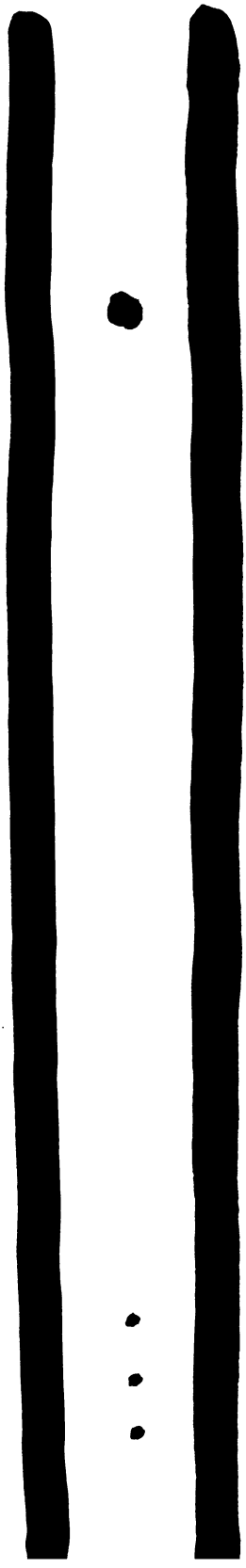

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THE CHURCH MUSIC ASSOCIATION OF AMERICA

REMBERT G. WEAKLAND, O.S.B.

These are exciting times for Church Music. They are also challenging times. Each one feels he has an obligation to bring to the situation what little talents he possesses. We are all called upon to share in the making of this world and in the inner life of the Church according to our gifts and cannot in conscience stand aloof. If that commitment brings joy or sorrow, rewards or trials, it does not matter. Each one of us must personally give of himself for the good of the whole. Musicians are being called upon to give of themselves at this moment, to give their talents to the working out of the musical problems now facing the Church and her prayer life. It is precisely because each wants to give of himself that the Church Music Association of America has been formed.

If one has an idea, he needs a forum, a place where he can voice that opinion, have it discussed — perhaps even heatedly debated — and have it affect others and bring them to further ideas. That is the reason for this journal. It is to be an open forum for ideas and knowledge, for opinions and counter-opinions.

It was a momentous occasion when the executive boards of the Caecilia Society and the St. Gregory Society decided to form a single organization with a single review. They realized that new times were upon us musically within the Church and that basically both societies had to have at this moment the same aims and ideals. The Constitution on the Liturgy and the formation of the *Consocietas* in Rome altered the picture of Church music and demanded a new response on our part. The Church Music Association is that response.

There is no doubt — and no reason to hide the fact — that Church musicians throughout the country are much divided among themselves on what should be done, on what is good "Church" music and what is not, and on the path that future Church music should take. I am sure there are ultra-conservatives who still believe only Chant and 16th century polyphony belong in the Church; there are those who still compose in the Caecilian style and defend their position that it is closest to what the layman knows and thus best for his participation; there are those who wish to try more modern technics in contemporary style; there are those who favor and those who oppose vernacular adaptations to chant. One might well ask, then: How can all of these belong to one society? Surely the aims of the society will have to exclude one or the other group. The answer is that in spite of all these strong differences there is one bond uniting us all that can be the basis of our unity. That bond is the following: we all wish to be working within the spirit of the Church and her directives (especially now the Constitution on the Liturgy)

FOR EXCELLENCE IN CHURCH MUSIC, FOR THAT WHICH IS THE BEST MAN HAS TO OFFER MUSICALLY. In other words, we are all joined in one aim of keeping the standards of Church music high, regardless of how we may quibble about those standards. We do not want the future of Church music to be handed over to those who lack competency or musical training, regardless of their zeal, holiness, or liturgical knowledge. We do not want the philosophy that "it doesn't matter if the music is good or bad as long as the people sing" to become the prevalent norm. In these aims we must remain united and need a society to do so.

We ask for your enthusiasm, cooperation, and patience.

In the next issue we will print the full Constitution of the Church Music Association. At a meeting of the executive board of the CMAA at St. Vincent Archabbey, Latrobe, Penna., on April 20 the members voted to request affiliation with the international *Consocietas*. The document of Pope Paul VI establishing this international society for Church music can be found in *Caecilia* 91 (1964) pp. 10-12. Monsignor Johannes Overath, president of the international society, writes about the Constitution on the Liturgy and Sacred Music in this issue.

At the same meeting, standing committees were appointed and are now beginning to function. One of these is the committee on Recommended Music under the chairmanship of Mother C. A. Carroll, R.S.C.J., of Pius X School of Music. Subsequent issues of the journal will carry recommendations of this group. It is to be noted that the old White List has been abandoned. The new committee will not put its seal of approval (or disapproval) on everything published, but will recommend that which it feels to be the best of the compositions appearing for the Liturgy. A committee for research under the chairmanship of Dr. Louise Cuyler has been organized. It will help stimulate worthwhile historical articles for the journal, especially articles that have pertinence to our present renewal. A committee on composition under the chairmanship of Ted Marier has as its scope the encouragement of contemporary compositions for the Liturgy.

Subsequent issues will carry reviews of music and books, in addition to the regular news items by Father Richard Schuler, College of St. Thomas, St. Paul, Minnesota. Letters to the editor will be printed if signed and if their contents are significant to the material discussed in the periodical and of general interest to musicians.

We welcome your comments on the journal. We welcome even more your assistance.

CHURCH MUSIC IN THE LIGHT OF THE CONSTITUTION ON THE LITURGY

MONSIGNOR JOHANNES OVERATH

COLOGNE, GERMANY

If a church musician wants to become familiar with the will of the Second Ecumenical Council regarding sacred music, he cannot be satisfied with a study of Chapter VI, which deals with church music explicitly, but must try to view the entire structure of the Constitution. Therefore, we shall include in discussion of Chapter VI articles 23 to 31, 36 to 40, 44, 46, 54, 91 and 123, since these general articles are especially important to its interpretation.

At the beginning of Chapter VI, the Council speaks about the inestimable value and dignity of the traditional music of the church for the world. The text does not give a definition of *Musica Sacra*, as no definitions, strictly speaking, are given in the document; but it does give a description of the subject when it designates "religious chant united with the words as a necessary and integral part of the solemn liturgy." The task is to reawaken the conviction in the minds of priests now growing up that sacred music is not an ornament, a decoration of Christian devotion, but a *pars integralis*, an essential part of the solemn form of Christian prayer. In the language of the church, the Holy Ghost himself is called *Jubilus Patris et Filii.* A liturgy which would dispense with the *Jubilus* of the enchanted heart, the 'sing and play unto the Lord,' would renounce its own nature.

Therefore, the contribution — if I may say so — of the organist, the choir conductor, the singer, and the instrumentalist to the liturgy is, and must be, a liturgical act. Regrettably, the otherwise significant letter by Romano Guardini entitled "The Cult Act and the Present Task of the Liturgical Education," which deals extensively with the separate elements of the total liturgical act, lacks a guide to the liturgical act of the musician and singer, which, perhaps, requires the greatest effort on the part of the individual. Furthermore, besides the correctly treated "observance" as a liturgical act, it also fails to mention "listening," not only listening to the words, but also listening to the words that are sung, listening to liturgical music. We all know of what decisive importance active listening is for real spiritual life. Without listening, no faith! *Fides ex auditu.* This, of course, means first of all that we must learn to listen, perhaps more than to speak or sing. It remains a task of human self-realization to be ready to listen at any time. How endangered is the man who cannot listen anymore! His perception of the truth is limited, he remains prejudiced in the question of justice, and certainly love will be lacking. Who could forget the advice of the Lord: "He who has ears to hear, let him hear." Active listening also belongs to

actuosa participatio. Very often we say: "All praying is, after all, listening to the will of God!" Let us make room for such listening within the church service. I believe I am allowed to say that more listening is what our devotion needs. For pastoral, and also for religious reasons, we have to face the fact that in the future, as in the past, there will be singing, and even professional singing, in Catholic worship, to which the congregation listens, meditatively, and thus actively and mentally participates. Naturally, there will also be singing in which the congregation joins and tells of its gratitude and joy, its plea that calls for immediate expression. It will be our concern to find the right balance.

In paragraph 2 of article 112, church music is assigned a ministerial function in the service of the Lord. We are here reminded of the application of the term *ancilla liturgiae* to church music, a term that in the past was misinterpreted according to the degree of appreciation, or lack of it, one had for sacred music in the liturgy. Of this, a father of the Council rightfully said that church music in an *ancilla liturgiae* according to its action (*quoad actionem*) but not according to its nature (*quoad naturam*). In its character, church music remains a "necessary and integral part of the solemn liturgy."

In paragraph 3 of article 112, it is stressed that the Church employs all forms of true musical art in its liturgy if they possess the necessary characteristics that make them suitable for the liturgy. One commentator sees a certain contradiction in this definition with article 116, which states: "The church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services." In my opinion, one should not speak of a contradiction, since, of all forms of musical art, Gregorian chant will always take first place in the Roman liturgy, as the text explains. In all of its forms, it emanates from the Roman liturgy, and the variety of its form is inspired by liturgical function and by the spirit of the Roman liturgy's Latin text. It is liturgy put into sound. As to the artistic value of these "melodic wonders," as Paul Hindemith calls the Gregorian melodies, the chant nowadays seems to be appreciated more outside than inside the Church. The Ecumenical Council, however, has given the chant first place, and, in so doing, explicitly makes it possible for all forms of true art to be expressed in the liturgy of a praying and singing Church.

Of special interest also is the fourth paragraph of this first and fundamental article: "Accordingly, the sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline, and having regard to the purpose of sacred music which is the glory of God and the sanctification of the faithful, decrees as follows." This points to the need, as do other expressions of the Constitution (see article 23), not only of a willingness to strive for the renovation of the liturgy, but also to the necessity of respect

for ecclesiastical tradition, of which the music of the churches in the whole world forms a part. Indeed, it is a precious fruit of the Roman liturgy, and can be called a centerpiece of occidental culture.

