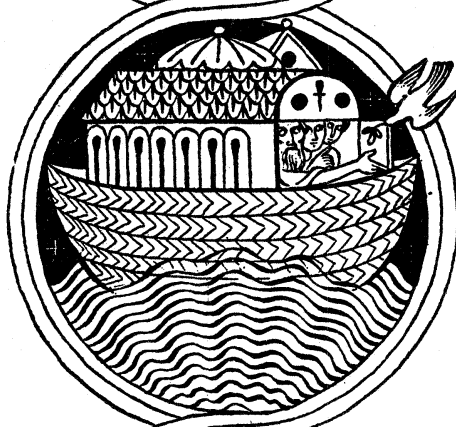
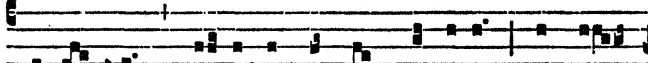


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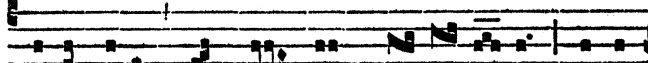


Intr. 5.  
 C   
 Incumdedé-runt me \* gémi-tus mórtis, do-ló-res



Intr. 1.  
 C   
 Xsúrge, \* qua-re obdórmis Dómine? exsúr-



Intr. 6.  
 C   
 -sto míhi \* in Dé- um pro- te-ctó-rem, et in

VOLUME 82 — Number 2  
 JANUARY — FEBRUARY, 1955

the review of catholic church & school music

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# THE PIUS TENTH HYMNAL

**Edited, Arranged and Compiled**

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**of**

**LITURGICAL MUSIC**

**Manhattanville College of the Sacred Heart**

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# CAECILIA

## A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

VOLUME 82 Number 2

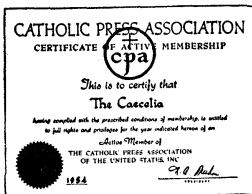
JANUARY — FEBRUARY, 1955

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### THIS MONTH

Two prominent United States church musicians recently made musical pilgrimages to points of importance in Europe. Personal accounts of their trips will be found on pages 42 and 49. MONSIGNOR METER of Chicago's Archdiocesan Music Commission reviews the lectures, demonstrations, recitals and liturgical services held in connection with the International Congress of Catholic Church Music which took place in Vienna last fall, and FATHER HAYBURN of San Francisco's Archdiocesan Music Commission, in the first of his two articles, writes a day to day account of his recent trip to Solesmes to study with DOM GAJARD . . . FATHER CALLENS of Loyola University (New Orleans) commemorates the centennial of the death of a Jesuit confrere. LOUIS LAMBILLOTTE, by bringing to light some little known facts about this musician whose life was dedicated to the betterment of Church Music in the 19th century . . . In his column on record and music reviews FATHER GUENTNER highlights the recent issuance of fine recordings of sacred music by Monteverdi, Byrd, Vaughan-Williams and the recent re-issue of the L'Anthologie Sonore . . . MISS ROSELLA MEYER of Cleveland offers encouragement to those organist-singers who are heavily laden with the burden of numerous daily High Masses in her article "Participation as a Means of Sanctification" . . . FATHER REINHOLD of Sunnyside, Washington, takes vigorous issue with the "Betsingmesse" as reported in a recent issue of CAECILIA by Father Howell . . . "Catholic Choir Terminology" prepared by one of our editors, FATHER CLETUS MADSEN of Davenport, Iowa, will be a regular feature of our magazine starting with this issue. Father Madsen is Chairman of the Liturgical Music Committee of the National Catholic Music Educator's Association.



*Editorial Staff:* Louis L. Balogh, Dr. Miguel Bernal J., Rev. Francis Brunner, C.Ss.R., Rev. Russell H. Davis, Rev. Francis Guentner, S.J., Rev. Robert Hayburn, Rev. Cletus Madsen, Theodore Marier, Rev. Clement J. McNaspy, S.J., Sr. M. Millicent, S.S.A., Rev. Elmer F. Pfeil, Pius Tenth School of Liturgical Music, William Arthur Reilly, Rev. Russell Woollen, Dom Ermin Vitry, O.S.B., *Editor Emeritus.* Cir.: James Ring.

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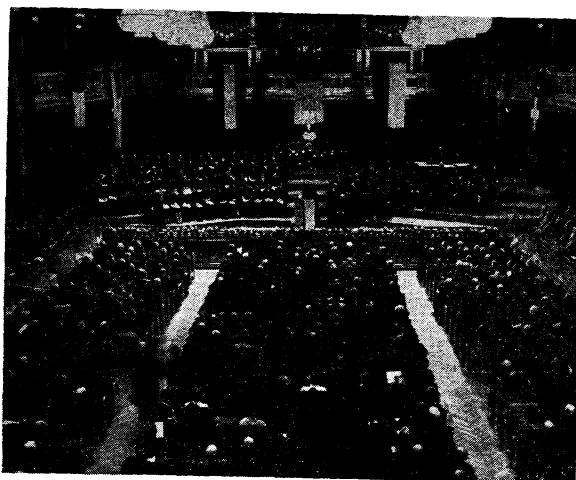
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## THE SECOND INTERNATIONAL CONGRESS OF CATHOLIC CHURCH MUSIC, VIENNA, 1954

by *Very Rev. Msgr. Charles N. Meter*

ONE COULD HARDLY IMAGINE A MORE appropriate setting for a gathering of musicians than the city that nurtured such great composers as Haydn, Mozart, Schubert, and Beethoven. Consequently, when the announcement was made by CARDINAL INNITZER that Vienna was to be the scene of the Second National Congress of Catholic Church Music, everyone agreed that a perfect place had been selected. The first Congress very appropriately had been held in Rome during the Holy Year of 1950. The purpose of this Congress was to commemorate on a large scale the 50th anniversary of the Motu Proprio on Church Music of Pope St. Pius X. At the kind behest of his EMINENCE SAMUEL CARDINAL STRITCH, Archbishop of Chicago, it was my good fortune to attend this memorable Congress and in a certain sense to represent the Church musicians of the United States. Arriving in Vienna on a cool but sunny afternoon, Monday, October 4, I was pleasantly surprised to discover how much of the old city has already been restored. St. Stephen's Cathedral is quite as magnificent as ever with a new brilliantly colored roof, emblazoned with the Hapsburg coat-of-arms; and the Opera House on the famous Ring Strasse is now practically completed.

The Congress opened late that afternoon with a session in the Great Hall of the Vienna Musical Society, with the entire hierarchy of Austria present, as well as the top Austrian government officials. A huge chorus of men and women was assembled on the stage, together with members of the brass section of the Vienna Symphony Orchestra. Flags of some twenty nations decorated the balcony all around the hall, representing the coun-



tries from which the delegates had come. After the singing of Palestrina's "Veni Creator Spiritus," during which the audience sang the alternate verses in Gregorian Chant, Cardinal Innitzer gave the formal speech of welcome and read the official letter from POPE PIUS XII inaugurating the Congress. MSGR. IGINIO ANGLES, President of the Congress, who is likewise president of the Pontifical Institute of Sacred Music in Rome, responded, stressing the great importance of this meeting of Church musicians. He was followed by members of the Austrian government who gave speeches of welcome; and then the delegates from the various nations represented addressed the audience in turn, each in his own language, paying homage to St. Pius X. It was my privilege to be the spokesman for the United States. The program then ended with an inspiring new "Te Deum" by ANTON HEILLER, sung by the chorus to the accompaniment of organ and brass instruments — a thrilling climax to the festive opening. On this occasion it was a great pleasure to meet old classmates and friends, such as MSGR. FIORENZO ROMITA, the noted authority on Church music legislation, now a member of the Sacred Congregation of Rites.

For the next six days a well planned program kept the delegates busy from morning to night attending Solemn Masses, lectures, and sacred concerts. But chiefly we were given the opportunity

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Monsignor Meter is Director of the Cardinal's Cathedral Choristers of Chicago, Professor of Music at Quigley Preparatory Seminary, Secretary of the Chicago Archdiocesan Music Commission, and National President of the World Federation of Boys Choirs. His musical degrees include a Master of Gregorian Chant from the Pontifical Institute of Sacred Music in Rome and an honorary Doctor of Music degree from De Paul University.

of meeting many of the Church musicians of Europe and discussing pertinent matters with them. FR. RICHARD WOJCIK of Chicago, who is now studying Church music in Rome, had flown to Vienna to be present for the Congress; and we began a week of activities together.

Each morning we attended a different type of Solemn High Mass. On Tuesday morning the Apostolic Nuncio to Austria, ARCHBISHOP DELLEPIANE, celebrated Mass in the Burgkapelle. This was an entire Gregorian Mass — Number XII — sung by the Congregation and the Seminary Schola under the direction of MSGR. KOSCH, who had charge of all the Congress proceedings. On Wednesday morning ARCHBISHOP ROHRACHER of Salzburg was celebrant; and this Mass demonstrated classical polyphony. However, the composition that was performed, the Trinity Mass of Johann Fux, a composer of the latter part of the 17th century, approached more the style of Haydn and Mozart with its very elaborate vocalizations. Surprisingly too, the Vienna Boys' Choir, who sang the Mass, was accompanied by a full orchestra! The Gregorian Proper for the most part was limited to either a psalm tone or *recto tono*. Thursday morning we all boarded buses for the famous Klosterneuburg monastery of the Augustine Fathers. Here we were to attend a *Missa lecta* which would demonstrate the Volksgesang Mass, wherein the people sing their parts in German. This idea originated with FR. PIUS PARSCH, the famous liturgist of Klosterneuburg, who died only a short time ago. (Incidentally, the October issue of CAECILIA Magazine contained an article by Fr. Howell, S.J., giving a complete description of this strange type of Mass.) Frankly, we were all quite shocked at what we heard and saw! The celebrant, BISHOP ZAUNER, Auxiliary Bishop of the Linz diocese, did not read a Low Mass but rather chanted *recto tono* all the parts that would ordinarily be sung by the priest at a High Mass. We all responded *recto tono* in Latin; but the Schola of men and boys sang the entire Proper in German, and we of the congregation were given copies of the Ordinary that we were to sing likewise in German! All this seemed directly opposed to the Motu Proprio of Pius X where he speaks of the liturgical text: "The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions — much more to sing in the vernacular the variable or



common parts of the Mass and Office." Obviously this was not a mere Low Mass since the celebrant chanted his parts and was obliged to wait until the choir and congregation had finished singing their parts. I am afraid I shall have to differ with Fr. Howell about the appropriateness of this new type of Mass. Rome is quite concerned these days about some of these innovations; and as a matter of fact MSGR. MONTINI on the part of the Holy Father sent a special letter to Cardinal Innitzer of Vienna in which he stressed the fact that the Latin language must be retained. It is true that the people should take a more active part in the Mass, but that does not mean they must sing the Mass in the vernacular. Nowadays our school children are being taught many of the Gregorian Ordinaries, and it is quite simple to explain to them the meaning of the text. On the other hand many of our English translations of the Propers, especially with regard to the psalms or the epistles of St. Paul, contain theological thoughts that are decidedly over the heads of the ordinary congregation. How then can the people take a more active part in the Mass? I think the answer is given by Pope Pius X himself in the Motu Proprio.

"Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times."

If the day comes when the Mass is sung only in the vernacular, as seems to be the aim of a small group of extreme liturgists, then that will mean

the end of our ancient sung-prayer of the church — Gregorian Chant. Let us never forget that the Gregorian melodies were all derived from the accents of the Latin word; hence their peculiar appropriateness. It was noteworthy that all the musicians at the Congress, with but only two exceptions, were much opposed to singing the Mass in the vernacular. Actually, only a small group of liturgists from France, Germany and the United States are trying to push the vernacular movement. The International Liturgical Congress at Lugano of last year proposed a votum to foster the singing of the Mass in the vernacular; but CARDINAL OTTAVIANI, who had been present and in a sense represented the Holy See, had already departed when the votum was drawn up. One of the conclusions of the Vienna Congress was that liturgists and Church musicians should cooperate in this important matter of the vernacular; and at future liturgical meetings the musical aspect should always be kept in mind. The sung Mass as we have it today has been the tradition for many centuries, with its definite Ordinary and Proper chants sung in the Latin language. Any attempt to change this seems to be the very thing the Holy Father spoke about in his most recent address to the Cardinals and Bishops in Rome on November 2 when he said to them, "And do you give no consent or permission to attempts of this kind, or to movements which are more daring than prudent." I know for a fact that the Apostolic Nuncio to Austria was quite perturbed at this demonstration of the singing of the Mass in the vernacular at Klosterneuburg and gave instructions that such a type of Mass was not to be performed again in Austria. So much for that.

