDING MUSIC

World Library of Sacred Music

1846 Westwood Avenue, Cincinnati 14, Ohio

NOW JOINED BY GOD (O Herre Gott, 87.87.D.)

Text by J. Clifford Evers

SATB or Unison with Organ—15¢

harmonized by J. S. Bach

2 Equal Voices and Organ—20¢

3 Equal Voices and Organ—20¢

arranged by James Frankus

This is a chorale which may find a place at wedding ceremonies. The single stanza should be very effective if sung with under-

standing. The 2 and 3 equal voice arrangements have the same melody and harmony but differ from the Bach harmonization.

WEDDING PSALM, Psalm 127

arranged by Jenő Takács

Mark Evans' metrical version of Psalm 127 in four stanzas is set to a chorale melody with innocuous dissonances here and there.
G.T.C.

SIX SOFT PIECES

By Six American Composers

World Library of Sacred Music (\$2.00)

As a general rule, collections of this type are represented by materials of too romantic or saccharine a nature. This opus is different because of the company it keeps! The names of Seth Bingham and Mario Salvador are well known to most of us. The settings of Eugene Hemmer, Harold Clayton, Edwin Fissinger, and the perfectly delightful contribution by an anonymous Trappistine Nun ought to be known by more people. This music is not at all difficult and can be used by church organists to good advantage. Protestant church musicians will also find these short compositions of great value. 20 pp.

TWELVE PIECES FOR ORGAN

Jan Nieland

World Library of Sacred Music (\$1.75)

For the most part, these compositions are interesting and range in difficulty from the easy to moderate. The musical language is contemporary. The musical forms are largely traditional and all of these factors contribute towards practical music for the church. 27 pp.

**CHORALE—FANTASY ON
“CHRIST, THE LORD HAS RISEN”**

Flor Peeters

H. W. Gray (\$2.50)

Those of us who enjoy the composer's "Entrata Festiva" will appreciate this opus scored for two trumpets, two trombones, and

5. WORLD LIBRARY OF SACRED MUSIC—Cincinnati 14, Ohio
Noel Goemanne—Ecumenical Hymn to the Holy Spirit—U and Organ
Frank Sturm—Pater Noster, Ave Maria and Gloria Patri—2 V a cappella
6. Shawnee Press Inc.—Delaware Water Gap, Penna.
Gerhard Track—Gloria—SATB
Jerome K. Ramsfield—Love Came Down at Christmas—SATB
7. A-R EDITIONS, INC.—New Haven, Conn.
Thomas Tomkins—Have Mercy Upon Me, O God—SAB
Ernst Eberlin—Praise Him, The Lord Our God—(Laudate Dominum)—SATB
John Blow—The Lord Hear Thee—SATB and Organ
8. SKIDMORE MUSIC CO., INC.—666 Fifth Ave., New York 19, N.Y.
Thero Kirk arr. from a Polish Carol—Lullaby, Jesu—SATB
9. GALLEON PRESS—Music Publishers—94 Greenwich Ave., New York 11, N. Y.
John Rodgers—Offerings—Carol for Youth—Unison and Organ
French—He Is Born, This Child Divine—SATB (Arr. by R. E. Allen)
Paul E. Giasson—Shepherd's Song—Unison and Organ
10. McLAUGHLIN & REILLY CO., Boston, Mass.
L. Refice—Ave Maria—(2) Unison and Organ
11. SUMMY-BIRCHARD PUBLISHING CO.—Evanston, Ill.
Joseph W. Clokey—Adoramus Te—A Cantata for Easter-Tide—SATB, SATB
solos and Organ
12. CARL FISCHER, INC.—Cooper Square, New York 3, N. Y.
VICTORIA, T. L. da—Caligaverunt Oculi Mei—SATB
13. BOOSEY & HAWKES, LTD.
Benjamin Britten—Song of Fishermen—SATB and Piano
Noble Cain—In That Great Gettin' Up Morning—SATB and Piano
Aaron Copland—Stomp Your Foot—SATB and 2 Pianos
S. D. Foster—Oh Susanna—SATB and Piano (Arr. by C. Frangkiser)
Dermott Macmurrrough—Macushla—SATB and Piano
French Carol—Now Let The Heavens Be Joyful—Easter Anthem—
Arr. by R. Chambers—SATB and Organ
Zoltan Kodaly—Jesus and the Traders—SATB
Roger Quilter—Non Nobis, Domine—SATB and Piano
Charles Villiers Stanford—Justorum Animae—SATB

