

# SACRED MUSIC

Volume 107, Number 4, Winter 1980





*Oviedo, Cathedral*

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**SACRED MUSIC** Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

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Second class postage paid at St. Paul, Minnesota.

Library of Congress catalog card number: 62-6712/MN

*Sacred Music* is indexed in the Catholic Periodical and Literature Index and in Music Index.

Front Cover: *San Lorenzo Del Escorial, Patio De Los Reyes*

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Salamanca, San Esteban

## NOTES ON THE PERFORMANCE OF PLAIN CHANT IN FRANCE FROM 1750 TO 1850

(This article was published in *Divini Cultus Splendori*, a *Festschrift* prepared in honor of Joseph Lennards of the Netherlands on the occasion of his eightieth birthday. Professor Lennards has devoted his life to the singing and teaching of Gregorian chant using the Ward Method. He was a member of the board of directors of the *Consociatio Internationalis Musicae Sacrae*. The translation from the French was made by Virginia A. Schubert.)

During the seventeenth and first half of the eighteenth centuries, under the influence of a blind gallicanism, most French dioceses abandoned the Roman breviary in favor of newly-composed local breviaries. This action necessitated either adapting the ancient Gregorian melodies to the new texts of the proper or inventing new melodies, thus creating a sort of composed pseudo plain chant. Ancient melodies were changed to correspond to the esthetic tastes of the period by adding accidentals and grace notes while at the same time eliminating melodic melismas. Often the chant was also divided into measures. These changes, which resulted in the creation of a quasi-syllabic chant, have been studied in depth by musicologists like A. Gastoue, K.G. Fellerer and Dom M. Choicheril. Questions do remain, however, about the performance of liturgical chant and about its interpretation in actual situations. What was the role of the chanters and how did they fulfill it? What was expected of them? How was liturgical Latin pronounced? Did the congregation really participate in the singing of the chants? Was the chant accompanied by instruments? How did taste evolve during the nineteenth century?

In order to answer these questions, we have used (prudently, of course, for each author preaches his own doctrine) studies and treatises on plain chant written during the period in question. The concrete details, allusions, descriptions and criticisms they

contain make them important documents for our research. We have limited this study to the period from 1750 to 1850, a time which distinguished itself as the most disastrous in the history of France for the field of Gregorian chant. The bits and pieces collected for this article will allow us to reconstruct more easily what the practice of liturgical chant was like in France before its restoration by Solesmes. It will also help explain why that restoration was so important for the Church and its unity.

Contrary to current practice, Gregorian chant was usually performed by bass voices. In 1793, during the middle of the French revolution, Saint-Benoist, choir director for the cathedral of Vannes, writes in his *Nouvel hymnaire parisien*: "It is preferable that the chanters be basses, for when chant is sung by tenors or counter-tenors, it does not fill the church."<sup>1</sup> In the nineteenth century, this practice was vehemently rejected. Alexandre Choron speaks in his *Memoire* in 1825 of the "deep and sepulchral voices of chanters,"<sup>2</sup> and thirty-six years later, J. d'Ortigue observes that "although the chants were written in notation for basses, performance by them became totally unpopular because the congregation could not take part."<sup>3</sup>

It seems, moreover, that chant was performed in what could be called a "virtuously" slow tempo. Speed varied according to the importance of the feast. It was sung slowly for first class solemnities; moderately slowly for feasts of the second class; most slowly for Sundays and other feasts of some solemnity... For less solemn feasts, the tempo was quicker; on semi-double feasts and ferial days, the chanters could sing as quickly as they wanted, provided that it did not result in general confusion.<sup>4</sup> In his *Art du plain-chant*, Pierre Vedeilhie notes: "The choirmaster directs more slowly on great feasts of the temporal cycle and on solemnities, both major and minor, but more quickly on lesser feasts or ferias. On those days, it sometimes happens that the choir or the chanters sing so quickly that it is hardly possible to beat the time."<sup>5</sup> These customs survived the French revolution and the restoration. In 1838, Mathieu advises the chanters "not to rush during the singing, even on ferial days. One can begin quickly without seeming to run a race. On solemn feasts, sing more slowly but without dragging; it must be majestic."<sup>6</sup>

The ornamentation added to plain chant made its performance heavier. A passage from the previously mentioned *Memoire* by Choron deserves to be quoted at length. Speaking of ornate plain chant, Choron says:

Its length, which comes from the multiplicity of sounds frequently sung on the same syllable, counter to any taste or reason, lengthens the duration of the Offices, which are already long enough. Its monotony soon produces boredom... One must either be motivated by great piety or be totally insensitive to the action of the music or the chant to overcome the distaste caused by listening to such chant. One can only escape boredom by some sort of distraction. The general practice of those who follow the Office exactly is to do some spiritual reading during the longer chants. This procedure is no doubt respectable, and something that must of necessity be tolerated, but nevertheless it is contrary to the spirit of the Church, which assembles its children so that by listening at the same time to the prayers addressed to God, they will be united to each other in intention and in fact.<sup>7</sup>

Ornaments such as turns or quavers were used during the intonations; others like groupings of notes smaller than the crochet (the "neume") appeared at the end of antiphons and responses;<sup>8</sup> but there were also portamentos, slurs, tremolos, runs, shakes, trills... Although these elaborations were criticized by Choron in 1825, they continued long into the nineteenth century. Adrien de la Fage notes in 1850 that "almost everywhere the neume is less prevalent."<sup>9</sup> This remark presupposes that it still existed at that time.

It is also important to remember that "improvised" chants (everything that is neither psalm tone nor melody) were for the most part measured, at least for the hymns, certain prose texts, and the ordinary of the Mass. There was a great attachment to measured

plain chant. Even in 1838, Mathieu affirms, "There are certain churches where long and short notes are observed in plain chant, and others where all is sung in square notes, even in Paris. Long and short notes are better in my opinion."<sup>10</sup> One of the arguments for dividing chant according to measures is that such a division gives energy to the chant.<sup>11</sup> Francois-Gervais Couperin says:

Moreover, dividing chant into measures rests the chanters by allowing them to catch their breath during the rests which are placed equally throughout. It also allows for the abridging of useless notes. I have examined certain hymns which in ancient chant had about seventy notes and in the new chant only forty-five or forty-six. This difference is worth noting.<sup>12</sup>

No doubt!

That is not all. To the deformations just noted must be added the pronunciation of sung Latin, which was that of traditional scholarly Latin in France (*um* pronounced *om*, *in* and *an* often pronounced like the corresponding French diphthongs, etc.). However, treatises often emphasized careful pronunciation: "The beauty of the Offices of the Church consists for the most part in the exact pronunciation of Latin, in a scrupulous observation of correct tones, and in a uniform tempo."<sup>13</sup> In more precise terms, Abbe Leonard Poisson recommends: "One must also pronounce exactly and distinctly, being very careful to avoid everything that would be an obstacle to good pronunciation like gasps, rough breathing and affected tremulos."<sup>14</sup> Nevertheless, the recommended pronunciation was not designed to allow Latin to retain its accents and suppleness. Thus, "when a word ends in *int*, like *sint*, *fuertint*, and other simple and compound words, it is permissible to open the *i* and to say, *saint*, *fuertaint*, but not when the syllable is within a word, and not at all with the word *in*."<sup>15</sup> Likewise in 1825, Abbe Beaugeois recommends singing *huum* on a melisma, *tuo*, *o,o,o,o*, *om*.<sup>16</sup> In 1838, Mathieu observes:

There are those who affect a pronunciation of *sint* like the French *sinete*. It should be pronounced like the Latin *manducent*. The syllable *in* alone should be pronounced like the French *ine*, in the same way the following words, *i-nnocens*, *i-nebriavit*, *i-nhabitavit*, *i-mmmolabo*, with a slight accent on the *i*. In the following cases, it should be pronounced as if there were an *ein* or an *ain*: *invocabo*, *imperium*, etc.<sup>17</sup>

This was obviously far from the Roman pronunciation of the time.

Treatises on methodology provide us here and there with interesting details on those who performed plain chant; congregation, choir, chanters, and musicians. Concerning the former, one wonders about the extent of active participation of the faithful during Mass and vespers in France. In 1750, Canon Roulleau of the diocese of Beauvais complained, "I never knew God and myself better than when standing in the midst of a great crowd, and, blending my voice with that of the congregation, I just sang the plain chant."<sup>18</sup> That "unanimous" participation at a time when the populace did not know Latin and only benefited marginally from the "progress of instruction" is also implied in a comment made by Pierre Vedeilhie in 1765.

It is true that the congregations of country parishes help in the singing of the psalms like city congregations do, but because such country congregations are not educated, they can never do what can be done by the congregations of most of the churches in the provinces, who are infinitely superior in their understanding of all aspects of the chant, producing a more nuanced tone and never deforming the pronunciation of the Latin.<sup>19</sup>

It is precisely because of his interest in congregational singing that Francois-Gervais Couperin advocates metrical hymns "as a way to encourage the faithful to join with the choir because they will be able to remember more easily those hymns that are divided

into metrical measures."<sup>20</sup>

Without considering the question of division into measures, this congregational participation in the singing of psalms and vespers remained the custom in most of our rural areas until Vatican II. There was also a high degree of participation in the chants of the ordinary of the Mass during the nineteenth century. Choron notes in 1825 that the plain chant of the ordinary is "universally known by the people and for that reason, it is the only part of the Office (of the Mass) that the people can sing."<sup>21</sup>

In addition to the participation of the faithful, there was the singing of the choir and the chanters to whom the proper was entrusted. There are scarcely any details about the choir members and how they performed. In 1827, Abbe Beaugeois recommends to them simply,

Be careful not to turn your heads from one side to the other... Do not cross your legs or spread your feet apart, but keep them together on the altar step or the floor. Spit in your handkerchief or at least close to yourself in order not to bother anyone else or dirty anything. All laughter and immodesty in gestures or posture should be kept far from the choir area.<sup>22</sup>

All these comments lead one to believe that sometimes bad habits could be found in the choir. The same author defines the role of the chanters in this way:

According to the ancient and praiseworthy custom of the Church, chanters are in charge of the choir and should direct the chant. Only clergy may be admitted to this honorable function, and lay people are allowed to perform it only with special permission of the bishop... Chanters must be vested in copes in addition to their ordinary choir robes for the Office of major feasts... On great feasts, they carry the *baton de choeur*, commonly called a chanter's staff, as a sign of the authority they exercise over the whole choir in order to discipline those who might talk, make noise, laugh, sleep, read books or other materials contrary to the Office, or who might not conform their behavior to that required of choir members. Finally, they must be vigilant, especially when they process, so that each one observes exactly the tone, the order and the discipline of the choir.<sup>23</sup>

That is the rule. However, the reality is often very inferior to that ideal, and the same author exclaims:

How many churches do not have chanters capable of directing and sustaining the chant of the choir either because of lack of voice or lack of taste and talent! How many chanters have neither order nor grace nor modesty nor control in their chant...<sup>24</sup>

These criticisms are so frequent that one must suspect there was a certain decadence in the institution of the chanter after the revolution. Even the recommendations given to chanters reveal the abuses they were trying to suppress. Thus, in 1838, Mathieu advises chanters "not to grimace nor sing at the top of their voices because in so doing, one cannot sustain the tone one has started with and is forced to lower it," and also "not to sing the psalms too low, for then some people are forced to sing the octave, which causes the chanters to lower the pitch again." The same text says: "When there is a rest to observe, do not start first in order to show off your voice and not give your neighbor a chance to breathe. It is also ridiculous to finish after the others, which is called by chanters making tails."<sup>25</sup> Wirth's criticism is stronger still. Speaking of the proper way of singing plain chant, he concludes: "It is difficult to control certain chanters, men with big voices, who want to drag when they sing chant, in order to have time to let out two or three cavernous sounds, competing to see who will hold the note the longest."<sup>26</sup> It is evident that chanters had the same faults as other artists. Moreover, they seemed to be guilty of certain material as well as artistic weaknesses. After having observed that "the

*Kyrie, Gloria, Sanctus* and *Agnus Dei* are very short on simple ferial days," Fétis adds: "Chanters have the habit of shortening them even more by singing the chant faster because their salary is usually proportional to the solemnity of the feast. Sometimes this rapidity, along with the pre-occupied and bored attitude of the chanters, is almost indecent."<sup>27</sup>

Plain chant was sometimes accompanied by musical instruments, in particular the serpent, which usually only doubled the chant and supported the chanters. In the eighteenth century, Pierre Vedeilhie gave a good explanation of the role of instruments in general and of the serpent in particular in the liturgy:

In order to enhance the pomp and the brilliance of the Offices and at the same time to help the clergy who sing, it has become the custom in the churches of the dioceses of the capital to use instruments that reinforce the chant, resulting in a fuller sound and a more true pitch. It was rightly judged that serpents were suited to produce these effects.