On Friday morning we attended a Solemn Mass celebrated by the Auxiliary Archbishop of Vienna, DR. FRANZ JACHYM. The choir consisting of men and women demonstrated modern music with a new mass by the Viennese church musician, ERNST TITTEL, entitled "Missa Gregoriana." Themes from the Chant were used throughout with great effect. The Proper was likewise sung in a modern polyphonic setting; but, to me at least, it seemed too dissonant and hence distracting. Incidentally, one of the points stressed in the above-mentioned letter from Msgr. Montini to Cardinal Innitzer referred to modern music. Msgr. Montini wrote that when the Pope in his encyclical *Mediator Dei* approved of modern Church music, he did not mean ultra-modern cacophony, such as frequently results in extremely dissonant

music. Hearing this elaborate and extremely modern Proper, I could not help but think how much more effective the one-part Gregorian Chant would have been as a contrast to the figured Ordinary.

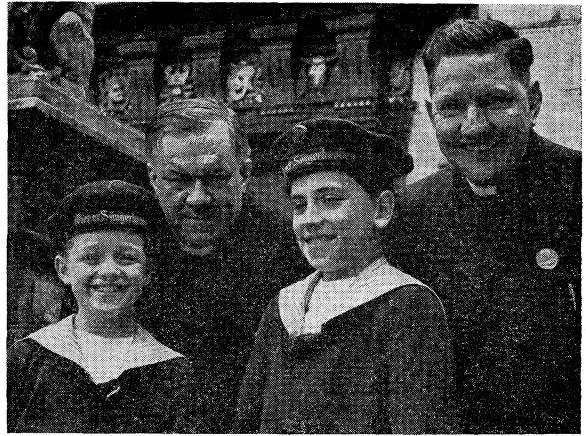
The following day, Saturday, late in the afternoon we all gathered in St. Stephen's Cathedral for a Solemn Pontifical Mass celebrated by Cardinal Innitzer. For this occasion the Proper was expertly sung by a large group of laymen who had come from Geneva, Switzerland. They were directed by the famous DOM GAJARD, O.S.B. of Solesmes; and it was amazing to hear the utter perfection of the singing. These were not seminarians or priests, but laymen who sang the chant because they loved it. The sung Ordinary of the Mass did not fare quite as well. All those attending the Mass sang the "Missa de Angelis" and "Credo III," in which there was alternating between a solo Cantor, a boys' Schola, and the congregation. The Solesmes rhythm was not much in evidence, and I did not particularly like the contrast of a solo singer with the other groups. But aside from that, it was a thrilling experience to feel that all of us in this ancient, historical Cathedral were taking an active part in the mass in the very way mentioned by Pope Pius X in the *Motu Proprio*, by singing together the ancient Chant of the Church.

The next day, Sunday, no special Mass was scheduled for the Congressists, but we were free to attend any church we might choose and hear any particular choral group or composition of our own selection. And what a choice we had! I am sure no city in the world ever presented such an imposing list of masses, composers, and choirs as could be heard in Vienna that morning. There were 120 different churches with special masses sung either by their own choirs or guest choirs. The list of composers was fantastic — ranging from Palestrina, Vittoria, Des Pres, and Dufay; rather heavy on Haydn, Mozart, and Schubert; even Beethoven, Liszt, and of course Bruckner, Refice, as well as Rheinberger, Filke, and Griesbacher; right up to the moderns, David, Kronsteiner, Flor Peeters, and Jaeggi. I settled for the "Missa Choralis" of David, which I had heard in concert, a beautiful polyphonic work based entirely on the Gregorian *Missa de Angelis*. This was very artistically sung by the Linz Cathedral choir under the direction of REV. JOSEPH KRONSTEINER. Incidentally, Vienna justifies its singing

of the Masses of Mozart, Schubert, etc., on the grounds that a special verbal permission was granted by Pope Pius X!

So much for the various sung Masses arranged for the days of the Congress. Now for the different lectures which we attended every morning and afternoon. For the most part these were given in the Gobelinsaal, a rather large room in the Hofburg Palace, the walls of which were covered with some very fine Gobelin tapestries. The only unpleasant feature, however, was that we had to climb some four stories to reach this room. The first morning we attended very learned discussions of the early Chant of the Church, especially that of the Eastern Church. DR. WELLESZ of Oxford stressed the influence of Greek music on the Chant. DR. WERNER of New York dwelt on the origins of our psalmodic system, particularly as found in the Eastern Rite. In the afternoon we heard discussions on Gregorian Chant given by DR. LE GUENNANT, president of the Gregorian Institute of Paris, DOM CARDINE, O.S.B. of Solesmes, now Professor at the Pontifical Institute of Sacred Music in Rome, and DOM HESBERTS, O.S.B., the noted paleographer of Solesmes. Dom Cardine emphasized the importance of observing the rhythmic signs as found in the ancient manuscripts in order to give a correct interpretation to the Chant. He made a striking comparison between a pianist who carefully observes all the various indications of interpretation the composer has placed in his score, and the singer of Gregorian Chant who should likewise observe all the signs indicated in the manuscripts. Above all, prayerful interpretation is the most important of all. The next morning Msgr. Angles, President of the Congress, gave a learned discussion on the origins of classical polyphony, and encouraged a restoration of the neglected music of Dufay and Dunstable. In the afternoon DR. SCHENK of Vienna spoke on instrumental Church music and traced the development of the use of instruments, other than the organ, from the days of Monteverdi and Gabrieli to Bruckner. It is well known, of course, that the use of orchestras in church is quite common throughout Austria and Germany. Frankly, I was amazed to find even kettledrums in the choir loft.

The Thursday we went out to Klosterneuburg Monastery to attend that highly controversial Betsingmesse, all lecture sessions were held in the Hall of the Monastery. The famous Jesuit liturgist, DR. JUNGSMANN, S.J., addressed us after the



Mass. Stressing the importance of lay participation in the Mass, he went so far as to say that the ideal is to let the people sing their parts of the mass in the vernacular so that they may better understand what they are singing. Then, of course, he referred to the votum of the Liturgical Congress in Lugano, which made an appeal to Rome for the vernacular even in a High Mass. As soon as Fr. Jungmann finished, Msgr. Angles of Rome stood up and, though regretting that he had to speak as he did, was obliged publicly to condemn this proposal of the learned liturgist. He produced the letter from Msgr. Montini stating that the Latin language must be retained, except in those places where Rome has by way of exception allowed the people to sing in the vernacular at a High Mass, such as the so-called Diaspora in Germany. Quite obviously the audience agreed with Msgr. Angles, except for a small group who had defended this type of the Betsingmesse celebrated that morning in the Monastery Church — a Low Mass chanted *recto tono* by the celebrant with the choir and people singing the Proper and Ordinary in German. It was evident from this session that the musicians' viewpoint is to preserve the Latin in the High Mass while that of a small group of more outspoken liturgists is to introduce the vernacular wherever possible. Too bad musicians and liturgists cannot get together.

After lunch we attended a rather technical lecture on the construction of the organ. But in the discussion that followed it was unanimously agreed by all organists to uphold the continued use of the real pipe organ and, as is the intention of Rome, to encourage the use of electronic organs only for smaller churches, where at best such electronic instruments are a mere substitute for the real thing.

On the following day, Friday, modern church music was discussed by DR. LEMACHER of Cologne, who seemed to give the impression that anything is allowed in the modern idiom for church use. Obviously, there are certain limitations imposed by the very religious significance of the words and ceremonies. Music in church should never be distracting or hinder devotion. Consequently, the next lecture given by a layman, DR. HILBER, Director of the Church Music School of Lucerne, Switzerland, emphasized the spiritual side of Church music, saying that the very function of the Church musician is such an exalted one that it even requires a special kind of vocation. I wondered how many of our organists and choir directors ever think of that.

The last lectures on Saturday morning dealt with the teaching of Church music in the schools and seminaries. PROFESSOR LENNARDS of Holland, a famous exponent of the Ward system in Europe, spoke of the importance of teaching children the Chant from their earliest years; and the REV. JOHANNES OVERATH of Cologne discussed the teaching of music in the higher schools, especially in the seminary, as a preparation for congregational singing in our churches. This is the best way we can hope some day to have the people take a more active part in the Mass; and this is definitely according to the wishes of Pope Pius X.

Thus ended the series of lectures given at the Congress. For the most part they were quite interesting, affording us a chance to hear some of the best musicologists of our time. But unfortunately, practically all of the lectures were given in German, only three or four in French; and no resumé was given in other languages, as had been done in Rome at the first Congress. This was a great barrier for many of the delegates —especially from France and Italy. Moreover, practically no time was left for discussions after the talks; and thus very little opportunity was had to discuss more practical problems.

However, the greatest feature of the Congress was the tremendous list of various sacred concerts arranged for the delegates. Choirs and organists came from all over Europe to demonstrate their abilities; and of course the Opera, Symphony, and Academy Chorus of Vienna itself performed some outstanding works for our benefit. Every evening a number of organ concerts were arranged in dif-

ferent churches given by some of the best European organists, such as FLOR PEETERS of Antwerp, JOSEPH AHRENS of Berlin, and GASTON LITAIZE of Paris. Naturally, choral concerts abounded. A group of young people from Essen, Germany, which sings music only of the Eastern Rite, gave an outstanding concert of selections from the Eastern Liturgy. One afternoon in St. Stephen's Cathedral we attended a very interesting concert given by some twenty different choirs of men and women from all over Austria. All were not of equal merit of course; but one could not help but be impressed by the very high standards of choral singing in this music-loving country. Perhaps the most impressive group was the Cathedral Choir from Linz, directed by one of the finest of present-day Church music composers, REV. JOSEPH KRONSTEINER. This group sang the *Kyrie* of the Bruckner "Mass in E Minor;" and rarely could one hear a more beautiful interpretation.

Another impressive choral concert was given that evening in the Hofburg Chapel by the Salzburg Cathedral Choir under the direction of the REV. JOSEPH MESSNER. The "Stabat Mater" by LECHTHALER was performed, accompanied by organ and orchestra. This was highly dramatic, theatrical music, but quite acceptable as concert music.

Another interesting concert was performed in the St. Augustine Church by some fifteen different boys' choirs, mostly from Austria. Again it was amazing to hear the superior work of these boys, all singing strictly *a cappella* and doing the most difficult types of music. Of course, the Vienna Boys' Choir did the finest singing, but several other groups were almost their equal. The boys from Innsbruck with their bright red Tyrolean jackets, leather pants, and green feathered hats quite stole the show. The occasion was graced by the presence of MSGR. FERNAND MAILLET, Director of the Little Singers of the Wooden Cross of Paris and International President of the World Federation of Boys' Choirs.

A program of religious music by contemporary composers, performed by the Vienna Chamber Choir under the direction of DR. HANS GILLESBERGER, left me with mixed feelings. The "Missa Choralis" of David was truly magnificent; a "Litany to the Queen of Peace" by Kronsteiner quite mystic; a motet by Heiller, "Ach Wie Nichtig," very impressive; but the Mass of Stravinsky, even



after several hearings, I think is quite shocking for Church music.

A highly original concert of early instrumental-vocal polyphony was given by the Collegium Musicum, directed by PROFESSOR JOSEPH MARTIN. Using old instruments of the Middle Ages and the Renaissance as accompaniment, the group of musicians presented rarely heard works of Machault, Dunstable, Ockeghem, Gabrieli, Monteverdi, and Frescobaldi. This was for us a rare opportunity to hear the seemingly strange music as it must have sounded centuries ago.

The world premiere performances of two Oratorios were presented by the Vienna Academy Choir with the Vienna Symphony Orchestra and a group of outstanding soloists. The first, called "The Seven-Fold Stream," that is, the seven Sacraments, was composed by FRIEDRICH REIDINGER, who made use of the old choral melodies throughout the vast work. The Oratorio showed Wagnerian influence, but was tremendously effective. The other work, "The Great Mystery," used the institution of the Holy Eucharist as its central theme. This was more modern music in the style of Hindemith, composed by the REV. RAIMUND WEISSENSTEINER who likewise conducted. Again a truly moving work.