NEWS LITTER

● St. Michael's College Choir and the Green Mountain Junior College Choir joined forces to present the Faure REQUIEM at Poultney, Vermont on March 31. The St. Michael's Choir also sang the MASS FOR THREE VOICES of William Byrd. The program will be repeated in Rutland on May 1st. In other excursions the Michaelmen performed with the Glee Club of St. Joseph's College at Lewiston, Maine (Flor Peeter's TE DEUM, Schubert MASS IN G MAJOR) and with the Emmanuel College Chorus, Boston (DUET FROM BACH CANTATA 125, AVE VERUM, des Pres, CANTATE DOMINUM, Hassler). Conductor at St. Joseph's is Sister Mary Constance, at Emmanuel, Alexander Peloquin, and at St. Michael's, William Tortolano.

● The Detroit Catholic Guild of Organists and Choir Masters experienced a "Renaissance" in June of 1962 when Archbishop Dearden appointed Father Robert Ryan as the Director of Music in the Archdiocese and commissioned him to lead the Archdiocesan Music Commission in its efforts to realize the fulfillment of Rome's latest directives, standards in Church music and certification of Organists.

Consultors with Committees have been appointed in these categories: ORGANS, CHORAL, REPERTOIRE, LITURGY.

Tasks presently before the Committee are these:

- Book of Church Music Legislation
- Standards for Organists and Choir Masters
- Evening Classes and Summer School
- Organ Specifications
- "White List"

The first Winter Term of the Institute of Liturgical Music is nearing termination. It offered classes in LITURGY, CHORAL WORKSHOP and BASIC MUSICIANSHIP.

The FIRST SUMMER SCHOOL, under the sponsorship of the Archdiocesan Music Commission will be held at MARYGROVE COLLEGE, DETROIT, beginning JULY 29th and ending AUGUST 9th. Plans are not complete at this time, however, Mr. C. Alexander Pelouquin, and Father John De Deo, O.F.M., have accepted the invitation to join the faculty for the two week session.

● According to all accounts the week of musical events attendant upon the dedication of the magnificent new Beckenrath organ in St. Paul's Cathedral, Pittsburgh, (See CAECILIA, Vol. 89, No. 3) were enthusiastically received by capacity crowds.

● The Association of Catholic Church Musicians of the Diocese of Pittsburgh, Joseph E. Michaud, president, recently held a repertory clinic. Other activities have included organ concerts at the Cathedral, St. James (Flor Peeters) and St. Bernard (Anton Heiller). The season will close on May 4th with a half-day of recollection, a banquet at the Hilton and the presentation of the new "Laudate Pueri" awards to outstanding eighth grade choir graduates by Bishop John J. Wright.

● We have a complete list of Institutes on Worship and Church Music to be sponsored throughout the country this summer by the American Lutheran Church and will be glad to supply information on request.

● Vol. 1, No. 1 of *Psalterium*, an "International Review of Sacred Music", published by the Casimiri people in Rome does not, as its editors intend, "remind us of the brilliant review founded and edited by Maestro Raffael Casimiri". If it reminds us of anything it reminds us of the sad state of that firm's catalogue.