The author is not reticent in his praise of the serpent, encouraging churches in the provinces to procure it in order to imitate what was going on in the capital. This vogue of using the serpent (and later, the ophicleide) in church lasted a long time. In 1793, Saint-Benoist, writing in favor of plain chant sung by bass voices, responds bravely to those who objected that these voices would be too low for certain tones: "In those cases, let the serpents sustain them."<sup>29</sup> The use of the serpent thus spread into the smallest villages. It not only sustained and guided the chant, but it also gave the pitch and determined which dominant to choose. "Generally the *fa* on the serpent will be the dominant for ordinary days, and the *sol* on feast days," said Abbe Beaugeois in 1827.<sup>30</sup> It seems that the barbarity of always doubling Gregorian melodies by a serpent was only realized rather late. In 1838, Mathieu makes allusions like the following: "Several serpent players use all their talent to play loud *re's*, loud *la's* and continual volleys on the perfect harmony of D major. That may please some people, but it is certainly against good taste, especially if there is not a second serpent to sustain the chant."<sup>31</sup> Such practices really created a certain type of polyphony... For his part, four years later Fétis came out definitively against the use of the instrument:

I will not conclude this preface without expressing the hope that the serpent and the ophicleide disappear from church. With these barbarian instruments, a good chant performance is not possible, and the way it is used in a choir is not likely to correct the faults of the choir. Because it cannot be played in tune, it falsifies the chanter's intonation.<sup>32</sup>

Choron wrote of "those detestable serpents vomited from the depths of hell."<sup>33</sup>

One can rejoice at the disappearance of this instrument, but curiously the necessity that caused its use still exists. I know a certain little rural parish in the Caux region of Normandy where chanters still sing at least a part of the proper. Their voices are doubled by a little harmonium placed in the choir, just as they were until World War I by a serpent and for the same reasons.

What are the causes for the decadence in chant during the period under consideration? A short study like this could not possibly give them all. But the first seems to be the gallicanism of the French clergy and an extreme regionalism that translated itself into the desire of each diocese to have its own texts and its own melodies (at least for the proper). The second cause, inseparable from the first, is the pride exhibited by this clergy, so convinced that its liturgy was much better than what was done in Rome. Another important cause may be found in the general state of ignorance with regard to the nature of Gregorian chant and its manuscript sources. This ignorance opened the way for the invasion of secular music, either directly by its performance in churches or indirectly through the introduction of its characteristics like



tonality and meter (inherited from music that took its metrical form from the ancient music of the humanists) or rules of interpretation. In 1857, J. d'Ortigue noted in his preface to the treatise by Neidermeyer: "...because of harmony, music became installed at the music podium. Opera, which did not have enough expansion room in the theaters, spread to the sanctuaries. Rossini, Meyerbeer and Musard came to dethrone St. Gregory."<sup>34</sup> Finally, it was above all the decline of monastic life in eighteenth century France that accelerated the decadence of liturgical chant. A Benedictine monk, Father Remy Carre, wrote in 1774 that "in a certain monastery where there had been between 20 and 100 monks, there were now only two or three." As a consequence, "...these religious...with all the regularity and good will possible, are forced to carry out the most lugubrious and least pleasing of all possible Offices, perpetually celebrating low Masses and reading the Divine Office instead of singing it."<sup>35</sup> It is an accepted fact that the influence of monastic chant has always been the determining factor in the practice of chant in general, even at the parish level. Is that not what Dom Gueranger understood when he carried out his admirable restoration of the liturgy? And was he not proved correct by the spiritual fruits that resulted from the return of the Benedictines to monastic life and the French dioceses to the Roman liturgy?

SIMONE WALLON

1. Saint-Benoist. *Nouvel hymnaire parisien a l'usage des quatre-vingt-quatre departements de la Republique francaise* (Paris: 1793), p. VIII.
2. A. Choron. *Memoire sur la situation actuelle de la musique religieuse et sur les moyens d'en operer la restauration* (ms.: 1825), p. 4.
3. J. d'Ortigue. *La Musique d'eglise* (Paris: 1861), p. 132. This work contains an article that appeared in the *Quotidienne*, June, 1838.
4. Abbe de La Feillee. *Methode nouvelle pour apprendre parfaitement les regles du plain-chant et de la psalmodie* (Poitiers: 1760), p. 63.
5. Pierre Vedeilhie. *L'Art du plain-chant, ou Traite theorico-pratique sur la facon de le chanter; dans lequel on propose aux eglises de province les regles et le gout recus dans la capitale du royaume pour le chant des offices* (Villefranche-de-Rouergue: 1765), p. 55.
6. Mathieu. *Nouvelle methode de plain-chant a l'usage de toutes les eglises de France* (Paris, Versailles: 1838), p. 78.
7. Mathieu. *op. cit.*, p. 4-5.
8. Abbe Beaugeois. *Nouvelle methode de plain-chant, de musique et de serpent* (Amiens: 1827), p. 84. Abbe Leonard Poisson. *Traite theorique et pratique de plain-chant appele gregorien* (Paris: 1750), p. 379.
9. A. de La Fage. *Cours complet de plain-chant*, vol. I (Paris: 1855), p. 187.
10. Mathieu. *op. cit.*, p. 44-45.
11. Saint-Benoist. *op. cit.* A quotation from Balbastre.
12. *Ibid.* A quotation from Couperin.
13. Vedeilhie. *op. cit.*, p. XI.
14. Poisson. *op. cit.*, p. 402.
15. La Feillee. *op. cit.*, p. 69.
16. Beaugeois. *op. cit.*, p. 12.
17. Mathieu. *op. cit.*, p. 80-81. Of course, *manducent* is pronounced here like a French word written *mandussainte*. Note that the *u* is pronounced *u* and not *ou*.
18. Chanoine Roulleau. "Defense du chant gregorien." (*Mercure de France*, May, 1750).
19. Vedeilhie. *op. cit.*, p. 114.
20. Saint-Benoist. *op. cit.* A quotation from Couperin.
21. Choron. *op. cit.*, p. 10.
22. Beaugeois. *op. cit.*, p. 101.
23. *Ibid.*, p. 94.
24. *Ibid.*, p. 103.
25. Mathieu. *op. cit.*, p. 79-80.
26. Ch. Wirth. *Traite elementaire de plain-chant* (Paris: ca. 1843), p. 63.
27. F.J. Fetis. *Methode elementaire de plain-chant* (Paris: 1843), p. 63.
28. Vedeilhie. *op. cit.*, p. 118.
29. Saint-Benoist. *op. cit.*, p. IX.
30. Beaugeois. *op. cit.*, p. 82.
31. Mathieu. *op. cit.*, p. 84.
32. Fetis. *op. cit.*, p. XI.
33. Ch. Wirth. *op. cit.*, p. 16.
34. L. Niedermeyer and J. d'Ortigue *Traite theorique et pratique de l'accompagnement du plain-chant* (Paris: 1857), p. 6.
35. Dom Remy Carre. *Le Maistre des novices dans l'art de chanter, ou Regles generales, courtes, faciles et certaines pour apprendre parfaitement le plain-chant* (Paris: 1744), p. V.

# ROMAN DOCUMENT

(The following is the text of a letter of Pope John Paul II, addressed to the Seventh International Church Music Congress, held in Cologne, Germany, June 20-26, 1980.)

To Our Venerable Brother  
Joseph Hoeffner  
Cardinal of the Holy Roman Church  
Archbishop of Cologne

As the jubilee year of the venerable Cologne cathedral continues its happy progress, that archdiocese will warmly welcome the participants in the Seventh International Church Music Congress, an event which will surely add new progress and riches to the musical treasury of the Church. The work which the moderators of the Consociatio Internationalis Musicae Sacrae have accomplished in past years on behalf of sacred music will indeed find strong confirmation at this congress. Hence we desire that this our message be not only a testimony of our gratitude for the industrious efforts already made in this field, but also an incitement to continue these efforts in the future.

In a special constitution, *Sacrosanctum Concilium*, the Second Vatican Council strongly emphasized the "ministerial" task ascribed to sacred music (cf. *Sacrosanctum Concilium*, art. 112). After all, the words, which are so important in a liturgical celebration, become even more so when sung, thus acquiring a special degree of solemnity, beauty and dignity which permits the participating congregation to feel itself closer to the sacredness of the mystery which is at work in the liturgy.

Precisely for this reason the council judged it most appropriate to remind everyone that an extraordinarily rich treasury of musical tradition is to be found among the various liturgical families of both orient and occident, and that this treasury, acquired in the course of many centuries and reflecting the art and human culture of the various peoples, is still in use today. At the same time the council urges upon all the high degree of vigor and effort to be expended in order to preserve these riches for the Church, a duty explicitly incumbent upon the custodians of these treasures and the active practitioners of sacred music (*ibid.*, art. 114).

Worthy of special mention, however, is *cantus gregorianus*, which, corresponding to its great significance, is recognized both by the Church's daily usage and by her *magisterium* as the chant proper to the Roman liturgy, linked most intimately with the Latin language (*ibid.*, art. 116-7). Similarly, polyphonic music is acknowledged to be an outstanding means of sacred and liturgical expression.

Enthusiasm for this task, which at stated intervals brings about the convocation and the holding of church music congresses, can be a very effective way of revealing the inner values of the above-mentioned musical tradition, as well as of defining its individual parts more clearly, so that it may be kept alive, worthily and with exactitude, in the Church's liturgy.

But the council does not rest content with recommending the values of the centuries-old musical tradition which is still valid today. The council was also conscious of a necessity which the Church has always felt keenly, namely to discover and as it were to incorporate into herself appropriate elements in the human culture and art of the nations which come to believe in Jesus Christ. Hence the council advises that for them in particular, "the treasury of sacred music is to be preserved and cultivated with great care" (*ibid.*, art. 119).

Here the congress participants indeed have a very broad field for their research and study. Of course, the primary need today is to develop and increase the musical patrimony of the Church, not only in the new young churches but also among those which have known Gregorian chant and polyphonic music in the Latin language for

many centuries, but now, after the introduction of the vernacular, find themselves confronted with the need for additional appropriate forms of musical expression in the liturgy.

But whenever such new forms must be judged, account should also be taken, in a non-partisan evaluation, of those elements which are proper to the traditional usages and indeed the very nature of the various nations themselves. On this point the council taught that, "In certain countries, especially in mission lands, there are peoples with their own musical tradition, and this plays a great part in their religious and social life. Hence their music should be held in proper esteem and a suitable place is to be given to it not only in forming their religious sense but also in adapting worship to their native genius" (*ibid.*, art. 119).

For after all, every human culture has been able to find very noble forms of expression, even in music, and hence the goal of all our efforts, not only in the area of academic disciplines but also in that of pastoral activity, must be the establishment of firm principles, which moreover correspond to the true values in the various musical traditions.

If such a study is to be accomplished in a truly scientific way, then it will also be appropriate to include the comparative investigation of both old and new forms of expression. However, to the extent that the new sacred music is to serve the liturgical celebration of the various churches, it can and must draw from the earlier forms — and especially from Gregorian chant — a higher inspiration, a uniquely sacred quality, a genuine sense of what is religious. It has quite correctly been said that Gregorian chant can be compared with other forms of song as a statue with a picture.

In conclusion, as we express the wish that the deliberations of the Seventh International Church Music Congress, whose whole attention is focused upon Central and East Africa, may be a source of stimulation and impetus toward fruitful and excellent musical activity for the various ecclesiastical communities not only in the nations with an ancient Christian tradition, but also for those in which the gospel has more recently been preached, we most gladly send to you, venerable brother, as well as to the leaders and participants at the congress, the special apostolic blessing as a sign of our unchanging affection and as a pledge of heavenly gifts.

From the Vatican, May 25th, on the feast of Pentecost in the year 1980, the second of our pontificate.

POPE JOHN PAUL II

# A BENJAMIN CARR ANNIVERSARY

May 31, 1981, marks the one-hundred-fiftieth anniversary of the death of Benjamin Carr, a noted Philadelphian composer and church musician of the early nineteenth century. In general, biographical accounts condense his career in church music to his Masses, vespers, hymns, and that in 1805, he was organist at St. Augustine's Church, St. Mary's Church (commonly confused with St. Joseph's), and St. Peter's Episcopal Church, all in Philadelphia.<sup>1</sup> However, details from lesser known original documents concerning these years giving specific information are commonly by-passed. Our purpose here is not a lengthy biographical study, but this anniversary year is a fitting time for a restatement of little known facts pertinent to this phase of his many musical interests.