One evening four singers from the Vienna Opera, including Irmgaard Seefried and Julius Patzak, gave a song recital of modern sacred music by Wolf, Honegger, and Hindemith. In fact, the Vienna State Opera itself added lustre to the Congress by presenting Pfitzner's "Palestrina," as well as Honegger's "Joan of Arc at the Stake."

The highlight performance of the entire Congress was the Concert of the Nations, presented by organists and choirs from all over Europe — Germany, Austria, Switzerland, Italy, Spain, Holland, and France. Some of these groups were very good; some rather ordinary. An imposing all male choir of about one hundred voices under the direction of JOSEPH VRANKEN did some great work; but the strange "Litany" composed by the director sounded not only scandalous but seemed positively disrespectful. The best choirs were those from Marburg and St. Gall, and of course the Vienna Boys' Choir.

And thus came to an end the feast of religious music presented at the Congress. Perhaps one could have wished for more classical polyphony, a more careful interpretation of Gregorian Chant, a somewhat less preponderance of German music;

but all in all it was a grand opportunity to see and hear what is being done in church music throughout Europe, fifty years after the appearance of the Motu Proprio of St. Pius X. Certainly tremendous strides have been made; certainly there is still room for improvement. But with all this as a background, there is great hope for the future.

At the final session of the Congress held in the Heiligenkreuz Monastery, to which we all drove Sunday afternoon, passing through the Vienna woods on our way, it was decided to hold similar Congresses every three years. The scene of the next one will be either Paris or Cologne; and the summer time seems more suitable than the fall of the year. I only hope that more Americans will be able to attend future Congresses in order to benefit from contact with the great music and musicians of the old world and at the same time to show what is being done in Church music in our own country.



## CATHOLIC CHOIR TERMINOLOGY

By Rev. Cletus Madsen

LITURGY — By this term is meant the DIRECT worship of God which is public. By direct is meant that kind of worship which involves the total attention of the worshipper as he talks to God. By public is meant that worship of God which is done in the name of the whole Mystical Body. By Mystical Body is meant the true Church of Jesus Christ which is the One, Holy, Catholic and Apostolic Roman Church.

Liturgy specifically is divided into worship which is rendered in three ways; namely, by the Holy Sacrifice of the Mass, by the Seven Sacraments and by the Divine Office.

Therefore for the musician "liturgical" refers to any music composed and/or performed to intensify this public prayer of the church.

The term liturgy has caused much confusion in the minds of Catholics and others — so much indeed that many now propose the dropping of the word at least temporarily from our vocabulary. The confusion is due largely to a loose use or a misuse of the term by individuals. For example, the word has been used as a name for eccentric ideas about the worship of God. It has also been erroneously used as a synonym for the word Rubrics, which refers to rules that must be followed in performing the liturgy of the church, etc. These are merely a few of the many ways in which this term is abused. Actually it is the public worship of the Mystical Body paid to God.

In its origin the word comes from the Greeks. Among them it referred to any public work undertaken for the common good by an individual or a group, without thought of remuneration.

Its meaning and use have been developed down through the centuries, until, in our own day, we have a very concise definition of the liturgy, given us by our present Holy Father, Pope Pius XII. It appears in his

(Continued on Page 72)

## LOUIS LAMBILLOTTE, S.J.

(1796–1855)

by Rev. Paul L. Callens, S.J.



THE SWEET AND LILTING MELLODIES of Lambillotte which held a prominent place in popular hymnals of a former generation are fast becoming unfamiliar, although a few of his tunes are likely to survive for some time. "Come, Holy Ghost!" "Panis Angelicus" "On This Day, O Beautiful Mother" are still on the repertoire of most school children. In a few Jesuit novitiates, the strains of his melodramatic "Suscipe" are still heard on a Vow Day. But there is no doubt that the name of Lambillotte is hardly ever mentioned among church musicians.

The purpose of these pages is by no means to lament the neglect and oblivion into which the music of this church musician has fallen, but merely to call attention to a little known fact: Lambillotte spent the last twenty years of his life — he died on February 27, 1855 — laboring zealously, although immaturely for the restoration of Gregorian Chant.

Lambillotte was born near Charleroi, Belgium, in 1796. At the age of seven, he began taking lessons in solfege, piano and harmony from an Italian priest, who acted as chaplain in a neighboring manor house. He was a gifted little boy. It is recorded that when he was only twelve, he composed a duet which he sang with his younger brother Francis, at a public concert. He took lessons on the organ from an Augustinian monk and, for some years, he was organist first at Charleroi and later on at Saint-Dinant. In 1820, he was given the post of Choirmaster at the Jesuit College of St. Acheul, a post which he relinquished five years later in order to enter the Society of Jesus. He had two brothers, Francis and Joseph, musicians like himself who also became Jesuit priests.

Having gone through the usual formation, Fr. Lambillotte seems to have been allowed to devote all his time to music. Besides several masses, he composed many collections of hymns, motets and songs for all occasions. Sommervogel lists no few-



er than 64 published works under his name. When in 1842, Fetis, the editor of the "Revue Musicale," called the attention of the French clergy to the need of a restoration of Gregorian Chant, Lambillotte threw himself heart and soul into the work of research. Unfortunately, he had not received the training necessary for such a vast and specialized undertaking. He visited the principal libraries of Europe, and at the Abbey of St. Gall in Switzerland, he stumbled upon what he thought was an authentic copy of the Antiphony of St. Gregory. He proceeded to publish it with notes and dissertations, and as a result of his discovery he was honored by several learned societies and by Pope Pius IX himself who sent him a Brief of congratulation. However, a more critical study of the manuscript undertaken later by the Benedictine Dom Anselme Schubiger proved that the document was not the authentic copy which Lambillotte thought it was. The work of restoring

*(Continued on page 73)*

## A VISIT TO SOLESMES

by Rev. Robert Hayburn

### Part I



AS A YOUNG MUSIC STUDENT I had often heard of the Monks of Solesmes and their recordings of Gregorian Chant. Various musical journals would occasionally refer to their great work of research and restoration of the sacred chant of the Catholic Church. Record albums would show a view of the monastery and the church in which these monks sang. When in the Holy Year of 1950 I had the opportunity to go to Rome I resolved to visit this famous spot, hear the monks sing, and spend some time in study.

I wrote to DOM GAJARD, the Choirmaster of Solesmes, but he was not at home. The Father Hospitalier answered my letter. He said that I would be very welcome at the monastery to study with Dom. Gajard. He added, however, that I would have to stay at one of the *pensions* in the town of Solesmes. The great number of men on retreat and the visiting monks made accommodations at the monastery impossible.

On the morning of August 18, 1950, I set out from Lourdes on my trip to Solesmes. My Mass that day was at 5:30 and my train left Lourdes at 7:00 o'clock. As we left Lourdes I caught a last glimpse of the tall spire of the Basilica, the Grotto and the winding river before it. It was necessary to change trains at Tours and to take another for Angers. Fortunately the change merely amounted to getting off of one train, walking six feet to the next track and boarding the train for Angers. At Angers I was told to take an omnibus to Sable. What was an omnibus? I had never seen one. After several inquiries I discovered that it was a sort of shuttle train, the doors opening all along the sides, and there was no main aisle, as in ordinary European and American trains which I had used.

The trainmaster told me to get off at Sable. So as the train stopped at the various stations I would look out the door and try to catch the name on the sign post. At one station on the way a bride and groom boarded the train to the stutterings of an inexpertly blown cornet and the wav-

ing of a tattered French flag by their boisterous wedding guests. Farther along several fishermen wearing hip boots and carrying long poles boarded the train, with great strings of fish. From them I learned that Sable was three stations more. At long last we were at Sable and a waiting taxi took me towards the monastery.

Sable was a typical French town, not beautiful or particularly interesting, but clean and decent. As we left the environs of the town, the driver pointed out to me a house owned by Mrs. Justine Ward, a great devotee of the school of Solesmes. We soon were riding along the bank of the River Sarthe. All at once we came into view of the monastery. It was high on the opposite bank, a mass of stone, dignified and formidable. To me it was reminiscent of the Basilica of St. Francis at Assisi, and also the Papal Palace at Avignon as well as Mount St. Michele in nearby Brittany.

We proceeded along the river bank and then came to a great bridge of stone at which point I asked the driver to pause so that I would have a chance to take a good look at the monastery. At this point the panorama is superb. The great mass of stone is reflected in the water of the river. Its long facade rests on a sub-basement of walls and terraces. There are two different styles, the new abbey and the old. The new on the left, has a feudal tone, as it is well reinforced on massive bulkheads and arcades. It is surmounted by great towers. This is the new abbey (even though it looks older than the other part). It was built in 1896 by Dom. Mellet. The great windows open into the refectory. The right tower contains the apartments of the Abbe, as well as part of the library.

On the right of the ancient looking building stands a low and newer looking building. The style is classical, yet simple and distinguished. This is the older part of the monastery. It was built in 1722 by Pierre Baudriller. Today it contains the chapter room, various apartments, and the section devoted to the paleography. Parts of this building go back to an ancient 16th century library. Parts of the abbey church go back to the 12th century.

### *History of the Solesmes foundation*

The abbey of Solesmes was founded in 1010 A.D. as a priory dependent on the Abbot of Notre Dame de Couture in Le Mans. It was founded at the request of Geoffrey de Sable. During the French Revolution, on February 13, 1790, the monks were asked to take an oath to the new government. They refused because of its atheistic principles. In the beginning of 1791 the monks were ordered to leave the monastery. These troubles continued during the reign of Napoleon. In the year 1825 it was decided to destroy the monastery.

On April 4, 1805 Prosper Geuranger was born at Sable, about two miles from Solesmes. When he became a young man he became a priest. When he heard of the proposed destruction of the famous monastery he arranged to have some friends buy the priory on December 14, 1832. In July 1833 he and three priests moved in and began to live there as monks. They went to Rome, were professed as monks of St. Benedict and then returned to Solesmes. In 1837 Pope Gregory the 16th raised Solesmes to the rank of an abbey, and made Dom. Geuranger the first abbot.

Vocations increased rapidly and a number of other daughter monasteries were founded from Solesmes. These included Liguge, Marseille, Wisques, Kergonan and others. In 1901 the Congregation of Solesmes included about ten monasteries of monks and three of nuns. But at this time they were forced by the anti-clerical laws to leave France and seek refuge in England at the Isle of Wight. Here they founded Our Lady of Quarr Abbey. And here they continued their monastic life and their work of restoration of the sacred chant of the church. In 1922 they were able to return to France and to their mother abbey at Solesmes.

At the present time the congregation of Solesmes comprises sixteen abbeys and four priories of monks, and six abbeys of nuns. In fact, there is a small priory of monks in Mexico City called "Cella S. Raphaelis et S. Joannis de Deo de Mexico."

At the present time at Solesmes abbey there are seventy priests *du chœur* and eighteen lay brothers, as well as ten novices. Of these about ten of the priests work at the restoration of the chant in the section called the Paleographie.

The present Abbot is the MOST REVEREND DOM GERMAIN COZIEN, TH. D. Before his profession as monk at Quarr Abbey, he was professor of Theology at the Grand Seminary at Quimper and a secular priest. He is the fourth abbot of Solesmes. His predecessors being Dom Geuranger, first Abbot and restorer of monastic life in France. The second abbot was Dom Charles Couturier. The third was Dom Delatte, and he is remembered for his commentaries on Sacred Scripture and especially for his wonderful Commentary on the Rule of St. Benedict. When Dom Delatte was unable to direct his congregation because of illness, Dom Cozien was elected Abbot, and in spite of his age, is also Superior General of the whole Congregation of Solesmes with its dependent abbeys and priories.

### *The monastic life and routine*

In the church of Christ the principal work of monks is the Praise of God. Every day the monks chant the Solemn Mass, the center of Divine Praise. The Mass is surrounded by the canonical hours of the Divine Office. These they chant or recite at certain parts of the day. The remainder of the day is spent in obedience to the monastic rule. This comprises private prayer, the study of Sacred Scriptures, and last of all work. This work at Solesmes is principally of an intellectual nature. It concerns itself with the sacred sciences, such as researches on the ancient sources of the liturgical chant, Holy Scripture, the works of the Fathers of the Church, of theologians, of spiritual authors, and works of sacred art.