Article 113 terms the sung liturgy as the most distinguished form of the liturgical act, when it is celebrated with the assistance of sacred ministers and the active participation of the people. It will not always be possible in practice to realize the three indicated characteristics of the *forma nobilior.* Ministers are not always at hand. In many monastic solemn masses, as well as in cathedral churches, the people are not always present to participate. Under this aspect, the singing is always an essential characteristic of solemnity which is unalterable. It should be noted that we are not talking only about the celebration of mass, but about *actio liturgica* in general.

The second paragraph of article 113 deals with the language to be used. It refers to the general regulation regarding the use of the vernacular language in article 36, for the Mass in article 54, for the sacraments in article 63, and for the breviary in article 101. The question of employing the common language of a people in the liturgy was the subject of numerous verbal comments during the Council. This question especially found the Fathers of the Council far apart in their opinions. In order to arrive at a formula which would be acceptable to the required majority, a compromise between the two extremes was attempted. It was necessary to find a formula whereby those who wished to celebrate the complete Mass in Latin could not superimpose their opinion on others; and, by the same token, that others who wished to use the common language for certain portions of the Mass celebration could not force the former to this practice. Thus, nobody would be denied the opportunity to celebrate Mass completely in Latin and, on the other hand, nobody would be prevented from using the vernacular in certain portions of the Mass. In this sense, article 54 states: "It is permissible to allow (*tribui possit*, previously in the draft, *tribuatur*) the mother tongue 'a suitable place' in Masses celebrated with the people." In the same article an explicit order is decreed: "Nonetheless, steps should be taken so that the faithful may also be able to say or sing together in Latin those parts of the Mass which pertain to them. It now becomes the duty of the competent conference of bishops to determine those portions which belong to the public within the framework of articles 36, 40, and 54, depending on local conditions (*pro conditione locorum*)."

In relation to article 54, prior to the vote in St. Peter's, the *proprium* and *ordinarium missae* were divided as follows: those parts which are spoken or sung by the faithful (i.e., choir and congregation), and those which are spoken or sung by the priest. The conference of bishops, cited in article 36, is responsible for the former, but for the latter, the directive of article 40 applies. This presents the church musician with the difficult task of musical

composition for those texts which, according to the standards of the conference of bishops, may be sung in the common language of the people.

In setting such texts to music, it will be a major task to render the content comprehensible to the faithful, even when they are sung by a choir. We know from experience that the musical setting of an unknown text for several voices, even in homophonic form, makes comprehension difficult, and we have to consider all texts of the *proprium* as largely unknown. On the other hand, a composition for several voices should be no hindrance for known texts, and we can assume that the texts of the *ordinarium* are well known. The *ordinarium* could, therefore, be set to music for either one or several voices. I have in mind, for example, alternating forms. However, vernacular *proprium* texts should generally be composed for only one voice. These correspond to the liturgical proclamation, like the epistle and gospel, which are not only spoken but also sung in the vernacular. From the standpoint of music, we are faced here with the difficult problem of prose set to music. Solutions to this problem that presume an able choir or soloist are out of the question for both congreagtional singing and that of the priest. We have to look for specific solutions for the congregation's song and also for that of the average priest who recites the epistle and gospel. We must consider that the current melodic formulas of the recitative can only be used with Latin. In my opinion, they cannot be simply transferred to the vernacular, at least not as far as German is concerned. Attempts in this direction have already been made, for example, at the International Eucharistic Congress in Munich in 1960. However, it was found that they generally exceeded the ability of the average priest.

A particular problem is posed by the insertion of the psalms into the antiphons of the Mass celebration. The recital of the psalms should not be tied to the rigid Gregorian psalm formula and verse structure, but should rather delineate the meaning of the different verses. The singing of the psalms remains particularly the task of the schola or the soloist. However, this must not lead to the psalm gaining superiority over the antiphon from a musical point of view.

This is a sketchy outline of the opportunities and tasks the practitioners of church music will encounter in accommodating the vernacular to the *Missa in cantu*. However, it should be said once more, emphatically, that in addition to these possibilities which the Council granted the conferences of bishops, the other regulations governing the *cantus gregorianus*, polyphony, etc., should not be overlooked. To cultivate the precious inheritance of church music in the liturgy continues to be the commission and concern of all church musicians who are willing to work in the spirit of the Council.

Article 114 is concerned with the preservation and cultivation of the *pa-*

trimonium ecclesiae in the realm of church music. "Choirs must be diligently promoted." It is stated further: "Bishops and other pastors of souls must be at pains to insure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs." From this, we might single out two phrases: first, "the active participation" due the congregation, and, secondly, the phrase "may be able." These phrases point out both the possibilities and the limitations of congregational singing. Reference is made in this article to articles 28 to 30 that deal with some general concepts of the liturgical renewal. Article 28 says: "In liturgical celebrations each person, minister or layman, who has an office to perform, should do all, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy." Article 29 more closely defines who performs a truly liturgical function, namely, "servers, lectors, commentators, and the members of the choir." Finally, active participation is more closely defined in article 30 where the means of active participation are described: "acclamations, responses, psalmody, antiphons, and songs."

Reference is likewise made to "actions, gestures, and bodily attitudes." Also, "a reverent silence shall be maintained at the proper time." Article 31 then points out that the revision of the liturgical books must provide for the people's part in the new rubrics.

The structure of the *Missa in cantu* is naturally of special interest to the church musician. According to the explicit text of the constitution, the revised *Missa* edition will assign all participants their particular roles: the priest with his ministers, the choir, and the congregation. This will demonstrate more clearly than before everyone's specific liturgical function, a function which each must perform completely. This will be welcome to those of us who have always felt that sacred music was much more than a mere background: as when, for example, the *Gloria* or *Credo*, intoned by the priest, was then recited by him and the ministers, as if the singing in progress were not quite valid.

In this connection, we must keep in mind still something else. The order indicated in these decrees must not be sacrificed in favor of generalized congregational singing. If, here and there, voices may be heard, giving their only-too-biased opinion in this direction, I am confident that any bias on either side will be balanced out in practice. At the last International Congress for Church Music in Cologne in 1961, the faithful participated in every High Mass which was celebrated. It was observed at that time that the clergy and church musicians, with only a few exceptions, participated very little in the congregational singing. There will always be faithful who will have difficulty when it comes to an active participation in singing. There is no doubt that during the last few decades a good deal has been

done through preaching and catechetical instruction throughout the world to inspire Christians to community prayer and corporate celebration of the sacrifice. However, despite all endeavors toward a participation in the liturgy, we still find a great many today who can only with difficulty be brought out of their all-too-individual sphere of prayer. It may well be that for them the organ music, the choir (be it Gregorian or polyphonic) is but a pleasant backdrop which inspires a religious mood, but does not lead to any communication either by active listening or participation.

It would, nonetheless, be a mistake to hold artistic church singing, or, concretely said, the church choir, responsible for the failure to induce this individualistically praying group to participate actively in the sacred liturgy. We must no doubt look much deeper for the reasons. A "consciousness of the Church," a congregation active in the liturgy, this is a matter of education; we should also see it as a basic part of over-all religious culture. However, we must not forget the limitations which are posed by the difficulty of the language. It is easier to talk about and demand active participation by the people than to realize this goal. Especially in this respect, we must look to the professional musician for inspiration, just as the church choir will have to become the choral leader of the singing congregation. Several beginnings have been made here and there with compositions and practice. Still, we must be careful lest we go from one extreme to another by displaying an open indolence twoard church music for several voices, and thus toward the professional musician and the church choir, in favor of general singing by the congregation. Any such biased concepts contradict the spirit of the Constitution.

The matter of congregational singing in the mother tongue requires careful and professionally responsible action when it comes to embodying folk-singing within the limits drawn by the Constitution. Only in this manner can we hope to prevent an invasion of music amateurs into the compositional scope of the sacred music of today. Without intending to disparage the psalm singing of P. Gelineau in the French churches, it must be said, nevertheless, that this type of church music cannot replace either the Gregorian or the polyphonic in their liturgical and artistic qualities. The possibilities and limitations of folk-singing in the Church need much reflection. Especially in the defense of generalized congregational singing do we encounter historical fallacies that would indicate that in the old liturgy the people participated in the singing more than today. I can say to this that (1) the situation differs, depending on country and people; (2) the *proprium missae* has never been a matter for the congregation; and (3) the history of liturgical music only indicates a type of acclamational singing by the people, a people who, as a rule, could not even read and therefore had to be satisfied with brief exclamations. The work of the future will show again how difficult the solution to these problems is. The Swiss composer and

founder of the Swiss School for Church Music, J. B. Hilber, said many years ago: "The church is no place for experiments. The church is a 'sanctum'; and just as priests are chosen by the Lord, so should the church musician be chosen for his calling and profession. A church musician is not self-appointed. Ordained by religious inspiration, he has to serve a highly diversified and severe apprenticeship to attain his high profession."

It is pointed out in article 115 that "great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music." Also, "church musicians, singers, and especially boy singers shall be given a solid liturgical education." These statements are self-evident and need no commentary. We cannot solve the question of a formal education of priest musicians, but we can continually bring it to the attention of the responsible parties. After taking stock of the conditions in our seminaries, we find that musical education and practice leaves much to be desired. Our present generation of priests, except for a much too small percentage, will hardly be in a position to master a dignified chanting of the epistle and gospel in the language of the people, one which would truly serve the proclamation.

Article 116 decrees that the Gregorian chant "shall take first place in the liturgical actions." Also, "other types of church music, especially polyphony, are by no means excluded from the celebration of the liturgy, provided they do not exclude the *actuosa participatio populi*," as has already been stated in article 30. Article 117 shows how greatly the Council respected the chant reforms of Pius X and adds that "the *editio typica* of the books of the Gregorian songs shall be completed." "In addition, a critical edition of the books published since the reform of St. Pius X shall be made available." The edition of simple melodies for small churches, suggested in paragraph 2, is meant to be an edition of traditional Gregorian melodies and not a mutilated or shortened chant. This *Kyriale Simplex* is now available from Vatican Press.