Organists in the early post-revolutionary years in Catholic churches were likely trained in Germany or England. John Randolph, a German, was for some years organist at St. Mary's, while Benjamin Carr, who came from England to Philadelphia in 1793 after studying in England, was also acquainted with the contemporary music performed in the environs of London. In 1804, a few years after becoming organist at St. Augustine's, Carr took advantage of his position to compose a Mass that was sung there on Christmas Day. He looked forward to making the Mass part of a collection providing a better quality of church music than that heterogenous *Compilation* by John Aitken of 1787 (revised in 1791) which was then the only music available. A printed announcement of his intentions, issued early in 1804, reached the trustees of St. Mary's Church and is preserved in the minutes of their meeting, January 22 of that year. The minutes read:

Benjamin Carr will publish his Mass performed at the Church of St. Augustine on Christmas Day, 1804, also the new litany now in use at the church with the vespers partly new and partly compiled from the best authors, to which he proposes adding a few select anthems for particular festivals upon the following terms:

It shall be delivered to subscribers neatly bound at seven dollars, which as the work will contain about 100 pages, will, exclusive of binding, be found to be at the rate of one 16th of a dollar pr. page: — Should it exceed that number of pages no additional charge will be made to subscribers and if under 100 pages a deduction at the rate of 6 cents pr. page will be made:

Great care will be made to have it neatly and correctly executed — a handsome emblematical title shall face the work, and a general index as well as a list of subscribers shall accompany it.

N.B. Three dollars to be paid at the time of subscribing and the remainder upon delivery of the work — as soon as one hundred names are obtained it shall be put in hand and be ready about three months after that period.<sup>2</sup>

The Minutes also authorized the purchase of twelve copies.

Because Carr was unfamiliar with Catholic services he turned to his life-long friend, Raynor Taylor, to prepare the vespers. The anthems have long since been forgotten, but Carr's setting of "Spirit Creator of mankind" (*Veni Creator*) continued in use until the mid-nineteenth century and likely longer. Carr's collection must be singled out for introducing the tunes for *Adeste fideles* and *O sanctissima* (Sicilian Mariners) to America. Both tunes had been brought to the attention of the English public, the *Adeste fideles* by the Duke of Leeds at the London concerts of ancient music (c. 1785) and in America through Carr's *Musical Journal II*, December 29, 1800. Thereafter, the tune appeared with a variety of texts in non-Catholic hymnals and in an English translation in Catholic collections. The *O sanctissima* tune had been reprinted in the 1794 *Gentleman's Amusement* edited by Ralph Shaw and Benjamin Carr. The tune was published in Carr's collection with the text "Lord, dismiss us with thy blessing," which is still in common use. These two tunes were such favorites of Carr that *A New Edition with appendix of Masses, Vespers,*

*Hymns, etc.* contains his variations on *O sanctissima* and a fantasia by Raynor Taylor on the *Adeste fideles*.

Carr's success at St. Augustine's appears to have aroused a spirit of friendly rivalry at St. Mary's. The old inadequate organ there was in need of replacement and on April 2, 1805, a contract was signed with Charles Taws, the builder of the organ at St. Augustine's, to construct a similar instrument for St. Mary's even to the guilding of the frontal pipes as in the original.<sup>3</sup> There are interesting details in the minutes concerning the payment and alterations in the choir gallery to accommodate the new instrument and the blower which can be omitted. However, the contention existing between the organist and choir director at this time offered an opportunity for new arrangements. The minutes of the trustees meeting, November 22, 1807, named a committee to approach Carr and the pastor of St. Augustine's, Rev. Michael Hurley, to ascertain if it would be agreeable for Carr to serve also as organist at St. Mary's. Arrangements were made to begin on December 1, 1807, and Carr signed the contract on December 17, for a salary of \$200 per annum which contained a clause defining Carr's authority:

Resolved and agreed to that Benja'n Carr be, and is hereby appointed at St. Mary's Church and that the whole and intire (*sic*) arrangement, management and conducting the choir as he may judge most proper for the benefit of the church be solely restored to him, also with power to appoint or reject any of the members composing the choir heretofore or hereafter, and appoint such officers as he may think proper. And the trustees pledge themselves to support and enforce any regulations made by Mr. Carr which should not be repugnant to the rulers of the said church.<sup>4</sup>

Despite all hopes, friendly relations between Carr and the choir dwindled. When it became known that the pastor, Rev. Michael Egan, was to become Bishop of Philadelphia, plans were made to enlarge St. Mary's to serve as the cathedral. During the summer of 1809, the church was enlarged and the building closed during alterations. This interim period was a fitting time for Carr to offer his resignation which was written on August 14, 1810, and forwarded to the pastor. After mentioning a period of illness and recuperation, Carr alludes to the current alterations remarking that his decision was not a hasty one. Then he gets to the heart of the difficulties:

The only satisfaction which results to myself, is the conviction that had the choir in numbers and attendance been in any way proportion'd to my anxious wishes that our combined efforts would not have discredited the Divine Service.

After a fair trial of two years and a half with a gradual decrease of members and talent, my last hope lay in the oratorio, — and I must confess tho' it was my *last*, my *best* hope of renovating the choir — as it seemed as if those who were attached to sacred music, and were invited to join us, came forward with avidity on the occasion; while those whose assistance was the most difficult to obtain, yielded to persuasion. But it has failed in producing a single additional member; and from every view of the matter, and from every knowledge I can give of future events, I have but too much reason to fear, that what is now too feeble, will be more so; and that on great holidays &c. I shall not be able to procure my usable available assistance. At the same time, it is my opinion that any person who was a member of the church, and personally acquainted with some of the congregation, would be more successful in recruiting the choir.

I have long had it in contemplation to relinquish a situation which, for want of proper assistance to my endeavors, render'd such inefficient service to the Church; and which has been a continued source of mortification to myself, and I consider no time can ever occur, more proper for my discontinuance, than the present. — The period of time previous to the recommencing divine service will give full leisure to supply my place and make any other arrangements.

I therefore take this method of officially requesting you, as head of the church, to accept my resignation...

For Christmas Day \_\_\_\_\_ with an English tradition

NB: Play as fast as possible  
as the 1st double bar for a symphony

*Solo*

*p* A - - - - - fi - de - la - - - - - tri - um - ph - ants - ve - ri - ty -  
Hither ye faithful hearts with songs of triumph to celebration

in - te in Re - lie - hem Na - tum ex - ter - mi - ni - us  
 On the Lord of life to meet us, day is born a Prince and Saviour O

"Hil' a-do - remp a-ye - hite a-do - e' m a-ye - hite a - do - e' m - ph's  
 (cath. A) it us we ship O come an' let us wor - ship O

Chorus for 4 voices

Miserere mihi, Domine, Deus meus, in misericordia tua.

Domine, Deus meus, in misericordia tua.

Domine, Deus meus, in misericordia tua.

1. *Violino I*  
 2. *Violino II*  
 3. *Viola*  
 4. *Violoncello*  
 5. *Basso*  
 6. *Pianoforte*  
 7. *Chitarra*  
 8. *Banjo*  
 9. *Maracas*  
 10. *Congas*  
 11. *Timbales*  
 12. *Triangolo*  
 13. *Castanets*  
 14. *Flauto*  
 15. *Oboe*  
 16. *Clarinetto*  
 17. *Fagotto*  
 18. *Contrabbasso*  
 19. *Batteria*  
 20. *Coro*  
 21. *Orchestra*  
 22. *Chorus*  
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The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various note values and rests. The lower staff is a bass clef, also with a key signature of one sharp and a 2/4 time signature, containing a bass line. The notation includes various musical symbols such as notes, rests, and bar lines.

Ergo, qui carnis habitatione  
 Inhibet et gloria  
 Portis vinctum vinctum capite  
 Vinctus est  
 Concit ante lat, thorax anpharm  
 Concit ante lat, vinctum  
 Gloria in excelsis Deo  
 Vinctus est

2<sup>d</sup> Voices

Soprano: O Rose-tree, ma O Rose-tree, ma O Rose-tree, ma  
 Alto: O Rose-tree, ma O Rose-tree, ma O Rose-tree, ma  
 Tenor: O Rose-tree, ma O Rose-tree, ma O Rose-tree, ma  
 Bass: O Rose-tree, ma O Rose-tree, ma O Rose-tree, ma  
 Organ: O Rose-tree, ma O Rose-tree, ma O Rose-tree, ma

[illegible][illegible]

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The letter concludes, Carr noting his friendly relations with the clergy and trustees and promises in the future "if I can render any service I will most cheerfully do it."<sup>5</sup>

Carr's term of service ended on December 26, 1810, and no effort was made to replace him until a few days previous. Mr. Snyder, one of the trustees, asked Benjamin Cross, a close friend of Carr, to take on the responsibility and name his terms. The reply is of importance since it refers to choir problems, a cause of dissatisfaction, the abandonment of "old music," and suggests a solution. On December 24, 1810, Benjamin Cross replied:

I am well aware of the difficulty attending such an undertaking, and from appearances at the present, I fear it will be very hard to get a choir formed. As the want of proper *vocal assistance* was, I believe, the principal reason for Mr. Carr's relinquishing the situation, it would be presumptive to me to undertake it unless this deficiency can be supplied. I therefore think it *indispensably requisite* to procure a person as a permanent singer, — if this can be accomplished, a beginning may be made, and it is possible, others may then lend assistance. Mr. S. stated to me that it was the wish of the managers of the congregation to have some of what is regarded as *old music* performed occasionally. In its present form it is out of my power to comply with this request; but, if it is put into hand of some person capable of arranging it properly, some of it I will endeavor to do. — My terms are one hundred and fifty dollars per annum.<sup>6</sup>

Cross closes noting that it was too late to have a program ready for the opening of the renovated St. Mary's on January 6th. His terms were approved and shortly thereafter Cross was allowed another \$50 for a regular singer.

Both Carr and Cross abhorred Aitken's *Compilation*, even the 1791 revision, but it contained some seasonal music favored by the congregation. Some of these selections became traditional and were repeated in publications of the mid-nineteenth century and even later. Carr's *Masses, Vespers, Hymns, etc.* was revised for use in the Episcopal Church by omitting the selections particular to Catholic services. Nevertheless the *Adeste fideles* and the *O sanctissima* melodies were included. A rare copy of this revised edition titled *Sacred Harmony* (c. 1820) contains the names of some fifteen subscribers which other copies omit.

Raynor Taylor, organist at St. Peter's Episcopal Church, died in 1825, and Carr became organist there also until his death. Carr's work which advanced the cause of music in the young nation was recognized by the Musical Fund Society with a memorial in St. Peter's churchyard.<sup>7</sup> St. Augustine's honored him with a plaque placed in the church shortly after his death.<sup>8</sup> Unfortunately it was destroyed during the native American riots of 1844, when the church was burned to the ground. These notes shed further light on Benjamin Carr's years of service in the Catholic churches of Philadelphia, a phase of his life too often ignored. Although organists and choir members have changed, difficulties in the choir gallery are perennial.

J. VINCENT HIGGINSON

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1. Virginia Redway, "The Carrs, American Music Publishers," *Musical Quarterly*. 68:1 (January 1932), p. 150-77.

2. Lawrence F. Flick, compiler. "Minutes of St. Mary's Church, Philadelphia, 1782-1811," *Records of the American Historical Society of Philadelphia*. 4:3 (September 1893), p. 343.

3. *Ibid.*, p. 349-356.

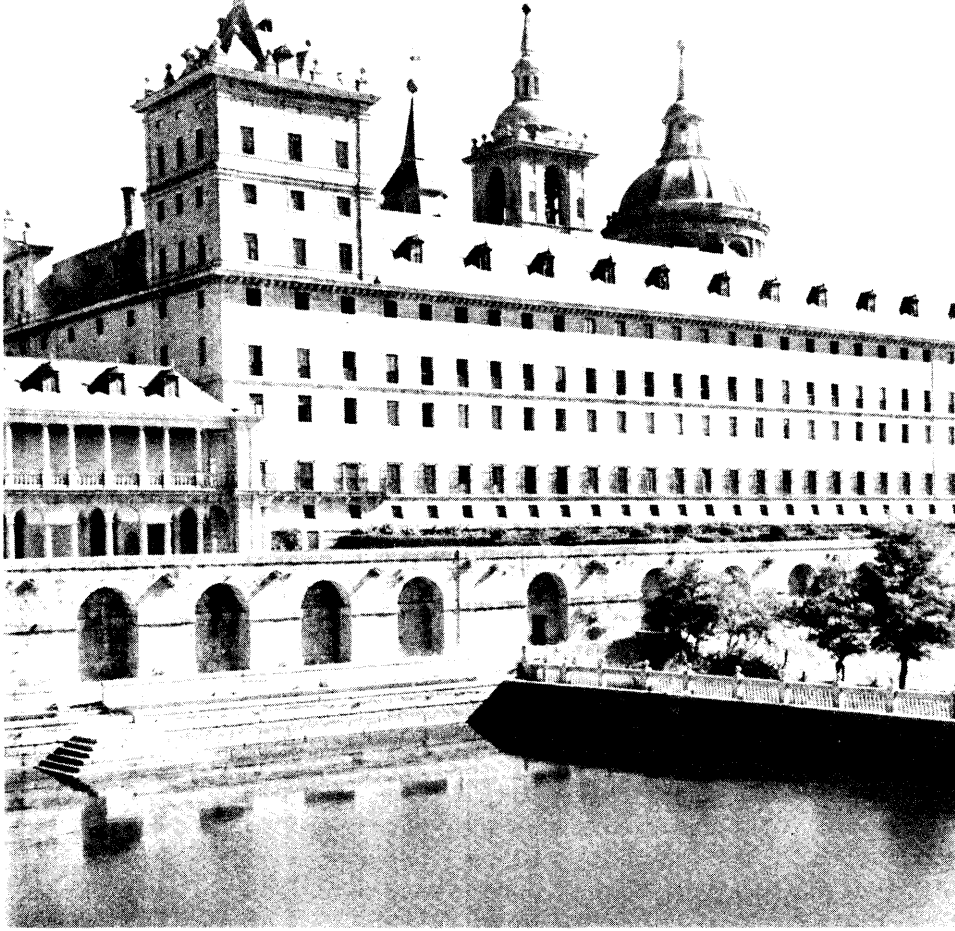
4. *Ibid.*, p. 381-383.