● The St. Pius X Guild, Milwaukee, held its annual organ auditions at Alphonsa Hall, Alverno College on April 15th. Student organists from the age of 12 to 25 were eligible in three areas of specific requirement. Cash awards and recital appearance are given the first and second place winners

● G. Ricordi & Co., New York, announces that following a change of ownership the company will be known as Franco Colombo, Inc. The company will continue to be exclusive agent for G. Ricordi, Milan, and for Editions Salabert, Paris: 16 West 61st New York.

● *Beati Mortui*: Msgr. John E. Ronan, P.A., founder and director of St. Michael's Cathedral Choir School of Toronto . . . Msgr. Ferdinand Maillet, Director of the "Little Singers of the Wooden Cross" of Paris, and founder of the International Federation of Little Singers . . . Richard Key Biggs, long time Organist and Choirmaster at Blessed Sacrament Church, Hollywood, and instructor of many church musicians . . . Jan Nieland, composer. A leader in Catholic Church Music Circles in Amsterdam and Utrecht, he founded, in 1956, the Music Lyceum in Naardam.

● The following Christmas listings have come to our attention:

| | |
|--|-----------------|
| St. Cecilia's Cathedral, Omaha, Nebraska, Winifred Traynor Flanagan, Director: | |
| ECCE SACERDOS MAGNUS | Vittoria |
| HODIE CHRISTUS EST | Palestrina |
| Proper of the Mass: | |
| The Nativity of Our Lord | Gregorian Chant |
| Ordinary of the Mass: | |
| Mass in Honor of the Blessed Virgin Mary | Max Filke |
| Motet: TUI SUNT COELI | Max Filke |
| ADESTE FIDELIS (during Communion) | Arr. V. Novello |
| ORGAN: IN DULCE JUBILO | J. S. Bach |
| A FLEMISH CAROL | Flor Peeters |
| Recessional: CHRISTIANS AWAKE | Arr. Biederman |

Church of the Holy Childhood, Minneapolis, Minn., Richard Proulx, Director, Mary Downey, Guest Organist, members of the Minneapolis Symphony:

| | |
|--|-----------------------------------|
| ProceSSIONAL hymn O COME ALL YE FAITHFUL | descant by Guthrie Foote |
| Blessing of the Crib: WEIHNACHTSLIED | Franz Xavier Gruber |
| Proper of the Mass | |
| Introit | Gregorian |
| Gradual and Alleluia | Austrian Hirtenspiele—arr. Larsen |
| Offertory | Salzberg Weihnachtslied |
| Communion | Gregorian |
| Common of the Mass | |
| MISSA BREVIS IN D (K. 194) | Wolfgang Amadeus Mozart |
| Credo (1794) | Johann Michael Haydn |
| Offertory | |
| TRANSEAMUS USQUE AD BETHLEHEM | Joseph Schnabel |
| Communion: SINFONIA PASTORALE | Francesco Manfredini |
| DIES EST LAETITAE | Franz Wasner |
| ALLELUIA | Gian Francesco de Majo |
| PERSONENT HODIE | Gustav Holst |
| Recessional Hymn: HARK! THE HERALD ANGELS SING | |
| Postlude: PASTORELLO IN C | Johann Michael Haydn |

Church of the Nativity, St. Paul, Minn., Rev. Richard Schuler, Director, Mrs. Myron J. Angeletti, Organist.

| | |
|-------------------------------------|-------------|
| Christmas Music—11:30 o'clock | |
| AS LATELY WE WATCHED | Tirolese |
| MOTHER WE HAIL THEE | F. Missia |
| MARIAWIEGENLIED | M. Reger |
| SILENT NIGHT | F. Gruber |
| O MOST HOLY ONE | Sicilian |
| O COME ALL YE FAITHFUL | Latin |
| TRANSEAMUS USQUE AD BETHLEHEM | J. Schnabel |
| ENTRADA AND ALLELUIA | H. Sabel |