The routine of the monks at Solesmes follows this pattern. Matins commence at 5 o'clock and Lauds follow immediately. At the end of Lauds the first Masses begin, this would be about 6:45. The Abbot takes his place at the Main Altar while the other monks find their places at one of the side altars, sanctuary, nave, crypt, Chapter, infirmary, etc. There are three full turns of Masses with a few left over, and these would be said after Prime. Prime commences at 8:15 and is finished at 8:30. The Conventual Mass is always at 10:00 and is preceded by Terce. At 1:00 Sext, at 4:30 None and Vespers. Compline is at 8:30. The meals are set in such a manner that lunch is at 1:15 and dinner is at 7:30.

The day of a monk, then, is spent in the praise of God and in purposeful activity. Not a minute is wasted and every moment is an act of obedience and love to the Maker of all things.

*First day at the Abbey*

But here I am on the bridge on my way to Solesmes and these thoughts have been revolving in my mind as the taxi driver waits for me to re-enter the cab. Again I enter the vehicle, we cross the bridge, drive along a cobbled street, narrow and lined by two-story houses. Now we have arrived at the gate of the monastery. My taxi driver deposited my bags, accepted two hundred and fifty francs from me, and drove away. The main entrance into the monastery property fronts on a little plaza. Here buses stop, cars are parked, and at night the townspeople promenade. At one end of this small plaza is the entrance to the monastery and the parish church. There are two entrances: a gate and a small visitors' door. On the door post a sign tells you to "sonnez la sonnette." As you ring the bell the small door opens a bit, it has been unlocked from within. You push it, enter and you find yourself in a small entrance hall. To the left through an open door you catch sight of a monk at a window. He is looking at you over the top of his glasses. This is the porter and he sits at one side of a waiting room, looking out at you from a window similar to a railroad ticket office. You tell him you are to study with Dom Gajard. He tells you to wait a moment and he will find out where you are to stay.

Your eyes rove around the room and there are shelves of books on display and for sale. There you see the famous work of Dom Mocquereau "Les Nombres Musicales." Others include books on Paleography, on Aesthetics, on rhythm, on accompaniment, and books on St. Benedict and his monks. To the right in the room is a small case containing some exquisite medals. There are some of the Blessed Virgin, of St. Benedict and others. They can be had in gold, silver, or bronze.

And now the monk approached and told me that I must go to the Hotel Jeanne D'Arc. This is down at the end of the street near the bridge. At the Jeanne D'Arc I learned that there were no rooms available, but that I could have my meals there and the manager would arrange to have a room for me in another house. It was now six-

thirty and dinner was served. It was excellent. The French cuisine was not elaborate but was varied and of good quality. My room and board were to cost me six hundred and forty francs a day. This would be a little over two American dollars.

The dining room was on the main floor, and there were many small tables all occupied by various guests. This room came to be one of the most interesting parts of my stay in Solesmes as here it was that I met many of the people who came to the monastery for the same reason that brought me. At one of the tables was MR. HENRY POTIRON of the Gregorian Institute of Paris and also choir director of the Basilica of the Sacred Heart in Paris. Then there were professors from Princeton, four priests from Mexico, who spent the rest of the year at the Pontifical School of Sacred Music in Rome. One of the most interesting of all was MISS LURA HECKENLIVELY, a well known composer and follower of Solesmes. Desclee and Company have recently published her book called "The Fundamentals of Gregorian Chant." At one of the other tables was a priest from Milan who teaches music in the Seminary there. At this time he was spending some time in the study of Ambrosian Chant, as that is the particular chant used in his diocese. This priest, FATHER AURELIO FOSSATTI invited me to join him at his table; and we soon became fast friends as I was the only one in the room who could talk to him in his native Italian. He proved to be very interesting; also he was sort of a specialist on the Ambrosian Chant and at the same time he gave me very interesting details on Cardinal Schuster. He lived in the same house with the Cardinal at Milan.

After dinner Father Fossatti showed me to my room. This was on the other side of the main street and half way between the Jeanne D'Arc and the monastery. We entered a little restaurant, climbed a narrow stairway to my room. It had a large feather bed, sheets of coarse linen, a chair, dresser and night-stand. On the top of the night stand were a large bowl and pitcher. This was to be the nearest thing to running water on the premises. The water ran when I poured it and at no other time. The sanitary facilities were in the back yard and were similar to those found in country places in the United States. As far as I could find out, exclusive of the monastery, there

was only one bathtub in Solesmes, and this was in the Hotel de Solesmes, which is directly opposite the monastery. One wishing to bathe could do so after paying fifty francs. There was enough hot water for only one bath. A second person would have to return in an hour when the water had been reheated. The Mexican priests and I solved this problem by walking four times each week to the nearby town of Sable and paying thirty-five francs at one of the hospitals there for the privilege of using the showers. Sable is two miles each way, so that amounted to the total of sixteen miles each week which we walked in order to be clean. Perhaps the inhabitants of the town of Solesmes found other ways to settle this need. I still would like to know the solution.

After getting settled, my friend suggested that we go to Compline in the monastery church. We walked along the cobbled street, entered the monastery gate and came into a small courtyard. Having crossed it, we came to the front door of the Abbey-Church. It had a set of double doors connected by iron bars. These were arranged in such a way that when you turned the handle both doors opened in unison. We entered, and here was my first glimpse of the Church. It was narrow, high, and long. The ceiling was groined into fine Gothic vaulting, and the pointed arches cast soft shadows over the walls. There were only a few light brackets illuminating the church, and here and there a hooded figure knelt in prayer. In a few minutes the great bell tolled and a procession of monks entered. First came the Abbot, in black habit, pectoral cross, and violet skull cap. His hands were hidden in the sleeves of his habit and he walked slowly with dignity. He genuflected before the altar and went to his place. The others followed, all dark figures with hands hidden in the sleeves of their cassocks. When all had taken their places, the lights were extinguished except for one in the sanctuary choir of the monks. Some selection was read from the lives of the saints and the writings of the Fathers of the Church. Then Compline commenced. The monks sang the whole of the psalms from memory in the dark. Their voices reminded me of the gentle rising and falling of waves on a seashore. Cadences faded away and new ones succeeded them. The whole was sung with deep devotion and reverence. The impression was that these men were deeply mindful of

## OUR MUSIC THIS MONTH

*THE SEVEN LAST WORDS (English Texts) by Rev. Irvin Udulutsch, O.F.M. Cap.; for Two Medium Voice Soloists and Chorus of Three Equal Voices; 16 Pages; Cat. No. 1820; Price 60 Cts.*

The first two pages of this work will give an idea of its style and content. The interplay of the various lines sung by the choir and soloists lends variety to the setting and the choice of recitation and choral musical patterns gives the whole a strong unity. The idea of singing the Seven Last Words of Our Lord in the vernacular will seem unusual to some choir directors.

*PATER, PATER, VOLUNTAS TUA by Paul Toner; for Cantor and TTBB Voices; Cat. No. 1770; 3 Pages; 16 Cts.*

The Cantor's part is based on a familiar Gregorian melody as found in the Passion according to St. Matthew. The composition is designed in the form of a dialogue between the soloist and the choir. 2nd Basses needed whose low tones are full and well controlled.

At this time of year choir directors are usually on the look-out for a singable and acceptable setting of the Paschaltide antiphon to the Blessed Virgin Mary. The following three have been selected for different combinations of voices. There are singable, musically and liturgically acceptable.

*REGINA COELI by Cyr de Brant; for Two Equal Voices and Organ; Cat. No. 1191; 4 Pages; 16 Cts.*

*REGINA CAELI by Edgar Tinel; for Three Equal Voices and Organ; Cat. No. 1771; 4 Pages; 16 Cts.*

*REGINA COELI LAETARE by J. Plag; for Four Mixed Voices and Organ; Cat. No. 1710; 3 Pages; 16 Cts.*

the meaning of the words which they sang. They were praying as they sang. All hint of routine was absent. The "Te Lucis Ante Terminum" and "Nunc Dimittis" were followed by the "Salve Regina." For the last they sang the elaborate version and the words "gementes et flentes" stirred me deeply, as the chant seemed to bring out perfectly the meaning of this phrase.

Finally the great bell of the monastery tolled gravely and the "great silence" descended upon the monastery like a great cloak wrapping the abbey in stillness until dawn.

*The first in a series of two articles*

# The Seven Last Words

For Two Medium Voice Soloists and Chorus of Three Equal Voices  
(Organ acc. is optional.)

by

REV. IRVIN UDULUTSCH, O.F.M. CAP.

Narrator: Baritone or Alto Solo  
The Word: Baritone or Alto Solo

## FIRST WORD

Narrator

*mf*

When they came to the place called Cal - va - ry, they cru -

ci - fied Him be - tween two rob - bers. And Je - sus said:—

The Word (Solo) \* preferably by a priest or chanter at the Altar

Fa - ther! for - give them for they know not what they do.

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

Imprimatur: †Richard J. Cushing, D.D., Archbishop of Boston  
Nov 6, 1951

Cum permissu Superiorum: Very Rev. Cyprian Abler, O.F.M. Cap.

♩ Chorus

*mp*  $\wedge$

I Fa-ther! for - give them for they know not what they do!

II Fa-ther! for - give them for they know not what they do!

III *mp*  $\wedge$

(Voice reduction for rehearsal only)

*f*  $\wedge$  *rit.* *p* Fine

Fa-ther! for-give them for they know not what they do.

*f*  $\wedge$  *rit.* *p*

Fa ther! for give them for they know not what they do.

*f*  $\wedge$  *rit.* *p*

*Fine p*

Prophecy \* (Verse)

They have spoken  
against me with de-ceit-ful tongues: and have fought against me with-out cause.

\* may be sung by a select group of chanters, by one of the voice parts, or by the entire congregation.



# Pater, Pater, Fiat Voluntas Tua

(Cantor and T.T.B.B.)

Gospel of St. Matthew

arr. PAUL TONNER

*Note.* The Cantor's part is based on a familiar Gregorian melody, as found in the Passion according to St. Matthew which is sung on Palm Sunday.

*Lento, con espressione*

BARITONE  
(Cantor)

TENOR  
I and II

BASS  
I and II

In mon - te o - li - vé - ti o -

CANTOR  
*mf*

Pa - ter,

rá - vit ad Pa - trem, o - rá - vit ad Pa - trem:—

*con dolore*

Pa - - ter mi, — si pos - sí - bi - le

*pp* Pa - - ter mi, — *mf* Fi - at,

Nihil Obstat — Rev. Francis Shea, Censor Deputatus

Imprimatur — † Richard J. Cushing, Archbishop of Boston. Jan. 16, 1951

(C.55-2)

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est ————— tráns-e - at a me ca - lix — i - ste. —

*mf* *pp*

fi - at vo - lun - tas tu - - a. ————— I - te -

*mf* *pp* *f*

Con moto *lento*  
*p*

I - te - rum *dim.* *pp* *lento*

*mf*

I - te - rum se - cún - do áb - i - it et o - rá - vit di - cens: —

*mf* I - te - rum

ter, Pa - - ter — mi, si pos - sí - bi - le est —

*p*

Pa - ter, Pa - - ter — mi,

*p*

————— tráns-e - at a me ca - lix — i - ste. —

*mf* *pp* *f*

Fi - at vo - lún - tas tu - - a. ————— Et —

*mf* *f*

*poco cresc. con moto*

ve-nit tér-ti-o, et ve-nit tér-ti-o et o-rá-vit

*lento (wehmütig)*  
*(sotto voce) p*

Pa-ter, Pa-ter  
di-cens: Pa-ter, Pa-ter

mi, si pos-si-bi-le est tráns-e-at a me ca-lix i-ste,  
mi,

*lentissimo*

Fi-at, fi-at vo-lún-tas tu-a.  
Fi-at vo-lún-tas tu-a.

# REGINA COELI

*Translation:— Queen of heaven, rejoice, Alleluia; For He whom Thou did'st deserve to bear, Alleluia. Hath arisen as He said, Alleluia. Pray for us to God, Alleluia.*

*Cyr de Brant*

**Moderato**

**ORGAN**

*mf*

**SOPRANO**  
*p*

*mf*

*delesc.*

Re - gí - na coe - li, — Re - gí - na coe - li, lae - tá - re,

**ALTO**  
*p*

*mf*

*delesc.*

lae - tá - re

*p*

*mf*

*delesc.*

lae - tá - re, — Al - le - lú - ia, — al - le - lú - ia, —

*f*

*f*

*rit.* *mf a tempo*

al - le - lú - ia, — al - le - lú - ia. Qui - a quem me - ru -

*rit.*

al - le - lú - ia.