5. Martin I. Griffin, "History of Rev. Michael Egan, D.D., First Bishop of Philadelphia," *American Catholic Historical Society Researches*. 9:4 (October 1892), p. 165-167.

6. *Ibid.*, p. 167-68.

7. Herbert B. Satchen, "Music of the Episcopal Church in Philadelphia in the Eighteenth Century." *Church Music and Musical Life in Pennsylvania*. Prepared by the Committee of Historical Researches. Pennsylvania Society of Colonial Dames of America. 3:2, p. 257.

8. Thompson S. Westcott, "A Memoir of Rev. Michael Hurley, OSA." *Records of the American Catholic Historical Society of Philadelphia*. 1(1884-1886), p. 186.



San Lorenzo Del Escorial —

## MONSIGNOR RAFFAELE CASIMIRI (1880-1943)

(This article under the title "Ricordo di Raffaele Casimiri," was published in *Sacerdos et Cantus Gregoriani Magister*, a *Festschrift* prepared for Monsignor Ferdinand Haberl, rector of the Pontificio Istituto di Musica Sacra in Rome, on the occasion of his seventieth birthday. The translation from Italian was made by Monsignor Schuler.)

This occasion for writing a remembrance of Casimiri was offered to me by an Argentinian, a former student of the Pontifical Institute of Sacred Music, and thus a student of the masters of that time: De Santi, Dobici and the others. During those years he had prepared himself for important chairs of literature and music which he held for some thirty years at the University of Buenos Aires. In a letter he learned about a commemoration of Licinio Refice at the Colon Theater in Buenos Aires, and it brought to mind those happy days when he was a student. He said that he had always joined to the name of Refice the venerated name of Casimiri, who was so popular in all the countries of Latin America where he had traveled with the Roman Polyphonic Choir. He himself had welcomed the group, as had so many other former students of the Pontifical Institute in North America, Europe and north Africa, and from whom he had gathered many indelible memories of the maestro and his art.

Born at Gualdo Tadino in 1880, Raffaele Casimiri completed preparatory studies for the priesthood in an exemplary way, while at the same time he satisfied his great desire to learn about music, studying in his free time because the seminary authorities would not allow him at first to make a formal study. The famous maestro from Padua, Luigi

BARTOCCI: CASIMIRI



Bottazeo, learned about the young Casimiri through three little compositions of not indifferent quality which he had written. He asked to have this gifted student come with him to Padua. It was at that very time that Monsignor Sarto, then Bishop of Mantua and later Pius X, issued a statement on the need of serious study of music and the necessity of reforms in sacred music. Casimiri took this order and applied it to himself. He began travels that took him from Nocera Umbra to Vercelli, Rome, Calvi, Teano, Capua and finally to Perugia where he remained for five years, teaching music in the seminary and directing the choir of the metropolitan basilica. He founded the Cappella Eusebiana which in a short time developed into an organization of 130 members. Naturally he did not lack opposition; not all his compositions were accepted. He soon began to implement the reforms of church music which he found expressed in the works of Perosi, its most illustrious and genial exponent, and in the *motu proprio* of Pope Pius X. The struggle, the initial battles and the first musical successes never turned him away from being Casimiri, the priest. He promoted vocations to the priesthood; he was zealous in his ministry; from his own funds he maintained several clerical students in the diocesan seminary as well as in the regional seminary at Assisi. He helped the work for orphans in the south of Italy with donations to Padre Semeria, and in his native Gualdo Tadino he restored an ancient chapel that had been closed for worship. It was his wish to be assigned to a parish in Perugia, but this did not come about since the Holy Father asked him to leave Perugia and go to Vercelli.

His fame rested on his scholarship, his composing and his choir directing. Many bishops tried to get him to work with their choirs and lay foundations for new establishments. In the rivalry to obtain his services, many bishops manifest their admiration and esteem for Casimiri. Among them were Cardinal Capecepatro, the members of the Lateran Chapter, the professors of the major seminary of Rome, and Padre DeSanti, first president of the Pontifical Institute of Sacred Music. As a son of the green and beautiful hill country of Umbria, he strongly felt the call of his own land, and he returned to Perugia. But the attraction of the See of Peter proved stronger. His new citizenship would be Roman, as it was for Perosi, since Rome is the seat of the Vicar of Christ, and all the more since the new pope was the same man who as Bishop of Mantua had discovered and encouraged the young Casimiri.

In 1911, he was named maestro di cappella of the Lateran Basilica, the Cathedral of Rome, and professor of music in the neighboring seminary of Rome. The newly organized Pontifical Institute of Sacred Music, whose head was Padre DeSanti, engaged him as teacher of Gregorian chant and polyphony. At Rome, he truly was able to display his genius. The fame of the Lateran choir expanded throughout the world and a great concourse of the faithful, especially during Holy Week, was attracted to the services by the purity of his sacred musical art.

To improve and establish firmly an already famous and important choir such as that of S. Giovanni in Laterano, it was necessary for Casimiri to initiate a program of instruction for the boy singers. They must be trained to be little artists who patiently study music theory, *solfeggio*, interpretation and voice placement. To carry out this trying work, Casimiri did not have the means to employ a specialist who, for that matter, could not easily be found, so to accomplish his purposes, he undertook the task himself. To what work he was thereby subjecting himself! It required Carthusian patience, unending enthusiasm and much self-denial. But as a polyphonic director he needed a choir that would surrender to him with the "true fragrance of angelic springtime," as he described the voices of the boy singers. So he always reserved a special place and particular care for the boys, and thanks to the *schola puerorum* of the Lateran Archbasilica, he was able to arrive at the polyphonic ideal desired by the great composers.

A music critic present at one of the performances of polyphony directed by Casimiri

once wrote that "after the robust attack of the darker voices in a piece by Palestrina, behold the explosion of the lighter voices rose magically under the effortless direction of the maestro." His polyphonic practice was based on criteria rigorously scientific and always backed up with documents from his research in the archives. His practical demonstrations found their way to a great number of European and American countries with a success always increasing, and by constantly referring to his knowledge of the ancient but renewed polyphonic art, both musicians and critics changed their ideas of this great music of the Church to conform with Casimiri's conclusions. Although unintentionally, his thought had coincided with that of Verdi who said, "Let us guard the past and move forward."

In 1924, my older brother participated in the journey of Casimiri's polyphonic choir through Germany. What most struck all the members of the choir, he told me, was that beyond the success which was not lacking, there was a meticulousness and care of intonation exercised by Casimiri that as often as ten times during a concert he would test the choir, holding the score in one hand and the pitch pipe in the other. The audience followed the performance closely with complete attention.

The Italian poet, Gabriel d'Annunzio, called Casimiri an "incomparable maestro," after he had aroused an echo in the international musical world by his performances held in cathedrals, theaters, schools, seminaries, public squares and even on decks of ships. In New York, at the moment of embarking, Casimiri and his choir were met by hundreds of Italian children offering them flowers, while a military detachment presented arms before the mayor of the largest city in the world, who with the other members of the municipality gave them a warm welcome. Then in a cortege of automobiles with flags flying and escorted by a motorcycle guard, they passed through crowds of applauding people. What can be said? Never before was there such a reception given to a director and his choir. The president of the United States, Calvin Coolidge, offered the choristers and their director a reception during which he displayed a cordiality with all present. This was repeated in nearly every European and American country visited by the Roman Polyphonic Society as it exemplified the ancient polyphonic art in so masterful a manner, and thereby became, as d'Annunzio said, "the most beautiful ambassador of the Italian nation."

What magic did this priest-musician, hardly forty years old, possess that he could transfuse such enthusiasm and vibrancy into an audience so that its religious spirit was elevated and ennobled? To answer that question, one must formulate a simile, another sincere question. If one may say so, the answer is simple: it was Casimiri himself. He was the one who had restored and revived polyphonic music; he was a research scholar and a student; above all, he was the magic director who loathed hypocrisy and in conducting his choir he exercised a freedom of movement in his hands and fingers that created for him the effects that he wanted. He was called the "Toscanini of sacred music," so surprising were his results. He came to be admired by authorities in every nation, by artists, and especially by the great exponents of both sacred and secular music. They spoke of him with flattering terms. Toscanini and Perosi, d'Annunzio and even King Victor Emmanuel III were full of praise for Casimiri. The king one day received Licinio Refice in audience and asked him immediately about the work of Monsignor Casimiri.

Much has been written about Casimiri; he has even been compared to the flight of an eagle. He was a polyphonist, a scholar, a director. But the most forgotten side of his personality is that of Casimiri, the teacher. In 1912, he began teaching sacred polyphonic composition in the Pontifical Institute of Sacred Music and retained that position until his death in 1943. He succeeded Refice in the formation of student composers. One can imagine the great technique and the sense of composition imparted during those thirty-one years to students from all parts of the world. Monsignor Iginio

Angles wrote of him, that "even if, perhaps, he did not have a natural genius as a composer, he was undoubtedly gifted for writing those popular songs with Italian texts which the people still sing all over Italy."

The task still awaits students of polyphonic music, historians and research scholars — at least we hope it does — of thoroughly investigating the many-sided priest of Gualdo Tardino. The maestro par excellence, the polyphonist, the critic, the director, the editor of monumental collections of sixteenth and seventeenth century polyphony — what diversity! But always and at the same time, Casimiri was the humble priest, always an honor to his cassock on every occasion and in every land, in the dusty archives of Italy and in the concert halls of New York, Berlin or Zurich, amid great public acclaim.

Permit me to conclude with a reminiscence of Casimiri that is partly personal. It is a side of him that is less known and is in truth a more youthful moment. I wish to speak of that period of time that passed between 1918 and 1942, during which he held public courses in polyphony under the auspices of the Pontifical Institute of Sacred Music in the academic aula of that school. Customarily these courses were held on Thursday morning and were given in conjunction with public courses in Gregorian chant. The intention was to present to the students of the ecclesiastical colleges of Rome basic ideas on the works of the great polyphonic masters (Palestrina, Anerio, Lassus *et al.*) by enriching the whole presentation with historic and esthetic information along with the actual singing of the compositions. The response of the seminarians and choir directors from the colleges and seminaries was at first small, but within two years the attendance so increased that it caused a problem for the institute. In addition to the ecclesiastical students, lay men and women, auditors of high level and exponents of culture, began to attend. The few copies of the compositions to be studied, prepared for the day's lesson, suddenly were not sufficient. As a result Casimiri was constrained (thanks be to God!) to consider printing a volume which would collect a certain number of compositions for male voices that could provide the examples needed for his course in the polyphonic masters. So was born the *Anthologia polyphonica*, published in two pocket-sized volumes, a small anthology of treasures, often imitated by other editors, but never equaled by any. It continues in use even now, although unfortunately it lacks a publisher. The high level of instruction and the magic direction of the maestro transformed the mass of attentive auditors into the choral society of the institute which performed for special solemnities in the Roman basilicas, in concerts and even for papal functions.

By degrees the fame of Casimiri and his public courses grew and the interest of the curious public led on to the investigation of the other works of this humble but great, sympathetic and wonderful priest-polyphonist. We have personal reminiscences and testimonials written by members of the royal house, abbots and bishops, generals of religious orders and famous men as Gabriele d'Annunzio, Marco Enrico Bossi, Lorenzo Perosi and Ildefons Schuster testifying to his art and his character and his teaching. For several years the Pueri cantores of S. Salvatore in Laura attended the courses in polyphony.