The Constitution makes no decision as to whether vernacular texts may be sung to Gregorian melodies. This question was argued at the Council, as well as in the commission. It will remain a controversial subject, depending on the territory and language involved.

With respect to article 118, it should be noted that religious singing by the people, recommended in this article, does not exclude the possibility of their learning liturgical songs in Latin, as expressly recommended in article 54 for the *ordinarium missae*.

Article 119 deals with the problem of musical accommodations. The pos-

sibility of admitting folk tunes into the liturgy establishes an "open door" policy toward foreign musical cultures. The Council is fully aware that the road to the attainment of suitable forms will be a long and difficult one. It presupposes missionaries educated to understand the individual musical cultures which the people of the various countries have developed. So far, we are lacking any base from which to solve this question. The problem will have to be given special attention by the *Consociatio Internationalis Musicae Sacrae* which was created by papal decree a year ago.

However, right now we could start working on one project in particular. It is a project that I, as the current president of the *Consociatio Internationalis Musicae Sacrae*, and with the encouragement given me personally by the Holy Father, want to urge upon the church musicians of the world, and especially on the members of the Church Music Association of America: the founding of a music institute in the English-speaking part of Africa. Its preliminary task would be to record and study scientifically the melodies alive in the African tribes; at the same time, provision for future expansion should be made so that it might become a school of music for the church musicians of Africa, laymen and priests alike. To procure the required monetary funds, I would like to extend to the church musicians of America, and especially of the United States, a most sincere invitation to create a mission fund for the realization of the goals set forth in article 119 of the Second Ecumenical Council. Other countries may follow this example for the creation of similar institutes in the French-speaking parts of Africa and in India. In all humility, I would like to point out that, thanks to the missionary actions of my own beloved ordinary, His Eminence Cardinal Frings of Cologne, the school of music at Hiroshima in Japan is already being supported for this very purpose. Even though the problem of hunger in the world merits our first consideration today, it would be most regrettable if the door the Council has opened for the entry of indigenous musical cultures into the sanctuary of the church, should have been opened in vain.

If the *Consociatio Internationalis Musicae Sacrae*, in addition to many other important tasks enumerated by the Holy Father in his chirograph, takes vigorous action to realize the aforesaid project, it will have fulfilled its most distinguished purpose, namely, to offer "the missionaries its assistance in solving the difficult and important question of church music in the countries of the missions (Chirograph of November 22, 1963)."

In its first section, Article 120 deals with the traditional musical instrument of the Latin church, the organ. The text clearly concerns itself only with pipe organs, and not with any substituted organ systems. The second section of this article concerns "other instruments." It would be opposed to the logical construction of this article to include the substitute-organ here. This relates to instruments other than organs. For our language areas, the

second section concerns the admission of traditional instruments already customary in the liturgy. For countries with their own specific musical cultures, it concerns instruments which are related to these cultures, in that their use within the liturgy may be taken into consideration, provided they "measure up to the dignity of the house of the Lord and truly further the edification of the faithful."

The final article of Chapter VI on church music is addressed mainly to our composers. "Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the entire assembly of the faithful." The texts for the church songs shall be taken primarily from the holy scriptures and liturgical sources. The "signs of genuine church music" mentioned are those characteristics of sacred art described in the introduction to this chapter as well as in Chapter VII. We should consider the statements made in article 123:

"The Church has not adopted any particular style of art as her very own; she has admitted styles from every period according to the natural talents and circumstances of peoples, and the needs of the various rites. Thus, in the course of centuries, she has brought into being a treasury of art which must be very carefully preserved. The art of our own days, coming from every race and region, shall also be given free scope in the Church, provided that it adorns the sacred buildings and holy rites with due reverence and honor; thereby it is enabled to contribute its own voice to that wonderful chorus of praise in honor of the Catholic faith sung by great men in times gone by."

AGGIORNAMENTO IN SACRED MUSIC

PAUL HENRY LANG

The momentous events in Rome will have their repercussions to an extent not yet clear on the music that has been an integral part of Catholic liturgy. But even the non-liturgic use of music in the church, which has always commended itself to the close attention of churchmen, musicians, and congregations alike, will undoubtedly be affected. During the centuries the Church has amassed an incomparable treasure of great music, most of which has fallen into desuetude, and as we look back from the downward slope of the 20th century, we wonder whether after generations of neglect and misuse, the *ars sacra* of the Church (as distinct from just "music") will ever return to its erstwhile glory.

The *aggiornamento* must touch all phases and facets of Catholicism, not the least its conception of the place the arts have and deserve in its life. I am afraid, though, that before the situation gets better, it will initially get even worse than it has been for some time, as congregational participation and "democratization" threatens to be interpreted as a mandate to lower standards.

I do not have to speak about Gregorian chant; everyone knows the basic position it has held in the rites of the Church. Though of course the chant has its many problems, we shall not speak of them here. Many laymen — and not a few priests — take Gregorian chant for granted, it *is* the liturgy, and they do not even consider it *qua* music. It is another matter when we deal with other forms of church music, for then we are instantly faced with questions of taste and propriety. Everything is fine so long as we are dealing with "old polyphony;" Josquin, Lasso, Victoria, Palestrina — they are wonderful and proper, acknowledged by Pius X himself, and if sung in the usual spiritless way, they correspond marvelously to the Romantic ideal of "emotionless," true church music. They also sound comfortingly alike, all of them. Even the 17th and 18th centuries produced composers — Lotti, for instance — who are fully acceptable because they sound vaguely like the canonized polyphonists of the 16th century — if they are sung the "proper" way. But in between a terrible thing happened: the orchestra, this creation of the Devil, was introduced into the church by those worldly and frivolous Italians, and henceforth we are dealing with "theatrical" music, abhorrent to all the right-thinking faithful, and banished from our churches. Curious, though, that while the music of the great masters — Haydn or Mozart or Schubert — is indignantly proscribed (though of course not in Austria, where Catholics are not up-to-date), works like Gounod's *St. Cecilia Mass*, and many even worse musically *and* theatrically, have been admitted to the Palestrinian circle. Leave out the orchestra, substitute the organ, and almost everything will be "proper."

All this makes no sense historically. Church musicians and church authorities do not know that the great polyphonists of the 16th century mixed as many secular ingredients into their music as they profess to hear in the Masses of the 18th century; the liturgic music of the Palestrinian era is unthinkable without chanson and madrigal. But that's old music, all of which sounds unquestionably devotional, especially if the last spark of life is removed from it by uninformed, dull, and uninspired performances. We also tend to forget that the great polyphonists of the 16th century were the Stravinskys of their day. The most learned, advanced, and boldest composers were in the church's choir loft, not in the secular establishments. This was still true in the 17th century, witness a Monteverdi or a Carissimi,

and it was also true in the various Protestant churches. In the 18th, in the wake of advancing secularization, the great masters increasingly tended to occupy secular posts, or held double appointments at church and court, and — *horribile dictu* — church and theatre, like Johann Joseph Fux, the great apostle of the Palestrina style. But they still diligently composed for the church. Haydn affords an interesting example. For decades he supplied his prince with chamber, orchestral, and operatic music, but when in his old age he was pensioned, living in Vienna as the most famous instrumental composer of the age, he freely returned to church music, composing his six magnificent Masses.

Beginning with the 19th century the great composers forsook the church because their music was no longer wanted. It is significant that this course of events is exactly paralleled by the practices in music education. Until about Czerny's time, youngsters were taught *music*, such music of the composers of the day, major and minor, as was suitable for their technical prowess. Since the 19th century they have been given "educational materials" composed by pedagogues, just as the music for the church was furnished not by leading composers but by run of the mill church musicians. For centuries the Church proudly claimed to be the greatest patron of music, a knowledgable patron not satisfied with anything but the best, but for the last century and a half it has supported only the liturgical equivalent of "educational materials," workaday music largely bereft of artistic value. Before we do anything we must have a thorough review of the history, nature, and practices of our church music, so that we shall have a clear perspective on the magnitude of the problems we are facing. This is largely an educational problem, and so long as our Catholic universities and seminaries remain almost entirely innocent of the musical scholarship that was once their pride and privilege, it will remain insoluble. This is not the place to plead for a more judicious appraisal of the immense corpus of Catholic church music lying between Palestrina and Poulenc, though perhaps those who were present at the deeply moving Requiem Mass celebrated by Cardinal Cushing for our martyred President, sung by a large chorus and *played* by the Boston Symphony, had some second thoughts about the "theatricality" of Mozart's music.

The menace I see coming is of another nature: the introduction of watery hymnody for the purpose of congregational singing. It seems to be generally recognized that the familiar "novena" hymns are too dreadful to be used at Mass; but let us not substitute others of no distinction. Since we are starting from scratch, we might emulate Luther, who also started from scratch, and prevent the weeds from overgrowing the flowers. Little did Luther envisage what would be the fate of his fine hymns; the Victorians all but extinguished them with their sweet ditties swimming in dominant

seventh chords. This is exactly what is in store for us if something is not done to prevent it. We live in America surrounded by a Protestant majority, and the vast majority of that majority belongs to low churches, without liturgy and tradition, devoted to substandard popular hymnody. Now Ecumenism requires mutual understanding and respect for our neighbors of other persuasions; it does not call for emulation, nor for the assimilation of their art and the jettisoning of our own. Indeed, we should reclaim the many fine Catholic hymns Luther borrowed and adapted for his church. For there *is* a remarkable literature of Catholic hymnody, ancient and recent, that is largely unknown in America. In many parts of Europe these hymns still survive, but at any rate, they are available in contemporary anthologies and scholarly editions. They were appreciated by the people and by the composers, for as the Northern Protestant composers used the Lutheran chorales for *cantus firmi* or for variation subjects, so did the Southern Catholic composers use the Catholic hymns for their regions. Everyone knows St. Anthony's hymn upon which Brahms based his Haydn Variations, and it is a mighty good tune. The theme in the trio of the scherzo of Beethoven's Seventh Symphony is another one of these hymns. These are the tunes — and new ones composed by able and knowledgable musicians — that should be introduced to Catholic congregations before they are drowned in revivalist hymns. History enables us to see the clear and present danger, what we need is leadership and scholarship. We have the people, religious and lay, who can furnish both — if they are given a chance. But that is still another problem, and not on today's agenda.