*rit.* *mf a tempo*

í - sti, — qui - a quem me - ru - í - sti, me - ru -

í - sti por - tá - re. Al - le - lú - ia, — al - le - lú - ia, —

al - le - lú - ia, — al - le - lú - ia. Re-sur-ré - xit, re-sur-

al - le - lú - ia.

*rit.* *f a tempo*

*rit.* *f a tempo*

*rit.* *f a tempo*

ré - xit, re-sur-ré-xit si - cut di - xit. Al - le - lú - ia,

si - cut di - xit.

*mf* *f*

*mf* *f*

*mf* *f*

al - le - lú - ia, — al - le - lú - ia, — al - le - lú - ia.

al - le - lú - ia.

Adagio *p* *mf*

o - ra, o - ra, o -

*p* *mf*

o - ra, o - ra

Adagio

*p* (*senza organ*) (*organ*) *mf*

*f* *Tempo I*

ra pro - no - bis De - um Al - le - lú - ia,

*f*

*Tempo I*

*largamente*

al - le - lú - ia, al - le - lú - ia, al - le - lú - ia.

*largamente*

*largamente*

# REGINA CAELI

For Three Equal Voices and Organ

Easteride Antiphon of  
the Blessed Virgin Mary

EDGAR TINEL  
Arr. by T. Marier

**Allegro con moto**

I  
Re - gi' - na

II  
Re - gi' - na

III  
Re - gi' - na

ORGAN  
*mf* *f*  
+ Ped.

*Translation: Queen of Heaven, re-*

cae - li, lae - tá - re, lae - tá - re, lae - tá - re, al - le -

cae - li, lae - tá - re, lae - tá - re, lae - tá - re, al - le -

cae - li, lae - tá - re, lae - tá - re, lae - tá - re, al - le -

*joice,*



lú - ia, al - le - lú - ia, al - le - lú - ia.

lú - ia, al - le - lu - ia, al - le - lú - ia. *f* Qui - a

lú - ia, al - le - lu - ia, al - le - lú - ia.

- Ped. *f* For He

*f* me - ru - í - sti por - tá - re, al - le - lú - ia, al - le -

quem me - ru - í - sti por - ta - re, al - le - lú - ia, al - le -

*f* Qui - a quem me - ru - í - sti por - tá - re, al - le - lú -

+ Ped. *f* whom thou meritest to bear,

lú - ia, Re-sur-ré - xit sic - ut di - xit, al-le -  
 lú - ia, Re-sur-ré - xit sic - ut di - xit, al-le -  
 ia, al-le - lu - ia, Re-sur-ré - xit sic - ut di - xit, al-le -

*has risen as He said.*

*p dolce*  
 lú - ia. O - ra pro no - bis, o - ra pro  
*p*  
 lú-ia, al-le - lú - ia. O - ra pro no - bis, o - ra pro  
*p*  
 lú - ia. O - ra pro no - bis, o - ra pro

*Pray for us,*

no - bis De - um. Al - le - lú - ia, al -

no - bis De - um. Al - le - lú - ia, al -

no - bis De - um. Al - le - lú - ia, al -

*f*

*f*

*f*

*f*

to God. + Ped.

- le - lú - ia, al - le - lú - ia.

- le - lú - ia, al - le - lú - ia.

- le - lú - ia, al - le - lú - ia.

*ff*

*ff*

*ff*

*ff*

- Ped. + Ped.

# Regina Coeli, Laetare.

*Antiphon of the  
Blessed Virgin Mary  
for Paschaltide*

for SATB Voices and Organ

J. PLAG.

SOPR. ALTO. *mf*  
Re - gi - na coe - li, lae - tá - - - re,

TEN. *mf*  
Re - gi - na coe - li, lae - tá - - - re, al - le - lú -

BASS. *mf*  
O Queen of heaven, rejoice, *allelúia:*

ORG. *mf* Man. I.

Qui - a quem me - ru - í - sti por -  
al - le - lú - ia: *mf* Qui - a quem me - ru - í - sti por - tá - re, por -

ia, al - le - lú - ia: *mf* Qui - a quem me - ru - í - sti por - tá - re, por -

*mf* For he whom thou didst deserve to bear, *allelúia:*

ORG. *mf* Man. II.

tá - re,  
tá - re, al - le - lú - ia, al - le - lú - ia: Re - sur -  
tá - re, al - le - lú - ia: Re - sur -  
*f* *Is risen again*

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'tá - re, tá - re, al - le - lú - ia, al - le - lú - ia: Re - sur -'. The middle staff is another vocal line in treble clef with lyrics 'tá - re, al - le - lú - ia: Re - sur -'. The bottom staff is a piano accompaniment in bass clef. Dynamics include *f* and *f* *Is risen again*. The key signature has one flat (B-flat).

ré - xit, sic - ut di - - - xit, al - le - lú - ia, al - le - lú  
ré - xit, sic - ut di - - - xit, al - le - lú  
*as he said, alleluia:*

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'ré - xit, sic - ut di - - - xit, al - le - lú - ia, al - le - lú'. The middle staff is another vocal line in treble clef with lyrics 'ré - xit, sic - ut di - - - xit, al - le - lú'. The bottom staff is a piano accompaniment in bass clef. Dynamics include *f* *Man.I.* and *f*. The key signature has one flat (B-flat).

*p* O - ra

ia: O - ra pro no - bis De - um, pro no-bis De - um,

*p* *mf*

ia: O - ra pro no - bis De - um, pro no-bis De - um, al-

*p* *mf*

*Pray for us to God, alleluia.*

*mf* Man. II. Man. I.

*ff*

al - le - lú - ia, al - le - lú - ia, al - le - lú - ia.

*ff*

le - lú - ia, al - le - lú - ia, al - le - lú - ia, al - le - lú - ia.

*ff*

*ff* Pleno Org. *rit.*

## RECENT RECORDINGS OF SACRED MUSIC

by Rev. F. J. Guentner, S.J.

DURING THE PAST TWO SUMMERS THE writer had the privilege of attending two well known summer schools of liturgical music. The main purpose of each school, naturally, was to further the cause of good church music. It was apparent that in each school there was a fair number of students who have been made aware of the recent recordings of Gregorian Chant, but that the great majority were as yet unacquainted with the wonderful treasures of other sacred music that is now available on LP discs.

I am speaking here about music that is properly a Catholic heritage — music that can be understood with true perspective only by those who have a spontaneous understanding of the liturgy. But strangely this music is being performed, to a great extent, by non-sectarian artists, and is being purchased, to an even greater extent, by non-sectarian universities, colleges, conservatories, students, and so on. One is happy, of course, to see the interest which such schools are taking in this music — but it is time that Catholic school and Catholic music teachers shake the sleep from their eyes and take a look at the world of music that is their inheritance, and has only recently been made available by means of records. Take, for instance, it was HENRY PRUNIERES, I believe, who made the claim that CLAUDIO MONTEVERDI was the greatest creative musician that Italy has ever produced. The traditional history of music usually assigns top honors to Palestrina, but the music under review here gives one pause. The present album contains a libretto of the Vespers (Latin text with English translation,) but no historical background or musical analysis is provided. We are told that PROF. LEO SCHRADER edited the music for the recording — in other words, the standard Malipiero version was not used.<sup>1</sup>

There are several strange things about the text of the Vespers which make one wonder whether Monteverdi ever expected the work to be used liturgically. The various parts are as follows:

MONTEVERDI: *Vespers* of 1610. The London Singers, Orchestra of L'Oiseau-Lyre, Organ, Harpsichord, Soloists, Conducted by Anthony Lewis. (OL 50021/22; 2 LP's in album)

Invocation: *Deus in adjutorium*  
 First psalm: *Dixit Dominus*  
 Antiphon: *Nigra sum*  
 Second psalm: *Laudate pueri*  
 Antiphon: *Pulchra es*  
 Third psalm: *Laetatus sum*  
 Antiphon: *Duo seraphim*  
 Fourth psalm: *Nisi Dominus*  
 Oration (?): *Audi coelum*  
 Fifth psalm: *Lauda Jerusalem*  
 Interlude (?): Sonata sopra *Sancta Maria, ora pro nobis*  
 Hymn: *Ave Maris Stella*  
 Cantic: *Magnificat*

It will be seen from this outline that though the Invocation, the five Psalms, the Hymn and Cantic are correct for the Vespers of the Blessed Virgin (*Vespro della Beata Vergine* is the Italian title), the Antiphons are all awry. No explanation of this curious state of affairs is as yet forthcoming.

The entire composition may be considered an extended embellishment of the psalm tones and chant motives. Throughout the various numbers one or other section (usually the tenors) doggedly hangs on to the Gregorian melody (or psalm-tone) while the other voices and the orchestra weave in and out in brilliant concertato fashion.

The Interlude entitled Sonata sopra *Sancta Maria, ora pro nobis*, is an extended series of variations in which a soprano in litany-like fashion repeats eleven times the simple Gregorian recitative, *Sancta Maria, ora pro nobis*, while the orchestra turns rhythmic cartwheels and somersaults. The *Magnificat* is rather severe and subdued in comparison to the vigor and exhilaration of the rest of the work. The *Ave Maris Stella* is one of the most delicate harmonized settings of chant that I have ever heard.

DR. SCHRADER has tried in his edition to get as close to the original setting of Monteverdi as possible, and for this he is to be thanked. With the exception of the harpsichord (and possibly the

<sup>1</sup> An extended analysis will be found in Schrade's study, *Monteverdi, Creator of Modern Music* (Norton Co., 1950), pp. 251 - 262.

organ), however, modern instruments have been used. The entire ensemble has caught the spirit of the music admirably and the recording by L'Oiseau-Lyre is up to the finest standards.

CHARPENTIER: *Magnificat in D; Sub tuum praesidium; Plorans ploravit; Regina caeli; Salve Regina*; and Instrumental *Offertory*. The Chamber Orchestra of the Concerts Padeloup, Chorale of Jeunesses Musicales de France, Organ, Harpsichord, Conducted by Louis-Martini. (Haydn Soc., HSL—102)

CHARPENTIER: *Te Deum; Recordare* (Tenebrae for Good Friday); *Oculi Omnium in te sperant*; Instrumental *Marche de Triomphe* and *Air de Trompette*. The Orchestra of the Concerts Padeloup, Chorale of Jeunesses Musicales de France, Soloists, etc., Conducted by Louis-Martini. (Haydn Soc., HSL—2065).

MARC-ANTOINE CHARPENTIER, except for the record industry, would still be one of those countless seventeenth-century musicians that one finds in Grove's — and practically nowhere else. But a pioneering group of devotees has rescued his manuscripts from dusty libraries and churches — and it is no exaggeration to say that the entire world of music has been enriched by this discovery. It may be that I am biased in favor of Charpentier by reason of the fact that he was employed by the Jesuits in Paris for about ten years previous to his being raised to the post of Maître de Musique at the Sainte Chapelle! But to tell the truth, if I could find a way of communicating this bias to any other lover of good music, I would certainly do so. For I can find no terms adequate to praise this rich, baroque, pre-Bach, Catholic music. It will seem almost too grand and too magnificent, perhaps, when compared to our hum-drum contemporary liturgical music; and doubtless some of it would not be admitted to our White Lists. But for anyone who wants to know how our forebears of a few hundred years ago performed their liturgical *solemnities*, this music is made to order. Charpentier reached his musical maturity about 1670 — at the time when the music of France was epitomized in the person of Lully. And it was only after Lully's death that Charpentier came into his own. Perhaps it is some form of retributive justice that has brought it about that Lully is hardly to be found on records so far, whereas Charpentier has been recorded by four companies to date.

As for the music, the *Magnificat* (for five soloists, two choirs, and two orchestras) is much closer

to the brilliant setting of Bach than to the reserved setting of Monteverdi. In fact one almost feels that Bach was familiar with the Charpentier work as there are certain similarities. The *Regina Caeli* is a typical baroque ornamentation of the Gregorian melody, written for two treble voices and continuo. The *Salve Regina*, set for three choirs, orchestra, and continuo, must rank as one of the most gorgeous contrapuntal settings of this antiphon ever penned. The *Te Deum*, (written for the Royal Chapel) an effulgence of glory and majesty, could without any fear stand side by side with Handel's two better known compositions.