From this very auditorium so crammed with people to hear him, his enthusiasm spread throughout the world for twenty-four years. His apostolate bore fruit in the entire field of sacred music, because according to the model which the maestro taught, his students established *scholae cantorum* in the colleges and seminaries in all parts of the world to which they returned after their years in Rome. They organized groups of boy singers as well as choral societies for service in cathedrals and parish churches. They carried abroad the beautiful musical message from Catholic Rome: the composers of the sixteenth and seventeenth centuries are alive! And so from choir lofts in every land, after three hundred years, the sacred and angelic song of the "Prince of Music" is again heard.

ALDO BARTOCCI

# REVIEWS

## Choral

*Come, Ye That Love the Savior's Name* by Robert J. Powell. 2-part. Augsburg Publishing House. \$.50.

The two voices move independently in lines that are no problem melodically or range-wise. The text is by Anne Steele (1716-1786) and is useful as a general anthem. The organ accompaniment enhances the texture but at the same time supports the vocal line, which it incorporates. This little piece is not difficult and can become a favorite of a choir.

*Lord, with Glowing Heart We Praise You* by Leland B. Sateren. SATB. Augsburg Publishing House. \$.50.

Written in a traditional choral idiom, this piece can be effective as a general anthem. The music is better than the text, which tends to be rather diffuse, selected as it is from several early American authors' hymns. A middle section provides a contrast with independent voice movement and duet writing. It is intended for an *a cappella* performance. It is melodious and not difficult. Sateren is an experienced choral director and knows how to write.

*For the Mountains Shall Depart* by Douglas E. Wagner. Unison. Augsburg Publishing House. \$.50.

This is really a solo piece, but a chorus of voices could perform it, although the clarity of the runs and purity of intonation might be a vocal problem. The accompaniment might be better adapted to piano than organ. It is in a slightly dissonant style, but provides adequate support. The text is an adaptation of the psalms and could be an effective piece for a funeral.

*Who Shall Abide in Thy Tabernacle?* by G.B. Pergolesi, arr. by Walter Ehret. SATB. Augsburg Publishing House. \$.65.

A delightful piece by the famous eighteenth-century composer, with English words from Psalm 15 supplied by the editor, this can be useful and appreciated by a fine choir as well as by one whose limitations might make a director hesitate to try a piece with so much voice movement. It does not present any choral problems and can be a favorite.

*Awake, O Sleeper* by David N. Johnson. SATB, organ, opt. trumpet, handbells, timpani and congregation. Augsburg Publishing House. \$.60.

With choral and instrumental forces as indicated, this piece can be most interesting with its variety of sounds. The singers perform as four-part choir in a hymn-like, four-part texture, followed by the introduction of the congregation and then a descant over the unison choir or congregation, and finally all forces together. Instrumental interludes add another dimension. The trumpet and timpani parts are printed with the choral and organ score. The text is useful for Easter.

*Hallelujah! Christ is Risen* by James McGranahan, ed. by Robert Field. SAB, organ, brass. Theodore Presser Co. \$.65.

A flamboyant piece for Easter with trumpet and trombone

fanfares, the choir parts are not difficult but very showy. The text is by Christopher Wordsworth (1807-1885) and the setting comes from the same period. It is also available in a setting for SATB. It would make a good recessional or entrance piece for Easter Sunday.

*Lift Up Your Heads* by Ronald Kauffman. SATB, brass quintet, keyboard. Elkan-Vogel. \$.65.

This text could be used on Palm Sunday for the procession of the palms, if the Alleluia section (seven measures) be omitted. It is not difficult to cut. A frequent use of triplets may become a little monotonous, but it does produce an effect of on-going effort. Three trumpets and two trombones play parts that are somewhat dissonant and quite independent of the chorus. The piece requires adequate forces and musicians of some capability.

*O Have Mercy On Us* by G.P. da Palestrina, ed. by John Kingsbury. SSATB a cappella. Theodore Presser Co. \$.65.

Both the Latin and the English texts are provided, and the usual problems that occur in trying to adjust renaissance polyphony to English words can be found. I am of the opinion that such heroic effort on the part of editors is not worthwhile. It would prove an interesting experiment with a choir to see which language is found to be better wed to the music. A useful Lenten piece, choir directors would do well to undertake such a composition — in Latin — to conform with the wishes of the Second Vatican Council that the heritage of the Church be fostered and used. Palestrina is not difficult once the group has mastered his style, which is in itself an easy idiom without great skips or difficult rhythmic problems.

*Sound the Trumpet (Praise the Father)* by Henry Purcell, ar. by Walter Ehret. SSA, keyboard. Elkan-Vogel. \$.55.

Useful for girls groups, this masterpiece of Purcell will be a welcomed Easter piece, allowing for interesting vocal lines in all three voices. For some reason the editor felt the necessity of adding a secular text (Sound the trumpet), but it is general enough to be used along with more sacred words, if one would want to sing the piece twice. The accompaniment is not particularly organistic or pianistic for that matter. The string bass original shows rather obviously.

*O Praise the Lord* by Ernest Baker. SATB a cappella. Theodore Presser Co. \$.45.

A minute in duration, this is not a fanfare or a festive anthem. Rather, as the directions indicate, it is meditative setting of words from Psalm 148, taken from the 1661 Book of Common Prayer, to be sung *andante sostenuto, molto espressivo*. The harmony is dissonant and the voice leading and intonation difficult. The accompaniment supplied is intended for rehearsal only. The piece requires a group with good pitch discipline and an audience that enjoys some dissonant sounds.

*I Love the Lord* by Bob Burroughs. Unison, keyboard. Theodore Presser Co. \$.45.

For someone looking for a solo piece for general occasions, this might be interesting. The accompaniment is marked for piano, but it can be adapted for organ. The words from Psalm 116 have been used for many liturgical seasons, and might be appropriate for a wedding. The duration is over two minutes.

*Magnificat* by Richard Yardumian. SSAA, alto solo, *a cappella*. Elkan-Vogel. \$.65.

Few composers undertake to write for four-part treble voices, but when forces of that magnitude can be found, this *Magnificat*, in English, can be a most interesting setting of the age-old words of Mary. There are some rhythmic challenges and a wide range of pitch between the high soprano and the second alto. In spots the composer divides the voices into further parts, and with such a multiplicity of lines in independent movement, a perfect clarity is essential along with impeccable intonation and pitch, no easy feat in this *a cappella* setting. With forces that a college campus, but unfortunately few parish choirs, can provide, this *Magnificat* can be a real show piece.

R.J.S.

*O Taste And See* by R. Evan Copley. Unison. Augsburg Publishing House. \$.25.

The text for this short yet lovely piece is taken from Psalm 34:8. A simple unison, *andante* melody with moderate range is presented first by a solo or semi-choir followed by the full choir with organ accompaniment throughout. Occasional meter changes from 4-4 to 3-4 compliment the flowing lyricism of the piece. Quite appropriate as a communion motet, it could be performed well by a children's or junior choir.

*In Thee, O Lord and Happy Are You* by Jane Marshall. SATB, *a cappella*. Augsburg Publishing House. \$.50.

These two short pieces provide striking contrast. The linear, meditative *In Thee, O Lord* lasts one minute and a quarter. Its text is taken from Psalm 71:1-3. Contrasting meter changes and subtle harmonic modulation in the second half provide varied interest to this free flowing work. The spirited *Happy Are You* lasts only a minute but is filled with bright contrasts. Rhythmic precision will make this piece sparkle. 5-4 meter is juxtaposed to 4-4, 2-4, and 3-2 meters. The texture of full choir alternates with recurring "recitative" baritone phrases that may be sung either by a solo voice or the section. Psalm 128:1-2 provides the text for this delightful composition.

*Praise Him In The Dance*, arr. by Richard Harrison Smith. SATB. Augsburg Publishing House. \$.60.

A Shaker text, No. 56 from *Millennial Hymns*, 1847, and melody from *Sacred Harp*, 1850, provide material for this dance-like arrangement. A cumulative effect is created both dynamically and texturally as each section of the choir joins and the entire work becomes one long crescendo. The ranges are very moderate and the arranger's harmonic vocabulary is quite suited to this bright, folk-like and effective *a cappella* piece.

*Carol Of The Paschal Lamb* by Raymond H. Haan. SATB. Augsburg Publishing House. \$.50.

Close juxtaposition between major and minor tonalities with refreshing harmonic modulations and use of the mixolydian mode contribute to the brightness of this Easter carol. A lilting, predominantly homophonic work, its duration is one minute and thirty seconds. The text is by Michael Weisse, c. 1480-1534, translated by Catherine

Winkworth, 1829-1878. An *a cappella* performance is preferable.

*The Angel Gabriel* by Ronald Arnatt. SATB. Augsburg Publishing House. \$.50.

The story of the Annunciation is presented here in a striking harmonic setting. Occasional use of a stark sharpened fourth and lowered seventh contrast here with a more traditional harmonic language. A declamatory, poetic text by Sabine Baring Gould, 1834-1924, brings charm to this somewhat straightforward yet poignant setting.

*Before The Paling Of The Stars* by Leonard Danek. Unison. Augsburg Publishing House. \$.60.

This unison and keyboard setting of the Nativity with text by Christina Georgina Rossetti, 1830-1894, provides a fresh alternative to a Christmas program. Frequent modulations, sharp key contrasts and chromatic alterations in each measure provide challenge. However the moderate tessitura and straightforward rhythms in 6-8 make the work quite accessible.

*Come, Love We God*, arr. by Ronald Arnatt. SATB. Augsburg Publishing House. \$.50.

Seventeenth-century English poetry and melody by Sir Richard Shanne provide material for this charming arrangement. This homophonic SATB setting includes alternating meters of 2-4 and 3-4, with traditional and modal harmonies spiced with occasional dissonance. Each stanza of the Old English poetry alternates with a Latin text with included translation. Here is a fluid yet challenging *a cappella* piece that would be appropriate at Christmas or Epiphany.

*Carol Of The Exodus* by George Brandon. Unison, SA or SAB. Augsburg Publishing House. \$.60.

This very accessible and versatile work combines the Scottish melody referred to as "Etivini" in *The Christian Hymnal* (Cincinnati, 1882) with text based on Psalms 81 and 105. Performance notes are given for unison, SA or SAB choirs. A rollicking, dotted rhythm, unison melody, melody and harmony and melody in canon form provide variety. A robust piece with easy keyboard accompaniment, it flexibly adapts itself to a variety of choral ensembles.

MARY DEFIEL

## Magazines

UNA VOCE (France). No. 95. November-December, 1980.

The first article in this issue describes the newly completed study by the international organization of Una Voce presenting a compendium of important documents published since 1967 on the Latin liturgy, Gregorian chant and the traditional Mass. After describing the liturgical crisis and the crisis of faith the Church has undergone since Vatican II, its causes and possible remedies, the article concludes with a request, not that the vernacular be abandoned, but that the texts of the liturgy be re-translated to make them more faithful to the Latin original as well as more stylistically beautiful. Moreover, Una Voce asks that the Latin language be restored as the normal language of the liturgy and that it not merely be a concession for a small group as it is today. A reform that would eliminate the monotony of the current

liturgical calendar is requested, as well as a well-chosen set of readings that would be repeated each year instead of the current practice of rotating readings over a three year period. The article concludes: "The liturgy is in great peril, and at the same time so is the faith that it supports. Today like yesterday, it can be, and indeed is, the way to express and diffuse doctrinal errors among the faithful. To save the Catholic faith, the liturgy must be restored and it can no longer be the tool of a theology, or rather of theologies, that have nothing to do with our *Credo*."

This issue also contains an article about the role of Gregorian chant in contemporary life. Its author, Maurice Tillie, president of the Gregorian Association of Nantes, reminds us of the interesting fact that the French government considers Gregorian chant as part of its national patrimony. The minister of culture recognizes the role France has played historically in the creation of chant as well as the great work carried out since the late nineteenth century at the Abbey of Solesmes. There are currently two chairs of Gregorian chant at the University of Paris and one will be established soon at the University of Lyon. Gregorian sessions are organized regularly at Senanque and Fontevault under the patronage of the cultural ministry.

Another article in this issue quotes an official report from the diocese of Arras which gives statistics that are as disconcerting as the previous remarks are encouraging. Reporting on the activities of thirty-two priests over a three month period, it was noted that 2,500 celebrations were held which did not include daily Mass. Included in this number were 327 funerals without Mass and 45 funerals with Mass, 293 marriages without Mass and 45 marriages with Mass, 46 baptisms (welcome alone) and 346 total baptisms. To explain the last entry it should be noted that a baptism with only a welcoming ceremony means without the sacrament of baptism. The author of this article asks a very pertinent question about the ambiguity resulting from such a practice. Would not the parents of the babies who received only the welcoming ceremony of baptism believe that their children were indeed baptized? Is the actual bestowal of the sacrament some sort of supplemental practice? The report from Arras concludes that the priests of the diocese are overworked and asks what role lay men and women can play in helping with their work.