LET'S BE PRACTICAL

ROBERT I. BLANCHARD

How many times have we not only heard that statement but even uttered it ourselves? Unfortunately, many times the practicality we desire is nearsighted. We want to be practical now without stopping to think how, or if, our practical plans for the present situation will be sufficient for the situation in the future, even the near future. I am talking about our practical plans for carrying out the liturgical music reforms outlined particularly in the 1958 Instruction on Sacred Music and the Liturgy and the Constitution on the Liturgy of 1963. It seems that the "near future" is, indeed, already here. And had our plans during the past several years — say since 1958 — been really practical, then we would now be ready to carry out what is desired. Maybe we have been nearsighted.

We go to national music conventions, to national liturgical meetings, and

then come home, back to reality, and say, "That was great, but let's be practical". It all seemed so easy, so natural, while we were there. But now we are back in our own situation, our parish church, our school, our convent, our hospital, our mission. What can we do? It can be frustrating, can't it? The real problem may be that at these meetings, conventions, and conferences we see and hear the results of much behind-the-scene activity, preparation and work, without being aware of what goes into making it all seem so easy, so natural. We do get enthusiasm. We do get exposed to new and good materials and literature. We do experience what real active participation is like. We do hear and sing excellent and beautiful liturgical music. We have explained clearly to us the reasons for and the importance of the liturgical changes. But, unless we are very careful, all these things that are extremely practical and indeed workable are not practical, not not workable, in our immediate situation. Why not? We have observed the results, we have participated in the results, we have enjoyed the results — only. We have been nearsighted in our observation. Fortunately, the national meetings, which are excellent, have been farsighted, or should we say "foresighted".

When we sit back to think about it, we must ask: In what are we lacking? We have tried this, have tried that and it didn't work too well, or it worked only for awhile. But now where do we go? To whom do we go? Do we have to wait until the next national meeting, maybe months away, to get help and advice? What do they have that we do not have? Haven't you figured it out yet? Personnel.

Can we begin to guess the amount of research and planning that go into setting up even the musical portions of a national meeting dealing with the Sacred Liturgy? The results seem so easy, so natural, so logical, so practical. And why not? These organizations have qualified personnel, experts in their fields, to do the necessary thinking and planning and executing. And this is as it should be. By having such people, these organizations are indeed being "farsighted" and in the long run, very practical. Let us all take careful note. If we are going to meet the challenge of the present liturgical reform (and I feel it is really more of a reform than the renewal we hear so much about) then I think we can meet it only with the help of specially trained personnel, and since we are primarily concerned with the musical part of the reform, I am talking about specially trained musicians. The time is past when the musical elements of the sacred, solemn liturgy can be left up to chance in our dioceses, parishes, and institutions. The Constitution on the Liturgy makes quite clear what is necessary and what is not, and even a cursory glance at the document is enough to awaken us to the fact that liturgical music — liturgically correct, meaningful, beautiful music — is a necessary part of the solemn liturgy. We can think about it, talk about it,

for hours, but there is no getting around it: this is what the Church wants and she wants it now.

Immediately we are overwhelmed with practical problems. Where do we get the necessary personnel to help carry out such a liturgical and musical reform? Let's be practical. The diocese just can't afford it, the parish can't afford it, the school can't afford it. A professionally trained musician? We can't afford it. We can't afford a layman, and we can't afford to educate a religious man or woman in music! Really now, is this practical? Near-sighted maybe? Well?

IF WE ARE HONEST, IF WE ARE SINCERE, IF WE ARE WILLING AT LEAST TO TRY TO DO WHAT IS BEING ASKED OF US, CAN WE REALLY, PRACTICALLY, "FAR-SIGHTEDLY" THINK FOR A MOMENT THAT WE CAN DO WITHOUT TRAINED PERSONNEL?

But for all these years we have gotten along! Yes, we have gotten along — and what have we had for the most part? Kindhearted, willing, devoted, uninformed, unskilled personnel; and the results have been just as kindhearted, willing, devoted, and unskilled. But let's not accentuate the negative. Greater demands have been placed upon us. More is expected of us. And this seems to be but the beginning of it all at least for the next several generations, so let's be practical. Let's accentuate the positive. Let's aim for kindhearted, willing, devoted, informed and skilled personnel.

It seems to me that every diocese, alone or with a neighboring diocese, should immediately begin to plan to establish a special school for the training of liturgical musicians who will be able, not only to execute liturgical music worthy of its name, but also to instruct others, and, while so engaged, will be able to make a good living wage, especially in the case of a layman, the head of a household. In the long run, this would seem to be the most practical solution of all. These local diocesan schools would not necessarily cut down on the attendance at the existing summer schools of liturgical music, but would probably swell their numbers.

The idea for such institutions is no invention of mine. The Holy Fathers have been encouraging them for years, especially of late. Such schools have been long-established in Europe and have produced excellent results. I have been told that parishes there are on waiting lists and are eager to get the graduates. They are eager to afford what we feel we cannot afford. Do we have a choice any longer? Can we afford not to afford a practical and permanent solution to one of the many duties and functions for which we are responsible? Let's be practical!

MUSIC IN THE LITURGY: A PERSPECTIVE

GEORGE H. SPELTZ
AUXILIARY BISHOP, WINONA, MINNESTOA

Liturgists, and among them particularly musicians, have found real joy in the clarification of the Constitution on the Sacred Liturgy that music is no longer to be considered merely a decoration or handmaid of worship, but is rather "a necessary or integral part of the solemn liturgy." This is to say that music in the liturgy is sung prayer, intrinsic to the liturgy.

But what is to be sung? And who is to do the singing? It is in answer to these questions that there is seemingly great difference of opinion among those who today are equally concerned with implementing, in particular situations, the new liturgy. But this is strange in view of the fact that the Constitution on the Sacred Liturgy is so clear in its directives in this regard.

We are told that "the treasury of sacred music is to be preserved and fostered with great care (art. 114)." Our long and wonderful tradition of fine church music should not, then, be simply abandoned, but the masterpieces of Gregorian chant and classical polyphony should be maintained in the repertoires of capable choirs, thus preserving them by use, the only way they can be effectively preserved. In the composition and selection of music in English we must attempt to match this excellence of the past. No music can be permanently admitted into divine worship that does not have the esthetical qualities of true art. And we must remember, too, "that sacred music is more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites (art. 112)."

"Choirs must be diligently promoted..., but pastors of souls must be at pains to ensure that whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs (art. 114)." Choirs are not on their way out. On the contrary, they have been given by the Constitution a genuine liturgical function, a particular role, a specialized ministry among the entire body of the faithful. Theirs is the challenge to lead the people as well as to keep before them examples of musical excellence by preserving and developing in performance liturgical music of a calibre that will enhance our worship. This must be their purpose without negating the active participation of all assembled, because it is a pastoral concern on the part of all of us which must predominate. "Religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics (art. 118)." For this purpose

professional musicians, some of whom are perfectionists, should be willing to yield somewhat in favor of the people.

Indeed, none of us can ignore the present need for promoting, stimulating, and encouraging, for bringing all of our people to the deepest participation in sacred worship. Toward this end we must first be imbued with a sense of community; and beneath all our efforts must be the desire to make of our worshiping communities well ordered unites dependent upon the concerted efforts of each component, each element respecting the role of the other.

AN AMERICAN CHOIRMASTER IN ENGLAND

THEODORE MARIER

"You must slave over these boys," I said, "to produce such a disciplined and exquisite sound." "You jolly well have to," Dr. David Lumsden replied, half smiling and yet firmly, as if to lay before me one of the secrets of the craft of choirmastering. I soon found out in detail what he meant and why his superb choir at New College, Oxford, England, sings with such subtle nuances, clarity of diction, accurate pitch, and rhythmic subtlety. For as long a time as my gracious and patient host answered my barrage of questions I asked them. I had come from the United States for answers and could not stop now. In summary, this is what he told me:

The sixteen boys of the choir receive two hours of music a day from Dr. Lumsden himself. These boys are auditioned at eight or nine years of age and, if chosen, remain in the choir until the period of voice change. Each year four or five boys are selected from among the fifty or more who apply from all over England and Scotland. If chosen, they enter a preparatory school of about one-hundred and fifty boys connected with New College and attend this school on full scholarship and concentrate in music. As part of their training they must learn to play the piano and one other instrument. They sing in chapel every day except Wednesday and Friday of the three eight-week periods of the school year. The actual scholastic periods, or terms, are twelve weeks. When the boys are not singing, they concentrate on theory and new repertoire. An assistant, generally a college student, plays the organ and shares the teaching. The eight men who sing in the choir are college students who receive payment for their service to the choir. The alto parts are sung by countertenors. With this personnel the New College choir provides a daily choral service for the college that a choirmaster pilgrim like myself travels across the ocean to hear.

Upon my return to Oxford, Dr. Bernard Rose, choir director at Magdalen College, also submitted graciously to my questioning. The personnel of the Magdalen College Choir consists of fourteen boys and twelve men. The boys are on scholarship to the school. They receive academic and music training in school and practice with Dr. Rose regularly. There are as many "probationers" as there are boys who will be leaving any given year. The probationers receive special instruction and must sing at all services. The daily sung service is at six p.m. and the Sunday service is in the morning. The men recruited from the college are usually music majors who receive a stipend for their participation in the choir.

Here again the beauty of the boy-choir sound was exquisite. The entire *a capella* service with music by Byrd and Weelkes that the Magdalen College choir sang the evening we were there was a rare experience. We felt privileged to be present. And to think that such artistically mature and technically flawless renditions of choral masterpieces such as we heard but once are the daily fare of the students of Magdalen! How privileged they are!