It makes one feel a little self-conscious to use all these superlatives, but there appears to be no way out. The performers are clearly in complete sympathy with this music, and though as Frenchmen they do certain things that American choruses would not do, I cannot consider this as a serious count against them. And before closing this section, I would like to call attention to one other Charpentier work, performed by the same ensemble under Louis-Martini, and produced by Vox — the *Missa Assumpta est Maria*, — which provides a fine example of the composer's approach to mass music (previously reviewed in *Caecilia*, May-June, 1954).

#### *Masses in Ancient and Modern Styles*

BYRD: *Mass for Four Voices; Mass for Five Voices*. The Fleet Street Choir, directed by T. B. Lawrence. (London LL 888)

VAUGHAN WILLIAMS: *Mass in G Minor* for Soli and Double Chorus; and RUBBRA: *Missa in Honorem Sancti Dominici*. The Fleet Street Choir, directed by T. B. Lawrence. (London LL 805)

For those primarily interested in mass music, London records have recently produced the two very attractive discs listed above. WILLIAM BYRD, of course, ranks as one of the all-time greats in the history of British music, but so far little of his rather large output has been recorded. Hence these two famous masses are very welcome. The notes for this record were written by EDWARD LOCKSPEISER, and though he manages to fill the record cover with some half-truths and a bit of nonsense to boot, he presents the following consideration: "For musicians today (these masses) retain still, despite their deliberate uniformity of color, a quiet dignity and an easy flowing manner characteristic of this great figure in Tudor music."



The texture of the music is contrapuntal, though occasional passages of homophony (as in the masses of Palestrina) bring all the voices together in chordal harmony.

While it would perhaps be too strong a statement to say that VAUGHAN WILLIAMS and RUBBRA are contemporaries of Byrd who were born three and a half centuries late, it is nevertheless clear that these three men have much more in common than their British ancestry. The VAUGHAN WILLIAMS mass has worn quite well since its appearance in 1923, and the Rubbra opus, composed in 1948, is just beginning to become known. Both works share in the reserve that we noticed in the Byrd masses, but the Williams music makes a more immediate impression on the modern ear, partly because of the rich harmony in the double chorus sections, and partly because of the more obvious melodic lines. I confess that I always find the unaccompanied solo sections somewhat incompatible with the general conception of an a cappella mass; while they provide the variety that the composer was evidently seeking, they seem to me to be out of balance with the rest of the work. The Rubbra opus is plainly a contemporary creation with its unblushing dissonances, consecutive chords, and restrained melodic lines.<sup>2</sup> The Kyrie, as performed on the present record, does not sound as interesting as it looks on paper and I cannot feel that it is entirely successful.

The Fleet Street Choir as a whole reveals conscientious musicianship, and a rather pleasing tonal blend, though its tonal resonance does not have the richness of, say, the Robert Shaw Chorale. The ensemble does not seem completely at ease in the Rubbra work — the Byrd and Vaughan Williams masses are more its *métier*. The solos are adequate, but not unusually outstanding. In spite of these minor defects, the pairing of the two Renaissance masses and the two modern creations was a felicitous enterprise.

### *History of Music Via Records*

#### L'ANTHOLOGIE SONORE:

*Gregorian Chant to the 13th Century* (AS-1); *The 13th and 14th Centuries* (AS-2); *Machaut and Dufay* (AS-3); *The 15th Century* (AS-4).

One of the most important recording projects

<sup>2</sup> A more detailed critique of the Rubbra Mass will be found in CAECILIA of Sept.-Oct., 1953, p. 247.

ever undertaken in the days of 78 rpm discs was a long range series of albums known as *L'Anthologie Sonore*, a Living History of Western Music from the 9th to the 19th Century. Begun in France in the 1930's, this extraordinary series was comparatively rare in the United States, partly because of the nature of the music recorded, partly because of the price of the records. But the progressive Haydn Society has with praiseworthy foresight had the series transferred to LP format in order to make the individual albums available to the lay public at standard cost.

It ought to be said first of all that the dubbing from 78 to LP has been accomplished in almost every case with incredible success. The ordinary listener can have no complaint here, and the engineers who achieved this admirable feat are to be commended.

The four records under review take the listener through one of the most fertile and interesting periods of music history, a period fraught with difficulties for the scholar, but filled with surprise and delight for any reasonably experienced music lover. The producers have very wisely provided the complete texts of the vocal numbers on the record covers. Unfortunately there is no one book which contains the scores of all the music, though the sources of each piece are dutifully listed on the covers under the texts. The Harvard *Historical Anthology of Music* (Volume I) includes some of the selections.<sup>3</sup>

A brief summary of the contents will reveal the treasures of medieval music contained on these records.

AS-1: 2 Gregorian chants; several Organa and Conductus; Minnesinger and Troubadour songs; motet; Rondeau; Trio; secular motet.

AS-2: Juggler's song; Trope; church motets; several charming instrumental dances; ballades, Chace; Madrigal; Caccia.

AS-3: The first side contains works by Machaut — 2 Ballades, a Virelai, and the Credo, Sanctus, and Agnus Dei of the Notre Dame Mass. The second side has Dufay's Kyrie ("Se la face"), Alma Redemptoris, a lengthy Motet, and a Rondeau.

AS-4: An anonymous Gloria; Ballade, Rondeaux by Lantins, Binchois, and Grossin de Paris; instrumental selections by de la Rue and Isaac; Chanson by Ockeghem; section of Credo by Obrecht; two Penitential Motets; three Italian Frottole and three Italian Laude.

<sup>3</sup> Out of 20 selections on AS-1, there are 5 compositions in the *Historical Anthology*; 7 out of 19 on AS-2; 3 out of 8 on AS-3; and 4 out of 15 on AS-4.

The artistic direction in the great majority of the selections is under the supervision of the internationally known scholar (now in the U. S.), MR. CURT SACHS; the actual conducting is divided between MR. SAFFORD CAPE and MR. GUILLAUME DE VAN. Various capable soloists are employed, as well as ensembles such as Les Paraphronistes de St. Jean, and the Pro Musica Antiqua Society of Brussels.

It goes without saying that this music, with its delicacy, its simplicity, its chasteness, its occasional strange harmonies will not make the same immediate appeal as Beethoven. But after listening to the Troubadour songs, the motets, the spirited English Gyemel-Conductus, the bouncy dances, and numerous solo songs, one feels not only a deeper undertaking of the medieval era, but also a broader and incomparably richer view of the entire history of music. Palestrina, Bach, Beethoven, Stravinsky — all take on a different appearance. And hence though some of the music sounds strangely esoteric at first, it begins to reveal a beauty and humanity altogether unsuspected once it has been sympathetically approached three or four times. These records are especially recommended for all classes of advanced music appreciation and for all teachers who give courses in the history of music. As a final word, the Haydn Society deserves our sincerest gratitude for undertaking this project.

### Catholic Choir Terminology

(Continued from Page 47)

encyclical "Mediator Dei", published November 20, 1947. There the Holy Father says; "The sacred liturgy is therefore, the public worship which our Redeemer, the Head of the Church, renders to the heavenly Father, and which the society of Christ's faithful renders to its Founder and through Him, to the eternal Father. To put it briefly, it is the integral public worship of the Mystical Body of Jesus Christ, of its Head and of its members."

**RUBRICS** — An anglicized Latin word meaning Red and referring to the red print used in liturgical books like the Missal, the Breviary, etc. This red print is instructional. It contains the directions for properly reciting, singing and acting the liturgy or public worship of the church.

Consequently for the church musician this term refers to any instructional material as to when and how to perform the music connected with the sacred liturgy.

**ORDO** — A Latin word that refers to a book of directions issued each year to guide all who carry out the prescriptions of the liturgy, in its proper use. Due to a conflict between the calendar of the liturgical year and the secular year such directions are vital. For example, the Ordo tells us which Mass from the liturgical calendar shall be used on any definite day of the secular year, or it tells us what particular prayers are to be used in any one Mass; e.g. whether a Gloria is to be used on a certain day, etc.

Thus for the church musician such a guide is very necessary to help him know which Proper parts of the Mass are to be sung on a certain day, how many Collects will be sung by the celebrant, whether there will a Gloria or a Credo, etc.

Today these Ordos are available in English as well as in Latin.

**CHOIR** — Essentially this term refers to a group of singers who sing or recite together any type of music or poetry.

From the viewpoint of the Catholic Church it usually refers to a special group selected to sing the Ordinary or Proper parts of the Public Prayer of the church as well as various motets, hymns, etc., for public and private devotions.

Technically when the church speaks of the *CHOIR* she is referring to a special group, made up of men and boys, preferably in clerical orders, which takes its place in cassock and surplice in or near the sanctuary and which sings the various parts assigned to the *CHOIR* in the official liturgical books. Speaking just of the *SUNG* Mass it is the obligation of this group to sing the Proper parts of the Mass and to fill in the Responses and Ordinary parts if no one else is available for that duty.

Due to the fact that so few choirs of this type exist in most parishes a kind of choir has developed which is neither vested nor sings from the sanctuary nor is made up of men and boys. Such a choir usually does all of the singing for a *SUNG* Mass except that belonging to the principal ministers. Thus it performs both the duties of the official liturgical choir as well as those of the congregation.

Since this kind of choir cannot fulfill all of the requirements of a liturgical choir, it is not what the church officially calls a *CHOIR*, but it does take the place of such a liturgical unit where the latter is not available and thus enables the parish to have the solemnity of a *SUNG* Mass.

The ideal however would be to have the liturgical *CHOIR* of vested men and boys in the sanctuary, singing the Proper parts of the Mass, joining the congregation in the responses and hymns and alternating with the congregation on the Ordinary parts of the Mass.

In carrying out the *MOTU PROPRIO* of St. Pius X, his Cardinal Vicar General of Rome urged all pastors to see to the forming of such choirs as we have mentioned above. In his letter he says; "But even in smaller churches, and in country parishes, a zealous pastor will have no difficulty in forming such *CHOIRS* and will find this a ready means of gathering the children about him and of attracting the young men of the parish — to the benefit of these last and to the edification of the people."

## PARTICIPATION AS A MEANS OF SANCTIFICATION

by Rosella Meyer



Rosella Meyer

GOD IS ENTITLED to the best. As long as we do not pray as we sing in church, what we sing is not worth singing.

There is no reason why the spirit should lag from what some call daily routine when there are several Masses every morning. Organists (and singers) should offer their talent to God and

ask His blessing in return upon their work. We must spiritualize our work offering our music in the spirit of prayer. When we (conduct or) sing a "Kyrie" we should think of the meaning of the words — asking God's forgiveness for our sins. At the "Gloria" we should join Mary and all the choirs of angels, and the saints in their everlasting hymn of praise glorifying God. Make the "Credo" an act of deep faith. At the Offertory, offer yourself in union with Mary and the priest, to God the Father. At the "Sanctus" you again join Mary and the choirs of angels and saints in praising the "Holy Lord God of Hosts." At the Elevation, in deep humility, offer to God the Father His Divine Son through Mary for her intentions. The "Agnus Dei" is again sublime adoration — the Lamb of God before our very eyes, Whom we receive sacramentally, and at later masses, spiritually. Keeping this deep inner meaning of the Mass ever before us in active participation, even the fifth or sixth Mass in one morning is not tedious — it is still an act of love and worship of God as was the first Mass that day.

People sometimes sympathize at the early hours of an organist! They would know it is a privilege if they but knew the efficacy of one Mass. Archbishop Walsh of Dublin says, "If all the prayers of all the loving hearts from the beginning of the world, and all the seraphic worship of the Thrones and devotion of the Virgin Mother of God, and

and Principalities in heaven and the burning love the million voices of the universe, of all the creatures of heaven, earth and sea, were offered up in one harmonious act of praise and adoration, they would not equal, or even approach in value and efficacy, the infinite worth of one single Mass."

When this idea of active participation is well formed in a choir, the result will be sung prayer coming from the souls of the singers.

We must always remember that if we do not pray as we sing in church, it is not worth singing. Church music is not a performance. Any music that draws attention to itself in church is not good. It is not a compliment if they say the *music* was beautiful. We must feel the life of the soul in our song. As sung prayer, it should be a spiritual experience for both the singer and the listener, drawing all to a closer union with God. We must pray through the music — as it is for God that we sing, not for the people, and God is entitled to the best.