Reference is also made in this issue to the Eucharistic congress to be held this July in Lourdes. (See the review of *Communautés et Liturgies* for further information.) It seems a program is being planned for the young people of the world by the Secretariat of the 1,000 Guitars for God. A series of workshops will offer a variety of worship experiences, everything from silence to jazz to modern music to Gregorian chant. The comment is made that the organizers are showing no favorites in their plans!

V.A.S.

COMMUNAUTES ET LITURGIES, Number 5, October 1980.

The bias of this journal, published in Belgium by Benedictines, is evident in a quotation from an article on the instruction *Inaestimabile donum*, issued in May by the Congregation for the Sacraments and Divine Worship as a follow-up to Pope John Paul II's letter on the Eucharist. In his comments, the author, Jean-Yves Quéllec, says: "The several remarks which follow do not dispense from a reading of the text (*Inaestimabile donum*); to the contrary they encourage it. It is

most important to discourage abstention and to call to the attention of the indifferent and blasé that everything that comes out of a Roman congregation is not necessarily bad!" The author continues by explaining that by reading the document he means interpreting it. Although some would say that it is a disciplinary document, a reminder of certain frequent abuses in liturgical practices that have crept into the Church since Vatican II, others find rather that it expresses a theological vision which encourages progress while warning that future experiments should avoid the most flagrant aberrations. Quéllec himself does not believe that the directives of *Inaestimabile donum* are well supported by evidence and hopes that further dialogue will produce a better document. He discounts it by saying that what some call a sword blow is only for him a sword blow made in water.

The theme of this issue is the international Eucharistic congress to be held in Lourdes in July of 1981. The lead article by Michael John explains the history of the custom and the focus of this meeting. Because the first Eucharistic congress was held in Lille in 1881, it seemed appropriate that the centennial be celebrated in France. Several French dioceses (including Lille) were reluctant to host the congress either because of the size of the gathering or for some lack of enthusiasm for the event, and Lourdes was finally chosen as the site, perhaps because of its traditional role as a pilgrimage center. It was soon discovered however that the hotel capacity of Lourdes is a mere 35,000 beds and that only a total of 60,000 beds would be available even by using neighboring facilities. Eucharistic congresses usually draw several hundred thousand participants, and it is estimated that nearly a million persons were present at the closing ceremonies of the last congress in Philadelphia in 1976. The physical limitations of Lourdes allowed the French committee preparing the 1981 congress to break with a tradition that they considered triumphalist anyway and to give the congress a new focus by emphasizing the year-long preparation for the congress rather than the event itself. The congress is no longer "a week during which representatives of all the countries of the Catholic world gather to pay special homage to Christ present in the Eucharist", but rather "the crowning of a whole year, during which the Christian community of the whole world will have renewed its attention to the sacrament in which Christ gives to us the meaning of His Passover, to deepen our knowledge of it and to grow in unity."

The French national committee has prepared a theological document called *Jesus Christ, Bread Broken for a New World* that is said to express the entire reality of the Catholic doctrine of the Eucharist in terms that will be accessible to all Christians. A pastoral document for use in discussion groups has also been published. Both documents emphasize the concept of the Eucharist as a memorial rather than a sacrifice, the role of the Holy Spirit in the Eucharistic celebration, and the social responsibilities of those who participate in the Eucharist.

This article continues with comments on Pope John Paul II's recent instruction on the Eucharist, noting that a cursory reading would lead to the conclusion that the Holy Father is not writing about the same mystery as the organizers of the congress. The author then explains the reasons for the pope's point of view: his Polish background which allows him to see ecumenism only in terms of the orthodox Church, and his age and conservative bent which make him more sensitive to the

divisions in the Catholic Church which resulted from Vatican II. Although the Holy Father speaks of the Eucharist in the same terms used by the Council of Trent, describing it as a sacrifice rather than a memorial, the author of this article believes it would be wrong to conclude that the congress organizers and the Holy Father are presenting opposing doctrines of the Eucharist. He sees the two sides as the fruit of different sensitivities and pre-occupations.

The article concludes with a discussion of the relationship between the sacrament of penance and the Eucharist. According to the author this subject is prudently not treated in the documents prepared for the congress. Although the Holy Father has urged a more frequent use of the sacrament of penance, the author of this article believes that the Eucharist itself is the antidote which frees us from our daily faults and preserves us from mortal sin, so that any return to an emphasis on penance would open the gates for a new Jansenism.

V.A.S.

SINGENDE KIRCHE, Volume 28, Number 1, 1980-1981. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This new volume of the Austrian church music periodical begins with a brief meditation contributed by Abbot Clemens Lashofer from the Benedictine monastery of Göttweig in Lower Austria. The Abbot interprets a phrase from the Rule of St. Benedict and applies it generally to European culture and customs. This is appropriate not only because St. Benedict had such an impact on the development of western civilization, but also because Europe is still celebrating the fifteen-hundredth anniversary of Benedict's birth.

One very significant publication in this issue is the letter written by Pope John Paul II to the Cardinal-Archbishop of Cologne, West Germany. The letter on church music, the first statement of the present Holy Father on music, was written on the occasion of the Seventh International Church Music Congress held in Bonn, West Germany, last June. In this letter (published elsewhere in this issue of *Sacred Music*), the Holy Father again reiterates the Church's constant teaching that the primary purpose of all church music is to give glory to God. (This function of church music has been called into question by some.) He further teaches that Gregorian chant is not only to be studied and admired by scholars, but it is also to be a living part of the musical and liturgical life of the Church. Indeed, from the riches provided by the treasury of Gregorian chant and the other polyphonic sacred works, new musical compositions and forms are to be developed. But the Holy Father notes that these will only arise in the Church and be acceptable in her liturgy if they take their origin from what has gone before. The congress, taking its impetus from the papal directive, studied the indigenous musical traditions of central and east Africa. Particular attention was given to the adaptability of these traditions for the liturgy of the Church.

Elisabeth Koder-Bickl has a practical article on the proper planning and cooperation that a successful Advent season requires. It obviously is written from her perspective as a director of music in a parish (rather large) in Vienna. Finally, Johannes Trummer writes rather extensively on the history of church music in Styria. He begins his survey with the first Christian establishments in Styria in the eleventh century. Of necessity, because of its brevity, it is rather superficial for such a long period of time, but, apparently, an adequate study of

church music in Styria has yet to be published.

R.M.H.

SINGENDE KIRCHE, Volume 28, Number 2, 1980-1981. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Again, this issue of *Singende Kirche* begins with a meditation by Abbot Lashofer of Göttweig, but the lead article is an extraordinarily interesting discussion of a problem peculiar to German-speaking lands. In a lengthy article, Philipp Harnoncourt analyzes and discusses the phenomenon of "dialect Masses." Apparently, groups have formed all over Austria (and presumably in other German-speaking lands as well) to sing and perform at liturgical functions using music specifically composed for texts written not in the approved high German vernacular, but in different dialects. It is also clear from Harnoncourt's discussion that this development has occasioned a vociferous debate by those on both sides of the issue.

At the root of the debate, of course, is the question of what language really constitutes the vernacular. Those who support the use of the "dialect Masses" argue that high German, the written language and the official one used in schools, business, and government, is, in fact, a second language for most people. The language learned on the mother's knee is the vernacular. Harnoncourt takes issue with this definition of the vernacular pointing out that what the fathers of the Second Vatican Council meant when they spoke of the "vernacular" was the written language of the individual countries. Of course, one could challenge Harnoncourt's position especially in regard to mission countries where some of the obviously vernacular languages have not as yet ever been written! Is English, or French, then, the vernacular? Well, hardly!

Still, there is much to be said for Harnoncourt's position that such "dialect Masses" should be phased out. First, he points out that such texts and compositions, when sung during a liturgical function, reduce the choir's function to singing *at* Mass. They are not singing *the* Mass, but, rather, are providing background music for a sacral function. Secondly, he suggests rather forcefully that the Roman liturgical texts, especially the texts of the Mass, contain within them a genuine, Catholic spirituality which is the fruit of centuries. He doubts that the relatively young spiritual literature in the various dialects can match the richness contained even in the translations of the Roman, Latin texts. Finally, he argues most persuasively that there must be a unity between the altar and the choirloft so that if the priest and the lector are reading in high German, the choir should be singing the same language. Although, this problem may be peculiar to German-speaking areas, some of Harnoncourt's ideas are applicable to problems confronted all over the world, including the English-speaking areas.

Kurt Finger contributes a practical article on the teaching of hymns and sacred music to children. The information for his contribution came from a questionnaire sent to music educators in Austria. Although they sent 1500 questionnaires, only 375 replied. One wonders about the validity of such a survey.

As always in this Austrian church music magazine, there is another study of the new (now old) German hymnbook, *Gotteslob*. The issue concludes with notices of anniversaries, birthdays, and conventions.

R.M.H.

## Books

*Choral Music of the Church* by Elwyn A. Wienandt. Da Capo Press, 227 West 17th St., New York 10011.

A reprint of a first-rate study originally published in 1965, this volume covers material that has until now only received passing treatment in general histories of music. Credit is due the Da Capo Press for re-issuing this work which can be of great value to the professional music student as well as the general reader interested in the development of church music.

It is divided into three areas: Catholic, Anglican and Lutheran, and in each Wienandt follows a chronological approach to the development of the chief musical forms used in the liturgy of each denomination. The Catholic Mass, motet, *Requiem*, and *Magnificat* are extensively studied, with similarly detailed accounts of the Anglican service and anthem, and the Lutheran chorale and cantata. The information is presented with accuracy and is well documented. Wienandt's analysis of the purposes of religious music is well stated.

There are 116 musical examples, numerous illustrations, a fine index, a lengthy bibliography, and an interesting appendix containing Latin liturgical texts with translation as well as the texts of historic documents referred to in the body of the book. Every college library should acquire the book, which might well serve as the basis for a church music course in colleges and seminaries. It could well grace the bookshelf of every serious organist and choirmaster.

R.I.S.

## NEWS

At the Church of St. Edmund, North Vancouver, British Columbia, Canada, four solemn Masses accompanied by special music were celebrated during the Fall of 1980. The first was on the feast of Ss. Michael, Gabriel and Raphael, at which Victoria's *Missa "O quam gloriosum"* and William Byrd's *Ave Verum* were sung. The proper was done in Gregorian chant. In October a votive Mass of the Blessed Virgin was sung; in November, a *Requiem* Mass; and in December, a ferial Mass of the advent season. For all occasions, the congregation was provided with the Gregorian chants that they had to sing, along with an English translation.



Christ's Church in Baltimore, Maryland, presented Andrea Gabrieli's *Missa brevis*, Francesco Suriano's *Missa "Nos autem gloriari oportet,"* and Orlando di Lasso's *Missa "Il me suffit"* during January, February and March, 1981. Other music sung during that period included William Byrd's *Magnificat* and *Nunc Dimittis*, Orlando Gibbon's *Second Evening Service* and G.P. Palestrina's *Subut Mater*, all part of the church's evensong. Philip Manwell is organist and vicar of music.



Christmas at the Church of the Holy Childhood, Saint Paul, Minnesota, began with Francesco Manfredini's *Concerto pastorale* and a procession to the crib. Anton Diabelli's *Pastoral Mass* in F with Gregorian chant settings of the proper and various Austrian and German Christmas pieces provided the music for the midnight Mass. The high Mass of Christmas Day was embellished by music by Cesare Franco, Norman

Dello Joio and Pietro Yon. *Missa Sancti Thomae* was sung on the feast of the Holy Family, and Franz Schubert's *Mass in G* on New Year's Day. Pierre Kaelin's *Petite Messe de Noel* was sung on Epiphany. Soloists in the various works were Scott Turi, John Schmall, Peter Loveland, James Lang, Stephen Schmall, Lee Green, Jeffrey Jagoe, John Jagoe, Daniel Dunn, John Peschel, David Behrends, William Norris, Matthew Hahm and Douglas Schmitz, all members of the Schola Cantorum. Bruce Larsen is conductor, Merritt Nequette, organist, and Father John Buchanan is pastor.



The University of Wisconsin, extension division, has announced a three-day workshop on music in the worship life of a parish. Scheduled for July 20-22, 1981, it will be held at Bethel Lutheran Church in Madison. Among the staff will be Richard Proulx, James Litton, John Ferguson and Allen Pote. Registrations and information may be obtained from University of Wisconsin Extension Music Department, 610 Langdon Street, Madison, Wisconsin 53706.

The Archdiocese of Denver and the Southwest Liturgical Conference sponsored a congress entitled "The Whole Parish Assembly at Worship," February 18-22, 1981, at the Denver convention complex. Speakers included Reverend Eugene Walsh, S.S., Mrs. Virginia Sloyan, Sister Thea Bowman, F.S.P.A., Bishop George R. Evans, Reverend Frank Norris, S.S., and Grayson Brown. The purpose of the conference was to establish the "interdependence of liturgy and religious education in the practical ministry of the 'whole parish'."