Midnight Mass—12:00 o'clock

| | |
|------------------------|----------------|
| Proper of the Mass: | |
| DIXIT DOMINUS | J. Kronsteiner |
| TECUM PRINCIPIUM | J. Gruber |
| LAETENTUR COELI | J. Kronsteiner |
| IN SPLENDORIBUS | J. Kronsteiner |

Ordinary of the Mass:

| | |
|---------------------------------------|----------------|
| MESSE ZU EHREN DER HL. CAECILIA | J. V. von Woss |
| Choir, organ, brass ensemble | |

Communion Time:

| | |
|---|----------------------|
| AVE VERA VIRGINITAS | J. des Pres |
| VIRGO MARIA | G. van Weerbeke |
| DIFFUSA EST GRATIA | G. M. Nanino |
| PASTORALE SYMPHONY (Messiah) | G. F. Handel |
| HE SHALL FEED HIS FLOCK (Messiah) | G. F. Handel |
| MAGNUM NOMEN DOMINI | Andernach Gesangbuch |

Recessional: ADESTE FIDELES (Novello)

Low Masses

 8:45 a. m.—Christmas music sung by the students of the Nativity School.
 10:00 a. m.—Christmas music sung by the 7th grade of the Nativity School.

Mass of the Day—11:15 o'clock

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| Proper of the Mass | Graduale Romanum |
| Ordinary of the Mass: Krippenmesse | J. Kronsteiner |
| Offertory REX PACIFICUS | H. Schroeder |
| Recessional: Alleluia | H. Sabel |

SUNDAY WITHIN THE OCTAVE OF THE NATIVITY

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| ASPERGES ME | Graduale Romanum |
| Proper of the Mass | Graduale Romanum |

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| Ordinary of the Mass: MUTTERGOTTES MESSE | E. Tittel |
| Offertory: BEATA VIRGO | W. Byrd |
| Recessional: ADESTE FIDELES | (Novello) |

OCTAVE OF THE NATIVITY OF OUR LORD

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| Proper of the Mass | Graduale Romanum |
| Ordinary of the Mass: CHORAL-MESSE | A. Bruckner |
| Offertory: MAGNUM NOMEN DOMINI | Andernach Gesangbuch |
| Recessional: EXSULTATE JUSTI | L. da Viadana |

SATURDAY OF OUR LADY

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| Proper of the Mass | Graduale Romanum |
| Ordinary of the Mass: MESSE IN C | A. Bruckner |
| Recessional: SEE AMID THE WINTER'S SNOW | Traditional |

FEAST OF THE EPIPHANY OF OUR LORD

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| ASPERGES ME | Graduale Romanum |
| Proper of the Mass | Graduale Romanum |
| Ordinary of the Mass: MASS IN ANCIENT STYLE | J. Langlais |
| CREDO I | Graduale Romanum |
| Offertory: JUBILATE DEO | W. A. Mozart |
| Recessional: REX PACIFICUS | H. Schroeder |

Congregational Texts were provided.

● The Welch Chorale, James B. Welch, director, presented a program of English Song for their annual Town Hall Recital:

- I Medieval Carols and Polyphony
 - NOVA, NOVA XVth C.
 - AGINCOURT CAROL XIVth C.
 - NOWEL SYNG WE BOTHE AL AND SOM XVth C.
 - ALLELUIA PSALLAT Early XIVth C.
 - QUAM PULCHRA ES Dunstable (c. 1370-1453)
 - BEATA PROGENIES Power (d. 1445)
- II From the Mass for Four Voices Byrd (1543-1623)
 - Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei.
- III Motets of the English Renaissance
 - HOSANNA TO THE SON OF DAVID Gibbons (1583-1625)
 - QUEM VIDISTIS PASTORES Deering (1580-1630)
 - O MAGNUM MYSTERIUM Byrd
- IV Madrigals
 - APRIL IS IN MY MISTRESS FACE Morley (1558-1603)
 - WEEP YOU NO MORE, SAD FOUNTAINS Dowland (1568-1626)
 - I ALWAYS LOVED TO CALL MY LADY ROSE Lichfield (late XVIth C.)
- V From MESSIAH Handel (1685-1789)
 - Harpsichordist, Paul P. Rotella
- VI FIRST PERFORMANCE IN THE UNITED STATES:
 - LAMENT FOR A SPARROW (Text: Catullus) Rawsthorne (1905-)
 - JUBILATE DEO (1962) Britten (1913-)
- VII CAROLS OF MERRIE ENGLAND
 - NO ROSE OF SUCH VERTU
 - KING HEROD AND THE COOK
 - THE LUTEBOOK LULLABY
 - GREENSLEEVES
 - THE TWELVE DAYS OF CHRISTMAS