In the days that followed I naturally wondered whether these choirs of New College and of Magdalen College were the exception to the rule as to foundation, curriculum, recruiting, function, and above all, as to the quality of their song. I gradually came to realize, however, that such was not the case. Indeed there are many other great boy choirs in the college chapels of the English universities: for example, at Cambridge, Eton, Winchester, and Windsor — some better than others, to be sure, but all of such a quality that makes us seem to be suffering from musical privation by comparison here in the United States. There are three, four, or more completely separate choir schools on each of the English university campuses. At Oxford, there are others in addition to the two I have mentioned.

One of the contributing factors to the apparent duplication of effort in the matter of choir schools is found in the sturcture of the English university itself. Oxford University, for example, is in fact merely a committee that oversees the administration of the thirty colleges of the university's complex pattern of higher education. Each college is a separate entity with its own faculty, student body, chapel and curriculum. Each chapel, therefore, at those colleges large enough to afford it, maintains a choir school in order to provide a strong support for what the English feel is one of the necessary elements of religious life on a campus.

The system is self perpetuating. Many of the boys pursue church music as a career. From the hundreds of boys who complete their term of office in the university choir schools annually, a percentage remains in the field eventually to take over in turn the leadership of the choir schools.

By and large the most numerous and the largest choir schools in England are those connected with the cathedrals. These schools in many localities develop boy choirs that are as mature and competent artistically as those connected with the universities. Virtually every cathedral in England has a choir school foundation attached to it. St. Paul's in London, of course, is the most celebrated, but is by no means unique. One has only to hear the choirs of the cathedrals of Ely, Lincoln, Salisbury and Exeter, among others, on recordings or *viva voce* to realize what a vital part of religious life the centuries-long choir school tradition has been to the English people. This refers not just to boy choirs, but to other schools that are fully equipped musically and academically to educate the boys and to train them to provide the unique beauty, the satisfying tonal quality that only well-trained boys' voices can produce especially in the service of the church.

With only a short time at my disposal, it was necessary to limit my travelling. Although I heard the remarkable boy choirs of St. Paul's, Westminster Abbey, and Westminster Cathedral, I decided to concentrate on one school that beckoned me from some distance southeast of London. This is a school whose fame has spread around the world and down through the centuries as no other in England. In fact, it was the first "song school" in England. founded by none other than St. Augustine, emissary of St. Gregory the Great, who sent him to the land of the Angles in the year 597 to bring them the message of Christianity. The school he founded in Kent was at his cathedral seat of Canterbury. The school exists till today and is known as the King's School, a preparatory school for boys and now separate from the choir school itself at Canterbury. Soon after the foundation of the Canterbury song school, other similar schools were founded throughout England. The seed planted in the soil of England by St. Gregory and St. Augustine has indeed flourished. To the literateur, Canterbury evokes memories of Chaucer; to the historian, Canterbury signifies Thomas a Becket; but to the church musician, Canterbury means the "song school." Canterbury, therefore, was our next stop.

Father David Marriott, Headmaster of the Canterbury Choir School, was also a gracious host. He permitted us to talk to the boys, to lunch with them, to meet and discuss the choir school program with the faculty, to attend the choir rehearsals and to hear the boys in the context of their religious service.

Father Marriott explained the structure of the school's curriculum as being different from that of the university schools. The cathedral choir school, of which Canterbury is a model, provides choristers for all the cathedral services, whereas the universities maintain preparatory schools for boys from whose student body choristers who concentrate in music are selected for the chapel choir. There are from fifty to sixty boys in the Canterbury

Cathedral choir. Of this number some are probationers and others in the highly selective special group. The choir is divided into teams so that the music for the numerous services held in the cathedral is not the responsibility of one group of boys. About half the total number live at the school while the other half reside in the city of Canterbury and commute each day. The boys enter at about our third grade level after an audition and remain in the choir until about our freshman year in high school. When they leave the choir school, most of the boys move on to King's School, mentioned above.

In addition to achieving vocal skills, all the boys must play a musical instrument and submit to an intense training in music theory. They must all take part in sports and maintain a high academic record. The standard of excellence set by this choir is as much a model for all cathedral choirs as its curriculum. The repertoire, too, is of a type and quality that sets a pattern for the entire Church of England. From the high vault of the magnificent English Gothic of Canterbury Cathedral, the strains of this uniquely English choral music echo splendidly and impressively. It is a special repertoire of choral music whose development followed the Reformation when English became the language of worship in the Church of England. Even though the ties with Rome were broken, the tradition for great music and for choir schools long since established in England was retained by the new church-state union, but a totally new music had to be composed. Thus, a whole new corpus of church music was constructed by the musicians of succeeding generations for these choirs and specifically for the rite of the new state church.

The creators of this vast choral repertoire written for the great English choirs were more often than not themselves graduates of the choir schools. Even a brief list of names reads like a page out of a dictionary of the world's great musicians. Boy choristers at the Chapel Royal were Henry Purcell (1695), Jeremiah Clarke (1707), John Blow (1708), William Croft (1727), Samuel Arnold (1802), Samuel Sebastian Wesley (1876); at St. Paul's were Maurice Greene (1755), William Boyce (1779), Sir John Stainer (1901); at Cambridge University, Christopher Tye (1573), Orlando Gibbons (1625), both of King's College, and Sir Charles Stanford (1924) who was choral scholar at Queen's College; St. George's Chapel at Windsor once heard the voice of Henry Walford Davies (1941) as a boy chorister. Whether William Byrd (1623) and Thomas Tallis (1585) were reared in choir schools is not known, but that they both helped to shape the musical training of choir boys at Chapel Royal is certain. A small handbook, *A Chorister's Pocket Book*, published by the Royal College of Church Music of England, makes this cogent observation relative to the English choir boy's status (p. 19):

> A choirboy of today may truly say that he is the lineal successor of those boys who were constituted by St. Augustine, when he landed in England in 597, as the first choirschool in England. It is probably true to say that no other class of boys can claim such a long and interesting history as choirboys and those who occupy this honorable office today, whether in cathedral or parish church should do all they can to uphold its dignity, and to preserve the great tradition of "sweet singing" that has been handed down to them through these long ages.

My pilgrimage to the English choir schools in the spring of 1964 came to an end all too abruptly. As it turned out, I was able to make a rich sampling of the fare, sufficient to whet my appetite for more. I could have visited as many established choir schools as I wished, for the office of the British Council was most courteous and eager to arrange any and all details relating to the purposes of my visit.

The information and inspiration I derived from the trip has served me well indeed at St. Paul's in Cambridge, Massachusetts, where in the fall of 1963 was founded the Boston Archdiocesan Choir School. It is based on a plan in which a church music program is integrated with the academic curriculum of the parish school. Boys from seventeen different parishes of the archdiocese attend school at St. Paul's. Often, as I watch the boys assemble in the music room for their daily instruction, I find it gratifying to reflect on the tradition of excellence that they inherit in the work in which they are so wholeheartedly engaged. Our lineal descendency is time-honored and noble indeed, for it extends even beyond England to the Continent and the centuries-old famous choir schools of Rouen, Aachen, Cologne, Montserrat, St. Gall, Rome, and countless others.

NEWS REVIEW

☐Several summer courses, workshops and institutes have been announced in church music. Among them are:

Loyola University, New Orleans, June 15 to July 29. Guest faculty members include Fr. Francis A. Brunner, C.Ss.R., Anthony Milner, and Fr. Gilbert Roxburgh, O.P.

St. Joseph's College, Rensselaer, Indiana. June 21 to July 31. In addition to the regular faculty, visitors will be Fr. Columba Kelly, O.S.B., Fr. Eugene Lindusky, O.S.C., and Fr. Paul Arbogast.

St. Pius X Guild of the Milwaukee Archdiocese will hold its bi-annual workshop at St. Francis Seminary, August 2.6. Robert Noehren will teach organ and Paul Salamunovich will direct the choral work.

Webster College, Webster Grove, Missouri, June 21. July 30. Fr. Cletus Madsen is the director and Fr. Thomas Reardon will teach.

Pius X School of Liturgical Music, Purchase, N.Y., June 28. August 20. Visiting faculty will include among others Julius Herford, Vincent Persichetti, Fr. Cletus Madsen, Fr. Richard J. Schuler, Fr. Aidan Kavanagh, O.S.B., and Fr. Clement McNaspy, S.J.

Boys' Town, Nebraska, Choirmasters' Workshop, August 15. 27. Among the distinguished faculty are Jean Langlais, Louise Cuyler, and Roger Wagner.

The Benedictine Fathers at St. Vincent Archabbey, Latrobe, Pa., will conduct a workshop in Liturgical Music from August 16 to 21.

☐Concordia Seminary of the Lutheran Church, St. Louis, Missouri, has announced a summer session for church musicians on the graduate level. The faculty will include Hugo Gehrke and Paul Manz for organ, Leslie Chabay and Robert Porter for voice, Walter Buszin and Fred Precht for musicology, Jan Bender for composition, and Robert Bergt for conducting.

☐The Choral Society of St. Dominic presented the Cleveland Philharmonic Orchestra in its fourth annual fine arts concert at the parish auditorium of St. Dominic's Church, Shaker Heights, Ohio, January 31. As part of the concert, Cal Stepan led the hundred voices of the Choral Society and the Dominican Chorale in two selections for chorus and orchestra.