The combined choirs of the preparatory, college and graduate seminaries of the Archdiocese of Los Angeles performed Mozart's *Laudate pueri Dominum* (from *Vespere della Dominica*) and Billings' anthem, *Rejoice ye shining Worlds* in a concert, February 14, 1981, for the Southern California Religious Educators Conference at Anaheim. Father Theodore Ley, S.M., coordinated the program which was directed by Kevin Jonas of Fresno, California. Also under the direction of Father Ley was a program sung by the Schola Cantorum of the Pacific at Sacred Heart Church, Coronado Island, California, December 1, 1980. The program included Gibbons' *Almighty and everlasting God*, Aichinger's *Ece Virgo concipiet* and Palestrina's *Sicut cervus desiderat*. Joseph Skelley is music director and Monsignor John Portman is pastor of Sacred Heart Church.



The 1980-1981 concert series of the Choralis sine Nomine includes music by Britten, Bernstein, Barber, Brahms, Bach, Verdi and others. The performances were given at the Frederick King Weyerhaeuser Auditorium of the Landmark Center in Saint Paul, Minnesota, and at the Studio Theatre of the Children's Theatre Company in Minneapolis, Minnesota. The group is in its sixth year under the direction of Merritt Nequette.



The National Shrine Music Guild has announced a series of concerts in the National Shrine of the Immaculate Conception



in Washington, D.C., beginning in October, 1980, with the performance of Poulenc's *Litanies to the Black Virgin of Rocamadour* and Joseph Haydn's *Lord Nelson Mass*. The Christmas concert included music by Gabrieli, Palestrina, Lassus and Praetorius, and on February 27, 1981, the choir of the shrine sang Vaughan Williams' *Fantasia on a theme of Thomas Tallis*, and two *Odes to Saint Cecilia* by Henry Purcell and Benjamin Britten. The series concludes in April with music for two, three and four organs with Robert Grogan, J. Courtney Hay, Joseph O'Donnell and Robert Shafer as organists. Mr. Shafer is director of music for the shrine.



The Handel Oratorio Society of Augustana College, Rock Island, Illinois, has commissioned an oratorio as part of its one hundredth anniversary. Entitled *The Celestial Sphere*, it is scored for chorus and orchestra, and based on texts from William Fuller's poem, "Lord, what is Man?", and various verses from the Acts of the Apostles. Charles Wuorinen is composer and Donald Morrison, conductor. Performance is scheduled for April 25, 1981, at Centennial Hall at Augustana College.



The Handel and Haydn Society of Boston, Massachusetts, has announced a series of seven concerts for its 1980-1981 season, its 166th. Included in the works scheduled are Brahms' and Faure's *Requiem*, Handel's *Messiah*, Haydn's *Morning, Noon and Night symphonies*, and Bach's *Magnificat* and his *Ascension Oratorio*. Thomas Dunn is artist director.



The patronal feast of the Church of Saint Agnes in Saint Paul, Minnesota, was celebrated with pontifical Mass sung by Bishop Alphonse J. Schladweiler. The Twin Cities Catholic Chorale and members of the Minnesota Orchestra performed Haydn's *Lord Nelson Mass*, one of the Mozart organ sonatas and Mozart's *Tu corona virginum*. The proper of the Mass was sung in Gregorian chant by the schola under the direction of Paul LeVoor. Soloists for the Mass were Sarita Roche, Karen Johnson, Vern Sutton and Jim Bohn. Monsignor Richard J. Schuler was conductor. The sermon was preached by Reverend Richard M. Hogan, one of the editors of *Sacred Music*.



A program of compositions by Ernest McClellan was presented at West Texas State University in January 1981. Among the pieces programmed were *Three Songs on Poems of Herman Hesse*, three motets entitled *Cantiones Quatour Vocum in Nativitate Domini*, a symphonia for orchestra and *Missa Profundis* for antiphonal choirs, soloists and orchestra. All were premiere performances.



The Dayton Bach Society of Dayton, Ohio, has announced its 1980-1981 season. Music programmed includes polychoral motets by Bach, Praetorius and Palestrina, Bach's *Christmas Oratorio*, a sing-along *Messiah* by Handel, Mozart's *Mass in C Minor* (K. 427) and Vaughan Williams' *Mass in G Minor*. Richard Benedum is conductor.



The Pocono Boy Singers and the Singing Boys of Pennsylvania, based in Wind Gap, Pennsylvania, performed

in the presentation of *Amahl and the Night Visitors* at Susquehanna University, Sellingsgrove, Pennsylvania, December 13 and 14, 1980, and in the *Messiah* and in Orff's *Carmina Burana* at other concerts in the state. K. Bernard Schade is director. Paul Traver of the University of Maryland was guest conductor.



A festival of Bach's music is scheduled at the State University of New York at Stony Brook, June 22 to July 5, 1981. Faculty will include Susan Davenny Wyner, Janice Taylor, Seth McCoy, Thomas Paul, James Buswell, Timothy Eddy, Ronald Roseman, Yehudi Wyner and Samuel Baron. For information write Bach Aria Festival, Department of Music, State University, Stony Brook, New York 11794.



The program of "Great Music at Saint Bartholomew's" on Sundays from October to April at the Church of Saint Bartholomew in New York City includes Kodaly's *Budavari Te Deum*, Delius' *Requiem*, Menotti's *Missa "O Pulchritudo"*, Faure's *Requiem*, Rutter's *Gloria*, Brahms' *German Requiem*, Bach's *Magnificat*, Britten's *Ceremony of Carols*, Bizet's *Te Deum*, Honegger's *King David*, Rossini's *Petite Messe Solennelle*, Mendelssohn's *Saint Paul*, Mozart's *Grand Mass in C Minor*, Handel's *Samson*, Dvorak's *Mass in D.*, Verdi's *Manzoni Requiem*, Haydn's *Creation*, Rossini's *Stabat Mater*, Berlioz' *Requiem* and Bach's *Saint Matthew's Passion*.



*Musica Sacra*, chorus and orchestra under the direction of Richard Westenburg, was scheduled for performances at Avery Fisher Hall in Lincoln Center in New York City. Works included are Verdi's *Four Sacred Pieces*, Handel's *Messiah*, Haydn's *Creation*, Bach *St. John Passion* and his cantata *Christ Lag in Todesbanden*, Schubert's *Mass in G* and Hovhannes' *Revelations of Saint Paul*.



The 20th International Congress of Pueri Cantores was held in Rome, December 27, 1980 to January 1, 1981. High points of the event were the concert of nations held at the Aula Pia on the Via della Conciliazione and the papal Mass in Saint Peter's Basilica celebrated for peace in the world. Among the six thousand boys present were singers from St. Joseph's Church, Wilmette, Illinois, Louis Crabtree and Paul Lattan. Monsignor Charles N. Meter, director of the American Federation of Little Singers, Fr. Fullmer, Fr. Winkowski and Fr. Merold of Chicago were present and spoke with the Holy Father. The next congress is scheduled for Brussels in Belgium in 1982.



Organ recitals that have been brought to our attention include these:

Gerald Johnson, at First Presbyterian Church, Monticello, Arkansas, December 14, 1980. His program included works by Bender, Bingham, Balbastre, Dupre, Langlais, Tournemire, Goemanne, Benoit and others.

James David Christie, at Saint Thomas Aquinas Church, Dallas, Texas, October 5, 1980. His program included works by Seelinck, Marchand, Reincken, Bach, Pinkham, Bonnal and Guilmant.

Kettering organ concerts for 1980-1981 will be played by John Peterson, Susan Landale, Charles Benbow, John Obetz, Richard Benedum, David Hurd and Melvin West. R.J.S.

# FROM THE EDITORS

## The Battle

*Sacred Music* has been fighting a battle on two fronts for about fifteen years. Whether we are winning or not is hard to say, but battles are lost not won. And the editors are not ready to lose! But we seek your help.

One front that *Sacred Music* has faithfully espoused in its efforts to promote good church music is the campaign to implement the decrees of the Second Vatican Council, *as the council fathers intended*. Thus we are fighting against those false interpretations that have followed the council, spread by so-called experts in liturgy, wrongly passed off as the “spirit of the council” and the will of our bishops. The past fifteen years are filled with examples of such propaganda that once spread about is almost impossible to eradicate. We were told that the Latin language and Gregorian chant were no longer to be used; the result is that both are nearly extinct in this country, despite the explicit wishes of the council. We were told that choirs were to be disbanded in favor of congregational singing; the result is that we have neither choirs nor good congregational singing, despite the council decrees promoting *both*. We were told that the age-old settings for the ordinary of the Mass were now passé; the result is that if one wants to worship with the great heritage of Catholic music one must find it in non-Catholic churches, despite the council orders that it must be fostered and used. We were told that seminary music courses would bring the future priest into touch with the wishes of the council; but today young priests can scarcely read notes, let alone sing the chant or even appreciate the treasury of sacred music that the council ordered them to use in their liturgical apostolate.

It is against this propaganda, this deliberate violation of the decrees and wishes of the council that we are at war. The fight is, of course, against the establishment. The liturgists and modernists have money for their propaganda, and it obviously has been a successful campaign that they have waged. Their chief weapon is false information, repeated again and again, which falls on ignorant ears and is swallowed. The parish priest is inundated with their advertisements for music workshops, new periodicals, lectures and hymnals. He is expected to support all this, and since he is anxious to implement the wishes of the Church, he assumes that these are the means recommended to him by the Church itself. Quite on the contrary, these promotions are opposing the will of the Church and are destroying the very basis on which the council intended to build. We have regressed so far, fifteen years after the council, that the state of church music today is infinitely worse than it was when Pope Pius X began his reforms with his *motu proprio* in 1903.

What is our battle cry on this front? Obey the Church! Implement the decrees of the council! Follow the orders from Rome issued since the close of the council! And down with the opinions, propaganda, interpretations, fads and disobedience of the liturgists who have brought the state of church music to its present nadir!

The second front is being fought for good art and against the shoddy, illiterate, profane and cheap junk that is today passed off as music for worship. The two fronts are allied, because anyone who does not obey the decrees of the council

will wind up with the tawdry and banal as is the case today. Church music in this country today is, for the most part, in the hands of people who have not been properly trained. The training in music itself, the training in liturgy (and by that word I do not mean the propaganda courses offered under that title, but a true learning about the Church's worship), the training in the history of church music — these are lacking woefully. As a point of fact, where can serious and comprehensive training be sought? How much attention is given today to the training of church musicians? What are the qualifications of those assigned to teach music in seminaries?

Training in church music is not achieved by merely reading a journal or attending workshops. It is a long and severe path that leads to competency in sacred music. Even proficiency as an instrumentalist is not sufficient. There remain the areas of repertory, choral technique, liturgical understanding and history of music. Because of the ignorance of so many of those engaged in music for church, the propaganda of the liturgists took hold and destroyed even the little that had been achieved to raise the level of musical art. It is, in fact, the same state of affairs that prevented the *motu proprio* of Saint Pius X from being implemented in this country.

A good deal of the blame for the dreadful level of musical composition and performance in this country today can be laid at the feet of Father Joseph Gelineau and his book, *Voices and Instruments in Christian Worship*. In it, he maintained that music for worship should not attempt to achieve artistic perfection. Such perfection in the musical art belongs, he said, in concert performance. And so the unworthy, the shoddy, the inferior and the incompetent became the norm of church music.

*Sacred Music* is at war with those who are disobedient to the Church's directives, and at war also with those who promote inferior art. Granted that we are but “a voice crying in the wilderness,” but at the same time, we are a light burning in the darkness. The two ideals we promote will ultimately triumph: obedience to the Church and true sacred art.

How can you help? Get us some more subscriptions! R.J.S.

## About Magazine Reviews

One of my assignments for *Sacred Music* is to read and review *Communautés et Liturgies*, the French language journal of liturgical reform and pastoral practice published in Belgium. Very often I do not actually write a review of this journal because the articles do not directly pertain to music or to the relationship of music to the liturgy. I am usually troubled by what I read in *Communautés et Liturgies*, by its philosophy of constant change and experimentation and by its progressive theology. However, I do not believe I have ever read an issue that is more arrogant than the one reviewed in these pages. When Michael John in his article on the Eucharistic congress at Lourdes discusses the reasons why the Holy Father does not write of the Eucharist in the same terms as the French bishops, it is clear that he sees the Pope as limited by his background while the bishops are enlightened by theirs. This condescending tone is only equalled by that of Jean-Yves Quéllec when he writes that “everything that comes out of a Roman congregation is not necessarily bad!” Although I find such attitudes unbearable, I will not lose heart as long as I have my antidote, a good Latin high Mass, Haydn, Mozart or Schubert with orchestra and the proper of the Mass sung in Gregorian chant.