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**Father Lambillotte, S.J.**

(Continued from page 49)

Gregorian Chant was indeed too great a task for one single man; it required the patient and time-consuming labors of several monasteries to effect the restoration which Lambillotte thought of accomplishing by himself. A great deal of ink was wasted by him and by those who sided with him in discussions and rebuttals concerning the correct reading and the proper interpretation of the Chant. However, if the Jesuit musician accomplished little, we can at least admire his zeal and interest in a cause so vital to the church. Because of his obvious sincerity in the search after the genuine and proper musical idiom demanded by the liturgy, we feel sure that if Lambillotte were living today, he would be the first to condemn his own masses, *Suscipes* and the rest of his melodies, and that he would be a most ardent promoter of reform in sacred music.

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Miss Myer is Organist and Choirmaster at St. Patrick's Church, Cleveland, Ohio.

## LETTERS TO THE EDITOR

*"No time to push alien compromises"*

Dear Editor:

Since you sent me a marked extra copy with Fr. Howell's clear and most interesting article on the German-Austrian "Prayer plus Hymn" mass I assume you did so remembering my warning against any attempt to introduce this in America or even to advocate its introduction. I also assume that you want me to state again why I think it is not a true solution of our problem, especially not in America. I even maintain that it was not a solution in Austria and German, if for no reason other than the fact that it was most vulnerable to the "sniping" of the noble guild of rubricists (e.g. reading of the gospel by a layman — not only objectionable to a rubricist, but even to a liturgist).

"Facciamo una combinazione" is one of the favorite slogans of worldly wise and realistic Romans in and out of authority. "Let us compromise" we would say. If we want a compromise, Fr. Howell's find is a good one, or rather the best one so far turned out, which is saying very little.

But after Lugano there are two reasons for utmost caution and angel-like patience. These reasons are most important and in their light only can Fr. Howell's quotation be correctly understood. Since I followed the discussion of both the small group on "mass reform" as well as the plenary meetings, I can say that Fr. Howell's interpretation of the resolution never came up for discussion nor was it in the minds of the discussants: their mind was not ever near it, since they were making proposals for the change of the missal, not the compromise between an unchanged missal and a congregation "making the best of it." The hopelessness of Fr. Howell — he himself does not realize this as he still assumes that Rome will give permissions instead of making reforms — was not the spirit of Lugano at all. The quotation "we have done all we can think of to bring the people closer to the mass, now it is time to bring the mass closer to the people" was in everybody's mind. Fr. Jungman's paper would have been the useless talk in a vacuum of an isolated scholar, had we had a new compromise in mind.

The second reason is also very grave: if we push a compromise now, we may get exactly that and all the chances of a thorough reform will evaporate as we attack in the rear of the proponents of a bolder and better measure. Just look at what happens in Parsch's Mass on p. 228 in CAECILIA "The Music of the Ordinary": priest and congregation are doing parallel things and occasionally meet, provided the priests wait idly for the people to finish their "liturgy" — which is again more of the same, parallel with occasional contacts. If the priest reads an introit vaguely or almost faithfully identical with something the people sing, then we have made little progress, even though Fr. Howell is a good enough authority for me, to assure me that the music and the words are better than those 18th century moralizing hymns I had to listen to all my young years. The combination Latin-German High Mass was exactly what drove me into the arms of the liturgical movement.

But above all, don't let us forget two things: that the German case is a special one, the product of the Lutheran impact and the accommodation policy of the early Jesuit missionaries of the counter-Reformation and the subsequent anti-liturgical tendencies of the period of enlightenment, both alien to the Church in America. And secondly that their plan does too much by keeping the people on their toes all the time, forgetting that there is still room for a schola-choir and time to listen. If the people sing all the responses and the ordinary plus a hymn or two (e.g. offertory and during communion, or perhaps before and after mass) they really have done enough.

If we carry participation to the point of making it a breathless singing feat, we leave (a) no time for the more artful, refined music of which our church is the greatest patron and (b) we lower our musical standards to a revival sect.

But one thing is sure: Fr. Howell made a significant contribution to this discussion, if we only realize that this is no time to push alien compromises in America, while we are trying to encourage the men who wage a battle for true essential and remedial reform. If Parsch's Mass became the accepted form — (it is not accepted in any

German and Austrian diocese in its present form in spite of its 20 years existence —) where would Gregorian Chant, Palestrina, Vittoria and Lassus go? Would travelling choirs and Protestant churches be their place of exile? Even in parish churches a schola needs to be more than just an "intoner" for the people! *Sit venia verbo!*

Sincerely yours

H. A. Reinhold  
Sunnyside, Washington

•  
"Might as well do it right"

Dear Editor:

Having been one of your subscribers for some time I have read with great interest the articles about Liturgical Music which you have published. And I have been much impressed by the accounts of splendid concerts and outstanding programs given in the larger cities.

I am not a professional musician but my deep seated affection for Gregorian Chant is backed up by a fair musical education.

All of which leads up to the one idea I would like to present to you — Gregorian Chant is not nearly as formidable a foe as it is generally considered by the choirs of small or middle-sized parishes. Please do not misunderstand me — I do not underestimate the tremendous skill necessary for the proper rendition of much of the Chant. I simply feel that entirely too many choirs have been frightened away from the part of the Chant which they can sing well. In our own diocese there is a very fine men's choir which sings part music beautifully but which does not even sing the Propers "recto tono" — they simply ignore them.

Your magazine could do a tremendous amount of good if it would point out once in a while that there is much in the music of the church which is not beyond the reach of ordinary choirs.

Here in this predominantly non-Catholic part of the country we have had many prejudices to overcome among our own people but in our own simple way we are carrying out the prescriptions of the Motu Proprio much more faithfully than many larger churches which I have had occasion to visit.

For several years we have had women in our choir but our ten men have now reached a point where they can carry on and we are taking the last step in making our little group really liturgical. And it is not an easy step to take as our women have been most faithful and helpful. I could write a book about our ten men — how they have learned the Requiem (with Libera) — two other Chant Masses — the Palm Sunday ceremonies — yes, even the Good Friday Tenebrae. And they love it! And their singing at the Field Mass (see "Names-People-Doings") was completely inspired. Except for the Ecce Sacerdos it was all done *a cappella* and unless I am badly mistaken both St. Cecilia and St. Pius were smiling happily when they heard their West Virginia friends singing their best in honor of the Blessed Virgin for this was a Marian Year celebration.

Certainly what we have done here can be done anywhere. Not a single one of our men has any musical education. None of them knew a word of Latin when we started — but they did have the right idea — if they were going to do it at all they might as well do it right. And that they have done.

The sole purpose of this letter is to point out what can be done by a small group in a small parish and suggest that with the proper encouragement any choir can do a creditable job. There simply is no excuse for anything else.

D. V. McGonagle  
Wheeling, W. Virginia

No. 1995

MUSIC FOR THE  
**EASTER VIGIL  
SERVICE**

Chants and Responses for the  
Holy Saturday Ritual on the  
Eve of Easter

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# NAMES · PEOPLE · DOINGS

## Music Education

### *Washington, D. C.*

A Music Education Workshop sponsored by the Office of Education of the Archdiocese of Washington was held on November 6, 1954, at the Mackin High School. The theme of the workshop was "Music in the High School Curriculum". After the opening prayer and preliminary remarks by REV. THOMAS W. LYONS, Asst. Director of Education, the delegates listened to a stirring address by JOHN JULIAN RYAN, Catholic professor and educator from St. Mary College, South Bend, Indiana, on "Importance and Necessity of Music in the Catholic High School Curriculum". A panel discussion on the music program of the high schools of the Archdiocese of Washington then followed. SR. JANE MARIE, Music Supervisor of the Daughters of Charity, was chairman. On the panel were SR. M. JANET, S.C., Secondary School Curriculum Chairman, Commissioner on America Citizenship, Catholic University of America; SR. M. VICTORIA, C.S.C., Music Supervisor of Sisters of Holy Cross, Archdiocese of Washington; MISS MARGARET LEDDY, Professor of Music, Pius X School of Liturgical Music; ROY J. DEFERRARI, PH.D., LI.D., Secretary General of Catholic University of America.

In the afternoon at the general session there was an open discussion concerning the inauguration of a diocesan music program for the secondary schools of the Archdiocese of Washington. Discussion leader was Sr. Jane Marie. Proposed as a basic outline was the general scheme developed at the Music Workshop held at Catholic University last June.

Later on there was an organization meeting of the Washington unit of the NCMEA. Guest speaker was RT. REV. MSGR. THOMAS J. QUIGLEY, Superintendent of Schools of the Diocese of Pittsburgh and President of the NCMEA. The purpose of the meeting was a discussion of the purpose, plan and function of the NCMEA. SR. MARY HERBERT, O.S.F., Executive Secretary of the NCMEA also took part in the program.

### *San Antonio, Texas*

The Archdiocese of San Antonio through the Archdiocesan Musical Institute sponsored by the San Antonio Archdiocesan unit of the NCMEA has in effect at the present time a course for choirmasters and organists and an elementary course in church music. The meetings are held on Monday and Tuesday throughout the year at St. Ann's School, and at the San Antonio Music Company. The courses are divided in two semesters, the first running from September 27 to January 18, and the second from January 31 to May 17. Instructor for both courses is BROTHER LAWRENCE J. GONNER, S.M. of St. Mary's University.

### *Joliet, Illinois*

The Joliet unit of the NCMEA sponsored an all day diocesan music clinic on Saturday, October 16 at Marchand Hall. DR. HARRY SEITZ of Detroit, Michigan, National Vocal Chairman of the Association conducted the clinic. A short business meeting preceded the clinic. SR. M. CECILIA, O.S.F. of the College of St. Francis, president of the Joliet unit, presided.

During the session, Dr. Seitz presented methods of teaching music to classroom teachers and held a vocal clinic with special emphasis on the boy voices.

### *Madison, Wisconsin*

The sixth annual diocesan meeting of the NCMEA was held at St. James Church and school on Friday, November 19th in Madison. All elementary teachers and music teachers of the diocese attended. The day opened with Mass sung by the 6th to 8th grade pupils of several schools in the diocese. Music was under the direction of FR. ERNEST SCHNAUS, O.S.B., of Marmion Abbey, Aurora, Illinois. Students of the Pallotine Seminary sang the proper. SR. MARY EMILY, O.P., of St. Bernard's School was the organist.

During the day FR. ARNOLD LEHMAN gave an address on "Mary in the Songs of the Church". This was followed by a talk on the progress of school music in the last 35 years, which was given by PROFESSOR RAYMOND DVORAK of the University of Wisconsin. A session of singing psalms and hymns was then conducted by SR. M. JUSTINIA, O.P. of Edgewood College. SR. M. ANNA-ROSE of Cardinal Stritch College, Milwaukee, addressed the special group in the afternoon on "Piano Auditions and Their Value." At the end of the meeting, SR. M. CECILIA, SSND, Supervisor of Music for the Milwaukee Archdiocese gave an explanation of the Milwaukee music outline for primary grades. A demonstration by pupils of the second grade was given under the direction of SR. JOHN MARY, SSND. The entire day closed with singing of Compline under the direction of Fr. Schnaus. SR. MARY LOYOLA, SSND, president of the Diocesan Music Educators Association was in charge of the day.

### *Marquette, Michigan*

Members of the Marquette Diocesan unit of the NCMEA gathered at Bishop Baraga High School for the unit's convention held in connection with the Teacher's Institute on September 30 and October 1. The unit was addressed by FATHER OTTO SARTORELLI, Diocesan Superintendent of Music and SR. FRANCIS HENRY, O.S.F., Music Supervisor of the Diocese of Green Bay, Wisconsin. Sr. Francis Henry gave a demonstration showing the standards to be desired in working with children in music festivals.

The afternoon session was given to the development of a Diocesan Music Course. Copies of a tentative outline recently drawn up of liturgical music attainments to be realized in each classroom were distributed and recommended to all teachers in the diocese.

An election of officers was held at the business meeting. The officers for the Marquette unit are the following: President, Sr. M. ELIGIUS, O.S.F., Vice President, Sr. CELINE, C.S.J.; Secretary-Treasurer, Sr. JOAN OF ARC, C.S.J.

#### *Boston, Mass.*

The Newton College of the Sacred Heart offered a class in Liturgical Music for the men of the archdiocese, inviting all male parish choirs, choral groups, Holy Name glee clubs and others to attend. The college generously offered its facilities and there was no charge for the instruction. Courses were given by REV. EDWARD M. BEUCLER, and MOTHER DORA GUERRIERI, RSCJ, assisted by MISS MARY VAN VLECK of the college staff. Classes were held on Tuesday evenings twice a month during November and December at the college.