● St. Adalbert's Parish, Menominee, Michigan, Robert T. DeMille, Director, with the Choir and Chorale of the Catholic Central High School, Marinette, Wisconsin:
Before Mass

Fanfare of Christmas Day (with 4 trumpets) M. Shaw
Sue Brissette, Organist

O REJOICE, YE CHRISTIANS LOUDLY J. S. Bach (1685-1750)

JESU, JOY OF MAN'S DESIRING J. S. Bach
 Joanne Quever, Organist
 Choir

COVENTRY CAROL 15th Cent. English
 ALLELUIA Randall Thompson
 ON THIS GOOD CHRISTMAS MORN Cain
 Chorale Members

GLORIA PATRI G. P. Palestrina (1525-1594)
 A BOY WAS BORN Benjamin Britten
 Marylynn Janquart, Organist

CANTATE DOMINO Guiseppe Pitoni (1657-1743)
 AVE MARIA T. L. Victoria (1548-1611)
 Choir

PROPERS OF THE MASS Rossini
 Boys of the Choir

MASS

MISSA SECUNDA Hans Leo Hassler (1564-1612)
 Kyrie Eleison, Gloria in Excelsis
 Credo III 17th Cent. Chant
 Sanctus, Benedictus, Agnus Dei
 Offertory Hymn
 O BONE JESU G. P. Palestrina
 Communion Hymns
 TANTUM ERGO Giovanni Asola (c. 1609)
 VENI, VENI, EMMANUEL Gregorian Chant
 RESONET IN LAUDIBUS 14th Cent. Chant
 Chants by boys of the Choir

Recessional

CANTATE DOMINO Hans Leo Hassler

● Emmanuel Leemans played an organ concert at Boys Town on New Years Day which was geared to the ears of youthful Twelfth-Nighters:

Trumpet Tune Henry Purcell
 Allegro from 2nd Symphony Louis Vierne
 Jesus, Joy of Man's Desiring J. S. Bach
 Toccata and Fugue in d-minor J. S. Bach
 In Dulci Jubilo J. S. Bach
 Finale from 1st Symphony Louis Vierne
 Toccata from 5th Symphony Ch. M. Widor

● The St. Francis Seminary Choir, St. Francis, Wisconsin, Rev. Elmer Pfeil, Director, sang these items during the celebration of the patronal feast of St. Francis of Sales:

SOLEMN PONTIFICAL MASS

Processional: SACERDOS ET PONTIFEX Jean Langlais
 Proper of the Mass Gregorian
 Ordinary of the Mass: MISSA SALVE REGINA Jean Langlais
 Harmonic Credo John C. Selner
 Offertory Motet: OREMUS PRO PONTIFICE John B. Singenberger
 Recessional: CHRISTUS VINCIT, Op. 20 J. Van Nuffel

VESPERS

Antiphons and Psalms Gregorian
 Hymn: ISTE CONFESSOR J. Stehle
 Canticle: MAGNIFICAT Ol. Koop
 O SACRUM CONVIVIVM Tomas Luis da Vittoria
 TANTUM ERGO, Op. 7 Flor Peeters
 Recessional: TE DEUM, Op. 57 Flor Peeters