☐The Detroit Catholic Guild of Organists and Choir Directors met at the Church of Our Lady of Help, Sunday, January 17, to hear a recital of French baroque organ music performed by Mary Fry on a hundred year old, one manual, eight rank instrument with a sixteen note pedal board. At the

meeting Noel Goemanne demonstrated his *Mass for Unity* and Lode van Dessel, his *Mass for St. Jude Thaddeus.*

☐The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein presented its first concert of its twenty-fourth season, January 17. The main work was the *Missa Salve Regina* of Vittoria for double chorus. Also on the program were Palestrina's *De profundis* and *Rorate coeli*, Aichinger's *Laudate nomen ejus*, and Byrd's *Justorum animae.*

☐As part of the University of Minnesota's annual Brotherhood Week, a choral festival on February 14 brought together Catholic, Protestant, Orthodox and Jewish groups. The Twin Cities Catholic Chorale, directed by Fr. Richard J. Schuler, sang several motets from the Renaissance period, followed by the Central Lutheran Choir of Minneapolis under Frederic Hillary, St. Mary's Russian Orthodox Choir and Cantor David I. Silverman of Beth El Synagogue. The program concluded with the premiere performance of the Cantata, *The Lord is Lord* by Paul Felter. The festival was held in Northrup Auditorium on the University campus.

☐At Grace Episcopal Church, Elmira, N.Y., evensong for the Second Sunday of Advent included a motet by Palestrina and concluded with two cantatas, *Mein Jesu ist mein daurende Freunde* by Buxtehude and *Nun komm der Heiden Heiland* by J. S. Bach. Robert Finster and his Cantata Singers were assisted by a ten piece orchestra. The *Missa Brevis* of Healy Willan together with motets, carols and anthems by Sweelinck, M. Alfred Bichsel, Praetorius and Bach were performed at Christmas.

☐The annual festival Mass of the Guild of Catholic Organists and Choirmasters of the Archdiocese of Saint Paul was celebrated by Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae, in the Cathedral of Saint Paul, March 25. Jean Langlais' *Missa Salve Regina* was sung by the combined mixed choirs of the Archdiocese, a 100 voice male choir, two brass ensembles, two pipe organs, and a congregation of over 2000. Directors of the various sections of the musical forces included Richard D. Byrne, president of the Guild, Richard T. Proulx, Roger Berg, George T. Carthage, and Fr. Richard J. Schuler.

☐The music commission of the Diocese of Dallas - Ft. Worth sponsored a two-day workshop for organists and choirmasters March 27.28. Dr. Feliks Gwozdz was co-ordinator of the event. The faculty included Paul Salamunovich, Fr. Ralph S. March, S.O.Cist., and Fr. Richard J. Schuler. Over 275 musicians were in attendance.

☐Joseph A. Murphy, for many years a member of the Executive Board of the Society of St. Gregory and director of the Newark Archdiocesan Music Guilds, was honored by His Holiness Pope Paul VI as a Knight of St. Gregory. The honor was conferred by the Most Reverend Thomas A. Boland, Archbishop of Newark, in January.

☐The Bishop's Commission on the Liturgical Apostolate has appointed a Music Advisory Board. The new Board met with the five bishops of the episcopal commission in Detroit on May 4. Archabbot Rembert Weakland, O.S.B., was elected chairman of the new board. The immediate task set by the bishops centered around the English texts sung by the celebrant of the Mass and in particular settings of the Lord's Prayer, which at sung Masses is sung by priest and congregation together. Definite proposals are expected by the end of the summer. The full statement of the board at the end of its initial meeting was as follows: Realizing the urgent need for music to be used in the vernacular liturgy and realizing the inadequacies of adaptations into English of music written for other languages and cultures, the Church calls upon the creative abilities of musicians to compose new musical settings better suited to present needs. In setting themselves this task, composers should keep in mind that: 1) A liturgical composition is to be, first of all, good music. Only true art is worthy for the worship of God. 2) Since the music in question is vocal, it is to be well suited to the words it uses. In particular, English has a distinctive accent and rhythm, a special flavor and spirit which is to be respected in any musical setting of that language. 3) The liturgy provides different roles for celebrant and ministers, cantor and choir, and the community as a whole. Each of these roles calls for its own type or kind of music. 4) The music should also have due regard for the liturgical action or moment to which it is related and the nature of the text being used (e.g., litany, hymn, confession of faith, proclamation of the Word, etc.). All compositions of the past which have true artistic value and which contribute to the worthy celebration of the liturgy and foster the devotion of the faithful should be retained in those situations where they can be suitably rendered. Use of these works should be made in such a way that the faithful are not denied their rightful part in worship. It should also be noted that the Church's heritage of sacred music is best preserved in the language in which it was written. In summary, then, it is of greatest importance that those who set themselves to the great work of providing music for the worship of God should be competent musicians, should have a true feeling

for the English language, and be well informed on the nature of the liturgy and the aims of its renewal. With these qualifications and inspired by the liturgy itself, there is no doubt that musicians of our day and of the future will make a distinct contribution to art in the worthy celebration of the sacred liturgy.

☐An Advent ecumenical service was held at Christ Church, Cambridge, Massachusetts. Participating choirs included the Choir School Boys and Schola of St. Paul's Church, Theodore Marier, director; the Student Choir of Christ Church, Kenneth Wilson, director; the Christ Church Men and Boy Choir and the Cantagrigia Chorale, Marion Boron, director.

☐In Milwaukee, Wisconsin, a demonstration of congregational hymn singing was arranged by the pastors of Holy Ghost Church and Ascension Lutheran Church, Father A. A. Wissink and Rev. Hoover T. Gimsby.

☐To commemorate the canonization of the Uganda Martyrs, a Mass with African music was celebrated in Westminster Cathedral, London, with a choir composed of members of the Mill Hill Fathers and the White Fathers, both religious communities being active in African missionary work.

☐To commemorate the 125th anniversary of the founding of the Sisters of Providence at St. Mary of the Woods in Indiana, the sisters choirs performed *The Cycle of Psalms* by Sister Cecilia Clare, S.P., under the direction of Sister Francis Angela, S.P.

☐The following installations of new organs in Catholic churches was given in *Diapason*. These were completed in 1964.

Church of St. Paul the Apostle, New York, N.Y., four manuals, Möller.

Sacred Heart Cathedral, Rochester, N.Y., four manuals, Wicks.

Cathedral of Saint Paul, Saint Paul, Minnesota, three manuals, Aeolian-Skinner.

Church of the Epiphany, New York, N.Y., three manuals, Aeolian-Skinner.

Church of St. Raymond, Bronx, N.Y., three manuals, Delaware.

Immaculate Conception Church, Port Jarvis, N.Y., three manuals, Delaware.

St. Francis de Sales Church, Parma, Ohio, three manuals, Wicks.

St. Michael's Church, Houston, Texas, three manuals, Wicks.

Motherhouse, Sisters of the Sacred Heart, Kenwood, N.Y., two manuals, Casavant.

St. Benedict's Church, Richmond, Virginia, two manuals, Möller.

St. Mark's Church, Brooklyn, N.Y., two manuals, Odell.

Church of St. Catherine of Siena, Wayne, Pa., two manuals, Tellers.

COMMENTS: THE STATE OF THE QUESTION

REMBERT G. WEAKLAND, O.S.B.

Perhaps it is still too soon to judge the effects of the Constitution on the Liturgy on Church music and to decide whether the quality of the old music being used and the new music being written has improved. Instead, it is easier to assess attitudes, worries, and concerns at this moment and to describe the general feeling with which the changes have been received by musicians and the faithful in general.

If the extensive mail that has crossed my desk in the past months is indicative of the attitude of the professional musician, then one can say there is still a kind of hysteria that comes from the fear that all is now lost. Almost all seem to agree that the new music being written is no better and no worse than that which was composed before the Constitution, regardless of whether the language was or is Latin or English. The fears now center around two areas: that the great heritage of the past masters will be lost — together with Gregorian Chant; and that the amateur strummer on the guitar will supplant the amateur left-foot-only organist.

The Constitution on the Liturgy made it clear — and it has certainly been quoted enough by musicians of late — that the treasury of great masterpieces we have inherited from the past is not to be lost. On the other hand, we can all see that the occasions and liturgical moments when these masterpieces will be fitting and appropriate will become less numerous. We all see that the need for active participation of the whole congregation in the music of the Mass is the chief concern of the Constitution and that of preserving the treasury surely a secondary one. These are the grounds for fear in those musicians who cherish and love the chant and the polyphonic masters in particular. For some reason or another, I fail to share this fear. The number of parish choirs in the United States that were performing chant and classical polyphony as they should be performed in the period before the introduction of the vernacular were not many. Those that had such a tradition maintained it because they were fortunate to have a choir director who was simply a well-trained and competent musician. These same directors will continue to perform the best of the old because they have training and good taste. They did not lose this with the changes brought about by the Constitution. That same good taste will not only preserve the treasury but will be operative in selecting the newly-composed music to be performed. Perhaps we should not be so concerned about the preservation of the treasury but of the perseverence of the trained director.

On the other side of the fence, there are those who are greatly disturbed about the attitude of some musicians who, in their zeal to preserve the

heritage, seem to be uninterested or even adverse to the other, and it must be admitted, primary problem of finding suitable music for lay participation. Such exclusivism, if not at times snobbism, has placed the professional musician in a bad light. This is unfortunate. The Constitution has provided a wonderful opportunity for weeding out so much of the inferior material that is really the common stock of our choirs and congregations throughout the country. It would be unfortunate if the sentence on "preserving the heritage" became an excuse to preserve all of the bad Caecilianism that we have been hearing for a half a century. In sum, I feel we should worry a little less about that heritage problem. Those with good taste and training will continue to perform the best of past music and perform it well. Such will not be the case in every parish, and we should not expect it to be so.