### **Marian Year Choral Programs**

#### *Syracuse, New York*

The Diocesan Sisters Choir of Syracuse in a program "dedicated to the Mother of God in this Marian Year" gave a concert at the auditorium of the Most Holy Rosary Church on Sunday, November 14. The three performing units were Utica, Binghampton and Syracuse. The choir is made up of Sisters from the various teaching orders of the diocese. The units or groups from the cities mentioned above are under the direction of an outstanding lay organist in their community. All three units combined to sing the shorter parts of the *Missa Regina Assumpta* composed by PROFESSOR JOSEPH J. McGRATH, F.A.G.O., and dedicated to the Sisters' Choir.

REV. WILLIAM J. SHANNON is Director of Music in the Diocese of Syracuse. Fr. Shannon gave a commentary as part of the program. The various units are conducted by the following: Syracuse — Professor McGrath and Professor LEO FISSELBRAND; Utica — by Professor J. PAUL McMAHON; Binghampton — Professor JOHN O'SHEA and Professor MICHAEL HARENZA; and in Oswego by Professor JAMES LALLY.

#### *Boston, Mass.* Five Catholic Colleges unite for Marian Concert

Five Catholic Colleges of the Archdiocese of Boston brought their choral groups together for a program of music in honor of the close of the Marian Year on December 8 at Symphony Hall. The participating choral groups were those from: The Archbishop Cushing College, Newton College of the Sacred Heart, Regis College, Emmanuel College, and Boston College. For the closing portion of the program selected voices from each of the colleges plus members of archdiocesan choirs were assembled into a chorus of 200 mixed voices. The program closed with audience and all the choirs singing "Hail Holy Queen Enthroned Above".

#### *Washington, D. C.*

As part of the Marian Convocation held on the campus of Catholic University of America on November 15 and 16, the Catholic University of America chorus gave a

program in honor of Our Lady. JOHN PAUL was conductor and was assisted by the student seminarians under the direction of MISS MARGARET LEDDY. The program included Gregorian Chant, classical and modern polyphony compositions. Among the modern works was a new composition by Mr. JOSEPH JENKINS entitled "Beata Viscera." Mr. Jenkins is a member of the faculty of the university. The program closed with the performance of three choruses from the "Ceremony of Carols" by Britten.

#### *Scranton, Penn.*

A special series of celebrations in honor of the closing of the Marian Year was held at Marywood College on December 8th, opening with Solemn High Mass in the chapel. THE MOST REV. JEROME D. HANNON, Bishop of the diocese, presided. Music for the Mass was sung by the students and the Sisters and included compositions of Gregorian Chant and in modern style. Following the Mass there was procession to the Shrine of Our Lady of the Assumption. The Rosary was recited by the Sisters and students of Marywood College and Marywood Seminary. During the procession the *Inviolata* and the *Recordare* in Gregorian Chant were sung. At the unveiling of the statue, the students and Sisters sang the *Salve Regina* by Grassi and the *Assumpta est Maria* by Ravanello. Closing this portion of the program, the combined groups sang the *Te Deum*.

Later on in the day there were panels and discussion of various aspects of Mariology. The day closed with the singing of Compline and Solemn Benediction.

#### *Bluefield, W. Va.*

Over 3000 people attended the first afternoon Mass in the Wheeling Diocese. Prior to the Mass there was recitation of the Rosary led by REV. R. L. FOHL of Blacksburg, Va. THE MOST REV. THOMAS J. McDONNELL, Coadjutor Bishop of Wheeling pontificated at the Mass. The Sacred Heart Male Choir under the director of MRS. D. V. MCGONAGLE sang the *Ecce Sacerdos* by Singenberger, the Proper of the Mass by Laboure and Mass XI "Orbis Factor". The Offertory motet was the *Salva Mater* in chant. (see Letters to the Editor in this issue).

### **Organists and Organ Programs**

#### *San Francisco, Cal.*

All the organists and choirmasters in the archdiocese of San Francisco have been invited to join the Catholic Organists and Choirmaster's Guild recently founded in the archdiocese. FR. ROBERT HAYBURN has been appointed chaplain of the Guild. The first meeting was held on Sunday, October 10, at which the following officers were elected for temporary terms: President, LEO HOVORKA; Vice President, LEONARD FITZPATRICK; Secretary, ROBERT E. MOONAN; Treasurer, ROBERT VAUGHN.

The purpose of the Guild is 1) to promote the cause of Liturgical Music in the Archdiocese; 2) to provide a meeting place for discussion and demonstration of church and choral music; organ and organ techniques and other forms of visual and aural education in the field of Catholic church music, and 3) to arrange for and sponsor a truly Liturgical service once a year with the combined choirs of the archdiocese.

At the church of St. Ignatius (University of San Francisco) an organ program was given by PROFESSOR FERNANDO GERMANI on November 28th. The program was sponsored by the American Guild of Organists, Northern California Chapter, in cooperation with the University of San Francisco. Mr. Germani's program included works by Mozart, Reger, Sowerby, Durufle and Dupre.

#### *Boys Town, Nebraska*

One of the last stops made by FERNANDO GERMANI on his transcontinental tour last fall was at Boys Town where he played for an enthusiastic audience in the Dowd Memorial Chapel on Thursday, December 2.

#### *Chicago, Illinois*

The dedication of the new pipe organ recently installed at St. Francis Xavier Church took place on Sunday, October 17th. After the dedication a Marian Year narrative sacred concert entitled "The Story of Mary" sung by a forty voice vested choir followed.

ROBERT EMMETT GADERER is organist and choir director at the Church of St. Francis Xavier and REV. JOHN LIEBREICH is the pastor.

#### *Tucson, Arizona*

On Sunday, November 21, MR. LOUIS HUYBRECHTS, organist of the Sacred Heart Cathedral in Rochester, New York, gave an organ recital in the Church of St. Peter and Paul. Mr. Huybrechts, a pupil of Flor Peeters, presented an all-Belgium program. It was one of a yearly series originated by His Excellency, MOST REV. FRANCIS J. GREEN, pastor of the church, with the avowed aim "of giving the public an opportunity to become better acquainted with the precious musical heritage which has, under the sponsorship of the Church, been accumulated by leading composers over the last four hundred years.

The program included music by Lemmens, Franck, Huybrechts, Flor Peeters and CAMIL VAN HULSE.

### **Choral Concerts**

#### *Boys Town, Nebraska*

The Boys Town Music Department presented the Boys Town Choir in a "Coming Home" concert on Sunday, November 28, in the Music Hall. The choir under the direction of REV. FRANCIS SCHMITT had several weeks of concertizing in the major musical centers in the United States. Capitol Records has recently released an album of music by the Boys Town Choir.

#### *San Francisco, Cal.*

On the feast of Christ the King at the Mission Dolores Basilica the Schola Cantorum of the University of San Francisco under the direction of DR. GIOVANNI CAMAJANI presented a concert of sacred music. They were assisted by the Dominican College Chorus. Unusual items prepared by the performing artists included the Byzantine Mass by Poniridy, and Two Hebrew Hymns by Rossi. A first performance of a setting of the Magnificat by JOHN KESTER JONES was given. Organist for the occasion was REV. ROBERT F. HAYBURN.

#### *New York, N. Y.*

The Welch Chorale under the direction of MR. JAMES WELCH divided their efforts during the month of De-

ember between the Sunday Missa Cantata, a concert with the Immaculata Singers at Immaculate High School on December 8th, and several radio broadcasts on WSUV-FM, WCBS and WABC. This fine organization may be heard by performance of classic polyphonic which they have recorded for Capital Records.

#### *Los Angeles, Cal.*

On October 24, some 1500 students from all the schools in the archdiocese participated in the singing of Solemn Pontifical Vespers at St. Vibiana's Cathedral, under the direction of FR. JOHN CREMINS. The school children alternated verses with students from the Junior Seminary. The occasion was Mission Sunday and His Eminence, CARDINAL MCINTYRE, presided.

On November 13, more than 2000 school boys from the parochial schools in Los Angeles and Orange counties jammed the Cathedral and sang the Missa Cum Jubilo, honoring Saint Dominic Savio. FR. JOHN CREMINS directed the singing. BISHOP TIMOTHY MANNING preached the sermon and His Eminence, CARDINAL JAMES MCINTYRE presided and imparted the Apostolic Blessing to the boy congregation. The Proper of the Mass was sung by Seminarians from St. John's Seminary, Camarillo. Organist for both occasions was MR. JUSTIN KRAMER.

#### *Los Angeles.* Bach B Minor by Wagner Chorale

The Roger Wagner Chorale was presented in the first of three concerts by the newly organized Los Angeles Choral Music Association on Wednesday, December 29. ROGER WAGNER, nationally known choral conductor presented the Bach "B Minor Mass" with a choir of 40 voices and an orchestra of 28 musicians. The size of the orchestra was planned to conform as nearly as possible to the dimensions of the original performance under Bach's own direction in the 18th Century.

### **Miscellany**

#### *Washington, D. C.* — Music Festival at C. U.

On Saturday, March 26, 1955, the fourth annual Music Festival sponsored by The Catholic University of America will be held. The divisions of the Festival will again be High School, and Elementary School Ensembles — Band, Orchestra, Chorus, Boys and Girls Glee Clubs, Small Instrumental and Vocal Groups and Solos, — Piano, Voice and Instrumental.

Groups interested in participating at the festival should contact DR. RICHARD H. WERDER, Festival Chairman.

#### *Albany, New York* — Musician enters Monastery

MR. JOHN TROMBINI, one of Albany's best known concert musicians has joined the Franciscan order. Mr. Trombini, at the age of 69, retired from active concertizing to enter St. Francis Seraphic Seminary in Lowell, Massachusetts. He will become a Franciscan lay brother. The musician was quoted as having said he would like to have studied for the priesthood but because of his age, he decided against it. Mr. Trombini came to the United States more than 30 years ago and has lived in the Albany area since that time. A native of Italy, he studied at the Bologna Conservatory and was graduated from there with high honors.



*Los Angeles, Cal.* — Lecture

MR. JOHN LEE, director of music at St. Vincent's Church and a Fellow of the British Royal College of Organists, have a lecture as part of the Loyola University series on December 14. Mr. Lee's topic was "Music and Life."

*Kansas City, Mo.* — Pastoral directives

MOST REV. EDWIN V. O'HARA, Bishop of Kansas City, Missouri, recently issued a pamphlet entitled "Participation of the Faithful in Apostolate and in the Liturgy." Contained in the pamphlet was a series of directives among which are found the following:

4. Congregational singing of High Mass, as also the singing of hymns suited to the parts of Low Mass, are highly approved forms of active lay participation in offering the Mass.
5. At Rome it is prescriptive (and published as a directive norm for us) that there should be no music, either in the form of song, or of organ playing, during those parts of the Low Mass which the priest is required to say in an audible tone.
10. In Catholic grade schools as well as in religious vacation schools the children should be taught to participate in the "Community Mass" at least once a week as a school exercise with careful preparation in the religion class in this use of the missal.
11. It is an abuse to have the school children sing a Requiem Mass morning after morning; this practice renders the Mass wearisome to children. It would have an educational value for the children if they were to join more frequently in singing the Mass of the day or the feast.
15. An excellent time for congregational singing will be found during the distribution of Holy Communion. A well selected Communion hymn will serve as a marching song for those going to the altar rail — and as an invitation and direction for a spiritual communion (so strongly insisted upon by Pius XII) for those who remain in their pews.

Copies of the pamphlet may be obtained by mailing 10c to the Confraternity of Christian Doctrine, Diocesan Office, 3147 Broadway, Kansas City, Missouri.

*Elsberry, Mo.* Liturgical Week Announcement

The 1955 National Liturgical Week is to be held Aug. 22 to Aug. 25 at Worcester, Mass., this year under the patronage of MOST REV. JOHN J. WRIGHT. As in former years a full four-day program will be planned. REV. DAVID BUSHEY has been appointed by His Excellency, Bishop Wright to act as Chairman.

*Oshkosh, Wis.* Original Christmas Operetta Presented

SISTER M. CAROLA, C.S.A. of Oshkosh, Wisconsin, composed and directed the performance of her original Christmas operetta "Miracle at Midnight" on the evenings of Nov. 27, 28, 29. The various roles in the play with music that tells the story of the first Christmas were sung by voice pupils from several of the schools in the locality where Sister Carola teaches.

Sponsored by the St. Mary's Ladies Society the work was given to honor the pastor MOST REV. B. GRELLINGER on the occasion of his Silver Jubilee.

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