● On February 10th the choir exemplified the Mass-Liturgy for a Milwaukee A.G.O. Liturgical Seminar: the following are the excerpts used:

Introit: Sexagesima Sunday
 Kyrie: Missa Salve Regina Jean Langlais
 Gloria: Missa Solemnis Jan Nieland

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| Tract for Septuagesima Sunday | Gregorian |
| Offertory: Second Sunday after Epiphany | Gregorian |
| Preface of the Holy Trinity | |
| Sanctus: Missa Aeterna Christi Munera | G. P. da Palestrina |
| Benedictus: Mass of the Faithful in Honor of Mary, Refuge of Sinners | Camil Van Hulse |
| Agnus Dei: Missa Laudis in Honorem "Sancti Joannis Baptistae" | Flor Peeters |

There were also supplementary motets:

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| Eucharistic: Ave Verum | Josquin des Pres |
| Tantum Ergo | Zoltan Kodaly |
| Prayer Hours of the Office: Responsory at Matins | |
| Judas Mercator | Tomas Luis de Vittoria |
| General Recessionals | |
| O Regem Coeli | Tomas Luis de Vittoria |
| Break Forth, O Beauteous, Heavenly Light | J. S. Bach |
| Sub Tuum Praesidium | M. Gracini |
| Oremus Pro Pontifice | John Singenberger |
| Sing to God with Gladness | Flor Peeters |
| Christus Vincit | J. Van Nuffel |

● "A Day of Sacred Music" was held at Ss. Peter & Paul Church, Mankato, Minn., on Laetare Sunday (Paul Parthum, Music Director, writes that he is looking for a new situation):

High Mass:

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| Proper | Liber Usualis (Gradual on psalm tone) |
| Ordinary | Gregorian Mass XVII, Credo IV |
| Communion: Benedictus | Filippo de Monte |
| Pange Lingua | Eduardo Bottigliero |
| Adoramus Te | Orlando di Lasso |
| Recessional: Cantate Domino Pitoni | |
| Schola Cantorum, Jesuit College, St. Bonifacius | |
| Rev. Bernard Portz, S.J., director | |

3:00 Concert

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| Organ Prelude | |
| I CALL TO THEE, LORD JESUS CHRIST | Bach |
| PATER NOSTER | Stravinsky |
| EXSULTATE DEO | Scarlati |
| AVE MARIA | Rachmaninoff |
| GLORIA FROM MASS IN F | Huber |

Caecilia Singers, SS. Peter & Paul Church, Mankato
Paul Parthum, director

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|--------------------------|------------------------|
| PRAISE YE THE LORD | from "Cantemus Domino" |
| AVE MARIS STELLA | Ravanello |
| LAUDA SION | Monteverdi |
| ALLELUIA | Mozart |
| ETERNAL LIFE | Dungan-Donath |

Teresen Choral, St. Teresa College, Winona
Sr. Marie, O.S.F., director

| | |
|-----------------------------|-----------------------|
| SING PRAISE TO GOD | J. S. Bach |
| TOTA PULCHRA ES | Alte Choralmelodie |
| TENEBRAE FACTAE SUNT | Gregorian Chant |
| | Matins of Good Friday |
| CHRISTUS FACTUS EST | Anonymous |
| O CRUX AVE | T. L. de Victoria |
| DEXTERA DOMINI | Gregorian Chant |
| | Mass of Holy Thursday |
| QUASI ARCUS REFULGENS | J. L. Prieto, S.J. |
| JAM SOL RECEDIT | B. Kothe |

Schola Cantorum, Jesuit College, St. Bonifacius
Rev. Bernard Portz, S.J., director