And then there is that fear of the invasion of the "folk-idiom" and the amateur guitarist! The term "folk-idiom" is purposely placed in quotation marks because I feel sure we all know the music referred to but would disagree as to its basis in our national or ethnic heritage. It is indeed hard to say that the United States as such has a folk tradition. It has many inherited ethnic musical traditions. For some reason we do not claim any of the old Italian or Spanish songs we find in our anthologies as American folk because they were, for the most part, imports that remained unchanged. We accept the Negro spiritual, Jazz, and hill-billy music as indigenous to our soil. But the spiritual is too restricted to one ethnic group and has become too well known to us in rather sophisticated "composed" versions; Jazz is too restricted and changing to be truly folk in origin and character, and few people see any liturgical potential in hill-billy music. Yet, it is from somewhere in this latter category our present "folk-idiom" that is now the rage took its origin. The simplicity of the melody — often with a plaintive modal tinge — and of the harmonic and rhythmic accompaniment place it well within the capabilities of amateur performance. Jazz has already left the amateur behind and become the area of the professional. What makes the modern "folk-idiom" so enticing is its amateur appeal and its roots in the narrative tales of our past. My one great fear is that all of this is but a fad. Since the Renaissance, concomittant with the history of the great masterpieces, there has been the history of the amateur's repertory. At times it was the classical repertoire simplified, at times it had its own idiom. I need but mention the reams of salon piano music that I found in our attic as a boy that had belonged to my Grandmother. Remember "The Maiden's Wish"? And then there were all the great operettas of my mother's generation. If the change to the vernacular had come about in the period after the first World War and if it had been advocated that we should use the popular idiom of the day and if the liturgists of that day had taken tunes from "New Moon" and "Naughty Marietta" and put sacred texts

to them, how ridiculous it would all look to us now! Can we be sure that the guitar and the "liturgical" paraphrases of Peter, Paul, and Mary are not going to sound just as ludicrous to the next generation of amateurs as they do to the present day professionals?

The problem is still with us: How are we to obtain good, twentieth century music for active participation that will be relevant to our congregations? The treasury we inherit from the past can be used for passive participation, but cannot fill the full requirements of today. Although it is great music, it is not music of today, relevant to the way twentieth-century man expresses himself. My fear is that the professional musician is not addressing himself seriously enough to this task. One has no substitute to give the guitar-loving masses. Dear Lord, where is our Bartok?

A NINETEENTH-CENTURY CHANT REVIVAL

FRANCIS J. GUENTNER, S.J.

In tracing the antecedents of the present liturgical revival, it is customary to go back to the figure of Dom Prosper Guéranger and the restoration of the Roman liturgy which he undertook to establish at Solesmes: thus Bouyer in his *Liturgical Piety*, and more recently the several authors of *The Liturgical Movement* (in the *Twentieth Century Encyclopedia of Catholicism*).

The movement as it developed in England, however, was initially free of any influence of Solesmes. Though the ideals of the restorers on both the Continent and the Island were remarkably similar, they appear to have formed their views as independent responses to the interest in the Middle Ages that flourished so strongly in Germany, France, Belgium, and England. Our particular interest in the present article is the intense concern which a number of English converts — most of them laymen — displayed in regard to Gregorian chant. Though this subject is worth a research study just for itself, it also has a particular pertinence today: the reluctance, indeed the overt hostility with which the native-born English Catholics of a little over a century ago viewed the introduction of any innovations in ritual, music, and even vestments, remind us of the hesitations and misgivings which Catholics of today have manifested in regard to the revised liturgy approved by Vatican II.[1] The English Catholics of the 1830's, "just emerging from the cata-

[1] In January, 1965, according to the Catholic press, Pope Paul urged the faithful in a general audience that "we must be docile and have faith" in accepting the liturgical changes.

combs," as Wiseman described them, had been accustomed to attending their worship in private chapels or in small, secluded, unassuming assembly halls, in which a minimum of ritual and church furniture were the accepted order of the day.

TWO YOUNG ENTHUSIASTS

About twenty years before Newman was received, two high-minded, self-confident young men, one a student at Cambridge and the other just preparing to enter the University, were baptized into the Catholic fold. The elder of the pair, Kenelm Digby, had been attracted to the faith by his interest in and devotion to the chivalric ideal; Sir Walter Scott's works had opened up his mind to such things. This attraction, however, was for some time counterbalanced by the repulsion which the Catholic services created in his mind. ("What can be more ridiculous than to see these grave priests turning themselves about like so many idiots?") By the latter part of 1825, being then in his early twenties, Digby began to take instructions. The younger convert, Ambrose March Phillipps (he later added De Lisle to his name), was more precocious than Digby, for at the incredible age of 16, amidst a completely Protestant environment — there were several Anglican clergy among his relatives — he embraced Catholicism.[2] His avenue to the faith was his friendship with a French priest, a refugee from the Revolution, his profound interest in Catholic ritual, and his devotion to a kind of prayer which, if not mystical, was at least unusual.

Both Digby and Phillipps revealed a genuine sympathy for Gregorian chant, but whereas Digby was mainly interested in an historical and apologetic defense of it, Phillipps worked untiringly in encouraging the actual performance of the music. Digby's huge, encyclopedic apologia, *Mores Catholici*, published between the years 1831-1842, must certainly be unique in nineteenth-century literature. He draws material from almost every conceivable source in his endeavor to defend and explain the "Ages of Faith." In Book V he devotes several chapters to the origin of the liturgical offices. One special chapter concerns itself with the excellence of music and especially of ecclesiastical chant. Through the chapter contains a fair quota of errors, and is vague in its description of medieval music, it deserves admiration for the wealth of information that is laid before the reader.

After reading this chapter on music, Phillipps wrote enthusiastically to Digby that "the disquisition on the ecclesiastical Chant and Musick is sublime." Phillipps had felt that way about chant from the first, but until he became of

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[2] Digby and Phillipps, being the only Catholics at Cambridge, had to travel each Sunday to Old Hall in Hertfordshire to attend Mass. Cf. D. Gwynn, *Father Luigi Gentili and His Mission* (Dublin 1951) p. 41.

age, he was unable to do much about it. It was in 1830, after his father put him in possession of an ancient manor house in Leicestershire, named *Grace Dieu*, that he was given a chance to institute in his own private chapel a revival of the beauty and splendor which had been a part of the medieval liturgy and appealed strongly to his romantic mind. His biographer reprints a lecture on "Church Musick and the Ecclesiastical Chaunt in General" which the master of the house delivered to his choir. He explained that during the years of persecution the English Catholics had lost sight of all the past glories of their country.

> Men who were compelled to worship in garrets were not likely to use a grand ceremonial, their object was to preserve the essentials of Religion, and in so doing to avoid the cruelty of their Protestant Persecutors, who doomed to death the Priest who should dare to offer up the Eucharistick sacrifice. Intimately connected with this ceremonial was the ancient Church musick, and for the same reasons, which led to the disuse of the former, this was abandoned also. In fact, the only places in which it was possible for a High Mass to be celebrated in England during the period I allude to, were the chapels of the various Catholick Ambassadors resident in London. And even at the present day, as far as I am aware, there is hardly a single Catholick chapel out of London, if at least you except the Chapels of our Episcopal Colleges, in which a High Mass with Deacon and Subdeacon is ever celebrated. But I regret to say that, if the disuse of the antient Catholick ceremonial has become general, that of the antient Catholick Church Chaunts has become still more so.[3]

And some pages later the biographer comments:

> The services too at Grace-Dieu were not of the then stereotyped, meagre, or fashionable character. During the 45 years that the chapel was open to Catholic worship . . . no figured or operatic music was heard within its walls. No books were ever used by the surpliced choir except the Gradual, Vesperal, Processional, or Antiphonal, with their square notes and four leger lines; and no High Mass of a maimed character without Introit, Gradual, proper Offertory, or Communion was ever sung, although Mass was frequently sung on week days as well as on Sundays. . . .
>
> The cantors wore copes of cloth-of-gold with crimson hoods richly foliated from Pugin's best designs; the woman [wore]

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[3] E. S. Purcell, *The Life and Letters of Ambrose Phillipps de Lisle* 2 (London 1900) p. 186.

> medieval hoods or cloaks like as were worn in the city guilds and elsewhere, while the acolytes were clothed in scarlet cassocks with scarlet sashes and skull-caps like as they still wear in Normandy and Provence. The short-clipped cotta and cut-away chasuble were never seen at Grace-Dieu; neither was there heard the tom-tomming of drums, the braying of brass instruments, the twanging of fiddles, or the piping of the flute whilst 'the dreadful mysteries,' as St. Chrysostom calls the holy sacrifice of the Mass, were being celebrated at the altar.[4]

Phillipps' interest in chant was thus not mere day-dreaming or romantic dilettantism. His work towards the restoration of the liturgical functions is of a piece with his erection of a Trappist monastery on the property of Grace Dieu. Further, he was largely responsible for planting a love of Gregorian in the mind of Augustus Welby Pugin, an eccentric genius who is best known for the part he played in the revival of Gothic architecture during the second quarter of the century. Pugin had been brought up in the Church of England under the tutelage of his mother, though they occasionally attended non-Conformist services. From his father came his early interest in Gothic design, and while in his 'teens he had toured several of the renowned Gothic churches of France, filled with disgust at the clergymen who admitted all sorts of incongruities into the churches and paid so little attention to keeping the buildings in repair.

As he matured, however, a change in his religious thinking gradually took place. In 1834 he wrote to a friend, "I can assure you that after a most close and impartial investigation, I feel perfectly convinced the Roman Catholic Church is the only true one, and the only one in which the grand and sublime style of church architecture can ever be restored."[5] Later that year he was received into the Church.

PUGIN THE INIMITABLE

Of the many interesting characters who peopled the Catholic church in England at this time, certainly Pugin has a right to be considered the most unconventional and indomitable. Studying the official portrait of the architect, with its young and seemingly mild features. and its unusual manner of hair-dress, one finds it difficult to associate this person with the verbal description one reads of him. The intensity with which he accepted everything in life was doubtless responsible for his early death in 1852. Those who knew him spoke of "an abrupt and rapid mode of speech, an appearance of

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[4] *Ibid.*, 292-293.