V.A.S.

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Rock Island, Illinois 61201  
Mr. Joseph Baber  
456 Bayview Drive, N.E.  
Saint Petersburg, Florida 33704  
Most Reverend Peter W. Bartholomew  
Box 1248  
Saint Cloud, Minnesota 56301  
Miss Juliet J. Belsito  
2200 East Second Street  
Brooklyn, New York 11223  
Mrs. Richard K. Biggs  
1201 North Las Palmas  
Hollywood, California 90038  
Mr. Richard M. Biggs  
4653 Colfax Avenue South  
Minneapolis, Minnesota 55409  
Mr. Gary Britton  
110 Shonnard Place  
Yonkers, New York 10703  
Rev. John Buchanan  
1435 Midway Parkway  
Saint Paul, Minnesota 55108  
Rev. Norman C. Buvens, VF  
Saint Joseph's Church  
Marksville, Louisiana 71351  
Brother Michael Carlyle  
Mount Aloysius, P.O. Box 598  
Lexington, Ohio 43764  
Catholics United for the Faith  
222 North Avenue  
New Rochelle, New York 10804  
Mr. Thomas R. Charsky  
124 Union Avenue  
Clifton, New Jersey 07011

Mr. T. Terrence Clark  
1834 Oriole Drive  
Munster, Indiana 46321  
Mr. Michael D. Cordovana  
4211 Sheridan Street  
University Park, Maryland 20782  
Mr. W. Patrick Cunningham  
235 Sharon  
San Antonio, Texas 78216  
Mr. Matthew J. Cvetig  
160 W. 73rd Street, Apt. 2-B  
New York, New York 10023  
Rev. David J. Dooley  
667 Woods Mill Road  
Chesterfield, Missouri 63017  
Mr. Conrad L. Donakowski  
4573 Keweenaw Drive  
Okemos, Michigan 48864  
Mr. Bruce A. Doornboos  
468 Fountain Street N.E.  
Grand Rapids, Michigan 49503  
Dr. Catherine A. Dower  
60 Madison Avenue  
Holyoke, Massachusetts 01040  
Mr. Joseph P. Drake  
3320 N. Service Drive  
Red Wing, Minnesota 55066  
Rev. C. Dreisoerner, SM  
2700 Cincinnati Avenue  
San Antonio, Texas 78284  
Mr. Raymond D. Ehrie  
913 Spring Garden Street  
Easton, Pennsylvania 18042  
Mr. Mathias A. Ethen  
7522 N. Tyler Avenue  
Portland, Oregon 97203  
Mrs. Jean Findlay  
Millbank  
Greenwood, Virginia 22943  
Mrs. Leo A. Fisselbrand  
132 W. Manchester Road  
Syracuse, New York 13219  
Miss W. Louise Florencourt  
205 Yoakum Parkway, 2-1121, Unit 1  
Alexandria, Virginia 22304  
Mr. Valerian Fox  
3428 S.E. Oak Street  
Portland, Oregon 97214  
Rev. Msgr. F. Thomas Gallen  
212 E. Broad Street  
Columbus, Ohio 43215  
Sr. Cecile Gertken, O.S.B.  
Convent of St. Benedict  
St. Joseph, Minnesota 56374  
Mr. George Gilbertson  
1601 N.E. Fourteenth Street  
Fort Lauderdale, Florida 33304  
Mr. Cyril E. Gobeil  
1965 Palace Avenue  
St. Paul, Minnesota 55105  
Most Reverend Lawrence P. Graves  
P.O. Box 7417  
Alexandria, Louisiana 71306

Rev. Msgr. Robert F. Hayburn  
1615 Broadway  
San Francisco, California 94109  
Mrs. Patrick B. Healy  
4027 North Upland Street  
McLean, Virginia 22101  
Rev. Lawrence Herzog  
3643 Tedmar  
St. Louis, Missouri 63139  
Mr. J. Vincent Higginson  
21-10 33 Road  
Long Island City, New York 11106  
Most Rev. Joseph H. Hodges  
P.O. Box 230  
Wheeling, West Virginia 26003  
Dr. G.N. Hofmann  
3104 Roosevelt St., N.E.  
Minneapolis, Minnesota 55418  
Mr. George Holdgrafer  
319 Eighth Street, S.E.  
Minneapolis, Minnesota 55414  
Sister Virginia Houske, OSB  
Assumption Music Studio  
Barnville, Minnesota 56514  
Mrs. Harold Hughesdon  
1154 Portland Avenue  
Saint Paul, Minnesota 55104  
Mrs. Victor Janzer  
5356 North 48th Street  
Milwaukee, Wisconsin 53218  
Mr. Peter Jeffery  
345 E. 16th Street  
Brooklyn, New York 11226  
Mr. John L. Kaeder  
2801 Logan Avenue N.  
Minneapolis, Minnesota 55411  
Mr. and Mrs. John Kampa  
1405 Schletti Street  
Saint Paul, Minnesota 55117  
Mrs. Paul J. Kauffmann  
6022 Munson Place  
Falls Church, Virginia 22041  
Rev. Ambrose Keefe, O.S.B.  
Glastonbury Abbey  
16 Hull Street  
Hingham, Maine 02043  
Dr. Anthony J. Kelly  
1730 Yorkshire Avenue  
Saint Paul, Minnesota 55116  
Mr. Edwin A. Koller  
1568 Duluth Street  
Saint Paul, Minnesota 55106  
Ms. Jane Scharding Koziel  
341 Grandview Street  
Memphis, Tennessee 38111  
Mr. Vincent A. Lenti  
41 Tamarack Drive  
Rochester, New York 14622  
Mr. Carl William Lesch  
17 Coverly Avenue N.  
Staten Island, New York 10301  
Mr. Ivan R. Licht  
4511 West Ranchview Avenue  
North Olmstead, Ohio 44070

Ms. Kathryn Lucas  
Box 146  
Rock Rapids, Iowa 51246

Rev. Clarence E. Ludwig  
Hurley, Wisconsin 54534

Mr. Timothy J. Lyon  
710 Rainbow Drive  
Milton, Wisconsin 53563

Dr. J.P. McCalla  
649 Huntington Road  
Kansas City, Missouri 64113

Mr. Vernon McCarthy  
Campion College  
University of Regina  
Regina S4SA0A2 Canada

Mr. Ernest McClellan, Jr.  
W.T. Station, P.O. Box 274  
Canyon, Texas 79016

Mr. Dowell P. McNeill  
177 Central Avenue  
Dedham, Massachusetts 02026

Prof. William Peter Mahrt  
Department of Music  
Stanford University  
Stanford, California 94305

Mr. Paul Manz  
7204 Schey Drive  
Edina, Minnesota 55435

Mr. John Gregory Matt  
1943 Palace Avenue  
Saint Paul, Minnesota 55105

Rev. Msgr. Charles N. Meter  
1747 Lake Avenue  
Wilmette, Illinois 60091

Mr. R.E. Mills  
198 Edinburg Street  
London, Ontario, Canada

Mr. George J. Nesbit  
Orchard Circle, Rt. 49  
Pittsfield, Maine 01201

Dom David Nicholson  
Mount Angel Abbey  
Saint Benedict, Oregon 97373

Mr. William J. Noll  
2508 Main Street  
Tewksbury, Massachusetts 01876

Rev. John M. Oates  
40 Alden Street  
Cranford, New Jersey 07016

Rev. Thomas V. O'Donnell  
1227 Ansel Road  
Cleveland, Ohio 44108

Mr. James J. Papp  
Sunset Hill Road, R.D. No. 1  
West Redding, Connecticut 06896

Rev. Joseph Pacheco  
P.O. Box 2087  
Merced, California 95340

Mr. J. Richard Rancourt  
520 N. Street, S.W., Apt. 125  
Washington, D.C. 20024

Rev. Msgr. Donald J. Reagan  
3020 Reeves Road N.E.  
Warren, Ohio 44483

Miss Mary Reardon  
85 North Fir Street  
Ventura, California 93001

Mr. Nicholas Renouf  
167 State Street  
Guilford, Connecticut 06437

Mr. Francis X. Ridge  
10 Porter Terrace  
Boston, Massachusetts 02132

Mr. Paul A. Riedo  
6306 Kenwood Avenue  
Dallas, Texas 75214

Mr. Sheldon L. Roy  
P.O. Box 254  
Marksville, Louisiana 71351

Saint James Church  
109 Brockley Road  
Rochester, New York 14609

Diocese of Saint Petersburg  
Att: Carroll Thomas Andrews  
P.O. Box 13109  
Saint Petersburg, Florida 33733

Mr. Paul Salamunovich  
10828 Valley Spring Lane  
North Hollywood, California 91602

Mr. Kavin Sampson  
486 West Merchant Street  
Kankakee, Illinois 60901

Mr. Edward E. Schaefer  
3032 Gumwood Drive  
Hyattsville, Maryland 20783

Mr. Christopher Schafer  
35 Washington Avenue  
Seymour, Connecticut 06483

Rev. Msgr. Francis P. Schmitt  
West Point, Nebraska 68788

Mr. Robert J. Schmitt  
830 E. Mason Street  
Milwaukee, Wisconsin 53202

Miss Virginia A. Schubert  
2030 Stanford Avenue  
Saint Paul, Minnesota 55105

Rev. Msgr. Richard J. Schuler  
548 Lafond Avenue  
Saint Paul, Minnesota 55103

Mr. James H. Sheehan  
6 Essex Place, No. 11  
Peabody, Massachusetts 01960

Rev. Earl C. Simonson  
911 24th Avenue, N.E.  
Minneapolis, Minnesota 55418

Mr. Larry Sitter  
1450 Riverside Drive North  
Palm Springs, California 92262

Rev. William J. Smith  
338 Manor Avenue  
Downington, Pennsylvania 19335

Mr. Ralph Sordyl  
Third and North Grand  
Springfield, Illinois 62702

Mr. H. Lyman Stebbens  
40 Oxford Road  
New Rochelle, New York 10804

Mr. Cal Stepan  
3450 Norwood Road  
Shaker Heights, Ohio 44120

Mr. Robert Stich  
2620 Fairview Lane  
Brookfield, Wisconsin 53005

Mr. William G. Stoops  
112 Sussex Street  
Seaford, Delaware 19973

Mr. Donald E. Straub  
171 E. 264th Street  
Euclid, Ohio 44132

Miss Mary Ellen Strapp  
2020 Stanford Avenue  
Saint Paul, Minnesota 55105

Mrs. Raymond Swee  
63707 Scenic Drive  
Bend, Oregon 97701

Mr. Jack W. Teubert  
3818 Dukeshire  
Royal Oak, Michigan 48072

Mrs. John S. Tiedemann  
1805 Stanbridge Avenue  
Saint Paul, Minnesota 55113

Prof. Gerhard Track  
130 Baylor  
Pueblo, Colorado 81005

Mr. Walter P. Truskowski  
28532 Edward  
Madison Heights, Michigan 48071

Mr. Jonathan A. Turk  
338 Division Avenue N.  
Grand Rapids, Michigan 49503

Dr. Jet Turner  
401 21st Street  
Alexandria, Louisiana 71301

Rev. Paul A. Turner  
4212 East 104th Terrace  
Kansas City, Missouri 64137

Mr. Jonathon A. Tuuk  
338 Division Avenue North  
Grand Rapids, Michigan 49503

Mrs. Ita L. Vellek  
7314 Claredon Drive  
Minneapolis, Minnesota 55435

Dr. Laverne Wagner  
Quincy College  
Quincy, Illinois 62301

Miss Charlotte Watson  
205 Liverton Court  
Louisville, Kentucky 40222

Mr. Jerry Witt  
811 Midway Street  
LaJolla, California 92037

Mrs. John Wrench  
205 Lawrence Street  
Bellevue, Ohio 44811

Miss Lillian Ziska  
28 S. 88th Street  
Belleville, Illinois 62223

# CONTRIBUTORS

*Simone Wallon* is a teacher and research scholar in the field of Gregorian chant. She is associated with the Ward Method, and each year she forms part of the faculty of the Gregorian courses held at LeMans in France.

*J. Vincent Higginson* is well known for his research in American hymnology, having published his *Handbook for American Catholic Hymnals*. He was editor of *The Catholic Choirmaster* and has several compositions and arrangements of choral music to his credit. Pope Paul VI made him a Knight of St. Gregory for his life-long service to the Church in the area of sacred music. He is one of the founding members of the Church Music Association of America.

*Aldo Bartocci* is secretary of the Pontifical Institute of Sacred Music in Rome. American students at the papal church music school long remember him for his kindnesses to them in all academic procedures. During his tenure he has known most of the great teachers and composers associated with the institute.

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