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| Sacred Music and the Catholic Church | Fr. Richard Schuler Faculty, St. Thomas College |
| AVE REGINA COELORUM | Suriano |
| AVE VERA VIRGINITAS | des Pres |
| O DOMINE JESU CHRISTE | Van Berchem |
| SICUT CERVUS | Palestrina |
| EXULTATE JUSTI | Viadana |
| Choir of the Church of the Nativity of Our Lord, St. Paul Fr. Richard Schuler, director | |
| O ADMIRABILE COMMERCIIUM | Gallus |
| CHRISTKONIGS-HYMNE | Basler |
| Combined Choirs and double brass ensemble Paul Parthum, conductor | |
| Postlude: IN THEE IS GLADNESS | Bach |
| Organists: Gerald Schulte and Rhea Maes | |
| ● The Collegium Musicum of the University of Rochester presented "Church Music in Augsburg c. 1600" in the Lutheran Church of the Reformation, Rochester. The Eastman Polyphonic Choir, M. Alfred Bischel, Director, Larry Palmer, Organist: | |
| I Organ: Introit on the Fifth Tone | Christian Erbach (c. 1571-1634) |
| II Missa Secunda (1599) | Hans Leo Hassler (1564-1612) |
| Kyrie, Gloria, Credo, Sanctus et Benedictus, Agnus Dei | |
| III Organ: Kyrie Versets (Kyrie "Jesu Redemptor" Christian Erbach LU, P. 54) | |
| Kyrie I: Organ (c.f. in soprano) | |
| Kyrie II: Schola | |
| Kyrie III: Organ (c.f. in soprano) | |
| Christe I: Schola | |
| Christe II: Organ | |
| Christe III: Schola | |
| Kyrie I: Organ | |
| Kyrie II: Schola | |
| Kyrie ultimum: Organ | |
| IV Psalm 50 (51) Miserere mei, Deus | Christian Erbach |
| (For double choir of nine voices) | |
| (Transcribed from unpublished ESM Ph.D. dissertation by William Halderman) | |
| V Organ: Ricercar | Christian Erbach |
| ● More Christmas music: an hour of carols sung antiphonally by the Bonaventura Double Choir with organ and instruments, St. Bonaventure Church, Cincinnati, Ohio, Omer Westendorf, Director, Betty Zins, Organist. . . . a program of carols and the Vivaldi Gloria by the Quincy (Ill.) College Choir, and orchestra, James M. Brinkman and Robert P. Koper, conductors. . . . Two performances of the Christmas section of the Messiah by the Alverno College Chorus (Milwaukee) and the St. Joseph's College Glee Club (Rensselaer, Ind.). . . . Services of hymns and carols by the Mens and Boys Schola Cantorum of the Church of the Holy Childhood, St. Paul and the Marinette, Wisc., Catholic Central Choir and Chorale. | |
| ● Music for the Solemn Mass during Fine Arts Week at the College of St. Thomas, St. Paul, Minn. | |
| Prelude: Piece in Free Form for organ and string orchestra | Jean Langlais |
| John Vanella—organist | |
| Anthony Chiuminatto—conductor | |
| Proper of the Mass: VOTIVE MASS OF THE ANGELS | Graduale Romanum |
| Ordinary of the Mass: Mass in G-Major for mixed Chorus, organ and string orchestra | Franz Schubert |
| Offertory Motet: JUBILATE DEO | W. A. Mozart |
| Communion Motet: AVE VERUM CORPUS | W. A. Mozart |
| Twin Cities Catholic Chorale | |
| Rev. Richard J. Schuler—conductor | |
| Agnes K. Angeletti—organist | |
| Postlude: CONCERTO IN G-MINOR for organ, string orchestra and timpani | Francis Poulenc |

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)

For further information write:

CAECILIA, 3558 Cass St., Omaha 31, Nebr.

“Thus with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenious Gregorian modes to great and magnificent works of art. To these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.

The progress of this musical art clearly shows how sincerely the Church has desired to render divine worship ever more splendid and more pleasing to the Christian people. It likewise shows why the Church must insist that this art remain within its proper limits and must prevent anything profane and foreign to divine worship from entering into sacred music along with genuine progress, and perverting it.”

Pius XII—Mus. Sac. Disc.

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