[5] M. Trappes-Lomax, *Pugin, a Medieval Victorian* (London 1932) p. 49.

great excitability, but not of irritability."[6] J. B. Mozley described him as he appeared at an after-dinner party at Oxford in 1840:

> From six o'clock to eleven on Saturday he was on the move, never stopping, and when he left off he was quite the same as when he began. . . .
> Everything moves his wrath, especially in architecture. Such as one 'ought to be hanged' for building such a steeple. He is never satisfied with half terms, but sends people to their final destination the instant they become offensive.[7]

His free and outspoken presentation of his views often caused the most acute embarrassment to his friends, as for instance the remark he once made in the presence of several gentlemen of Oxford: "But after all, my dear sir, what's the use of decent vestments with such priests as we have got? A lot of blessed fellows! Why, sir, when they wear my chasubles, they don't look like priests, and what's more, the chasubles don't look like chasubles."[8]

Pugin's love for the Church was not limited to designing its buildings, but carried over into everything connected with a church and its services. Vestments, fonts, emblems, rood screens — they all had their function in giving glory to God: he could never understand the clergy's indifference in such matters. At the beginning he had not been an "all out" chant man, but his friendship with Ambrose Phillipps effected a change in attitude.[9] From the beginning Phillipps and Pugin had found a complete identity in their views, sentiments, and indeed their entire outlook on life. The architect now took the position that chant alone was the proper music for his edifices, and said that it was of little use building Gothic churches if they were to be used as fiddling rooms.

His great opportunity to mold the thought of others along these lines came when he was appointed in 1837 to the faculty of the famous seminary, St. Mary's College, at Oscott. His role was that of Professor of Ecclesiastical Antiquities. In spite of his excitability and his frequent lack of tact, Pugin was very popular with the students; and more, he seemed to be an irresistible favorite with Bishop Walsh, the Vicar Apostolic of the Midland District, and with several other important clergy. With such backing he proceeded to introduce his program of reform. Wilfrid Ward writes: "His enterprise was fairly launched in 1839, a year before Wiseman reached Oscott. It was in

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[6] Quoted from an anonymous witness in Wilfrid Ward's *The Life and Times of Cardinal Wiseman* 1 (London 1912) p. 355.

[7] *Ibid.*

[8] D. Gwynn, *Lord Shrewsburry, Pugin, and the Catholic Revival* (Westminster 1946) p. 90. It was about this time that Phillipps wrote in distress to Lord Shrewsbury: "I wish when [Pugin] goes to Oxford he would not talk against the Jesuits so much. Several persons remarked on it to me." *Ibid.*

[9] Ward, *op. cit.*, p. 354.

that year that he finally fixed his ideal of the form of Catholic ceremonial, for whose restoration he was to work. The ancient Plain Song was to be used to the exclusion of all operatic music or orchestral accompaniments."[10] But it was in this very year, shortly before the beginning of Advent, that Pugin was to receive a humiliating set-back, one of a series that was destined to dog his path. Word had trickled down to Rome that a reform was taking place in the Midland District; a "Go-slow" letter was sent to Bishop Walsh. When word of this reached Pugin, he sent a long letter to Phillipps.

> Do not decive yourself, my dear friend, do not deceive yourself: the Catholics will cut their own threats, the clergy will put down religion. These are hard sayings, but they are twice made fools; straining at gnats and swallowing camels, the very men who do not hesitate to violate rubricks every day to suit the convenience of their pockets, now swelling with indignation and horror at the idea of an ample surplice or flowing chasuble such as almost every saint in the Calendar wore. Administer baptism out of an old physick phial; reserve the blessed Sacrament in *dirty cupboard*; say mass in vestment made out of an old gown; burn gas on the altar; have everything as *mean*, as *pitiful*, as *shabby* as you please; hire Protestant performers to sing; *leave out every ceremonial in the ritual*; do all this and you will be right. But if you venture to speak of ancient glory and ecclesiastical dignity, oh, you are a man of extravagant opinions, an enthusiast, a visionary — and *ecclesiastical censure* awaits you. Again I say I am disgusted. *Rubrick* indeed. *Innovators!* I wonder those who have been doing all these things venture to name Rubrick and innovations.[11]

His letters abound in such outbursts of indignation as this. It was in his nature to jump to premature conclusions and to see everything as black or white. Some years later, when in the spring of 1849 Faber opened up a temporary Oratory in King William St., Pugin wrote characteristically to Phillipps:

> The Oxford men have turned out the most disappointing people in the world. They were three times as Catholic in their ideas before they were reconciled to the Church. It is really quite

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[10] *Ibid.* About this time, Lord Shrewsbury, Pugin and Phillipps brought some Anglican friends to attend a solemn mass at the new church in Derby. They had understood that a surpliced choir was to sing Gregorian chant, and were amazed to find a mixed choir and an orchestra ready to perform. Shrewsbury indignantly refused to let Bishop Walsh wear the cloth-of-gold vestments that he had donated for special occasions, and "the three outraged visitors drove away without attending the ceremony." Cf. Gwynn, *op. cit.*, p. 72.

[11] Purcell, *op. cit.*, I, p. 223.

> lamentable. They have got the most disgusting place possible for the Oratory in London, and fitted up in a horrible manner, with a sort of Anglo-Roman altar. Those things are very sad, and the mischief they do is inconceivable. What a glorious man Formby is. He is about the only one who has stuck to the true thing, and never bowed the knee to Baal. A man may be judged by his feelings on Plain Chaunt. If he likes Mozart he is no chancel and screen man. By their music you shall know them, and I lost all faith in the Oratorians when I found they were opposed to the old song.[12]

The "glorious man Formby" referred to by Pugin was an Oxford man who had been in Anglican Orders, but had followed Newman into the Church by a few months and was ordained priest in 1847. In March of that year, *The Dublin Review* carried an extended review of a new book by Formby, entitled "*Guide to the Right Use of Christian Psalmody and of the Psalter.*" The review was penned by another priest-convert, Frederick Oakeley, who remains best known today as the translator of *Adeste fideles.* Besides devoting his life to parish work, Oakeley was a regular contributor to the *Dublin* for twenty years and acted as the magazine's main authority on matters liturgical. He notes that Formby "has long been distinguished, even among his former contemporaries, for bold and original views."[13] This acts as advance warning for what is to come, for Formby, with the zeal of a reformer, sets out to put order in God's house by declaring that chant and chant alone has a right to be sung in Catholic churches. "It is undoubtedly," he declares, "the act of a heretic in principle, when the Church has formally declared herself . . ., for an individual to take no account of her judgment, and to proceed to make his own choice as if no judgment existed."[14] All harmony music, whether Renaissance or modern, is of a piece to him, and consequently is deemed worthy of condemnation. His argument reveals a "bold and original view."

> The chief authors and singers of Plain Chant upon earth are among the Saints of the Church, who are known to be in heaven, and to intercede for us; on the other hand, the chief authors of harmony and figured music, are not only *unknown* to be in heaven, but in no few instances, to judge from their lives, are under considerable improbability of being ever admitted there.[15]

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[12] *Ibid.*, 2, p. 218. A year before, Pugin and Phillipps had visited Faber at Cotton Hall. Part of the heated and amusing conversation that took place was sent by Faber in a letter to Newman. It is contained in Ronald Chapman's *Father Faber* (Westminster 1961) 183-185.

[13] *The Dublin Review* 22 (March, 1847) 135-158.

[14] *Ibid.*, p. 143.

[15] *Ibid.*, p. 147.

Oakeley patiently points out the errors in such extremism, though "it is not from Mr. Formby's views that we dissent, so much as from his reasonings." A few years later, Pugin found time amidst his countless labors to author a little ten-page pamphlet, *An Earnest Appeal for the Revival of Ancient Plain Song.*[16] The opening article in *The Dublin Review* of March, 1851, is a lengthy, unsigned essay which uses Pugin's pamphlet as a stepping-stone for the consideration of a topic which is as timely today as it was over 100 years ago: Even if it be granted that the Middle Ages were the "Ages of Faith," and that the present time is not a time of great faith, must we therefore revive the practices of the medieval faith to awaken faith today, or must we not make use of the means we have at hand in order to clothe the faith with an appeal that will reach the contemporary man? It is a subject not unlike the one to which the Second Vatican Council has addressed itself.[17]

The author does not condemn outright Pugin's appeal for chant, but he reasons that the England of his day required more "popular" religious usages to draw the people to the Church, — and he believed that both Jesuits and Oratorians had therefore made the correct choice in their various modes of worship. There simply was not enough time to spend in restoring the ways of the Middle Ages: "We rejoice that we have ages to look back upon when churches were perfected by bits, and when queens took half a life to embroider a chasuble. Such facts aymbolize the perpetuity of the Catholic Church . . . but nowadays we must be satisfied to view them as wonders rather than to use them as precedents."[18]

If most of the space in this article has been devoted to laymen, it is because they played the most colorful role, and were the most untiring

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[16] Reprinted in *The Catholic Choirmaster* 3 (Jan., 1917) 2-7. Though I have not seen the original pamphlet, I suspect that the *Choirmaster's* reprint has been somewhat tempered and abbreviated. Pugin appears to have suffered from a neurotic compulsion to work. His unceasing toils finally broke his health and drove him mad. In one of his last letters to a friend he wrote: "The medical men said I had worked one hundred years in forty." In the summer of 1852 he was removed for a time to Bedlam; later he was placed by his wife under private care, but he passed away on September 14, aged only 40 years. A sympathetic but discriminating study of Pugin is found in Kenneth Clark's *The Gothic Revival*, first published in 1928 and recently put out in a paperback reprint.

[17] Of Pugin, Wilfrid Ward wrote very tersely: "His whole soul dwelt in the middle ages" (*op. cit.*, 1, p. 354). Towards the end of his spirited and compassionate biography of Pugin, Michael Trappes-Lomax writes: "The Gothic Revival was fundamentally unsound. All that Pugin could do was to discover 'true principles' and use them to uphold an unsound edifice. As Herr Bruno Taut says, 'the work of the architect lies in the interpretation of a new social order.' Pugin's error lay in not realizing that the social order was new. To his mind, the 'pagans' were but an invasion; as it were merely an iridescent scum on the clear pool of social life. Clear away the scum, and, like a pool freed from a film of oil, the underlying medieval life would once more thrust up its natural growths into the air . . . But there was no underlying medieval life. There was nothing, as it were, in which his work could strike deep roots. This is not to say that masterly Gothic work was not done, is not being done, nor will be done; only that Gothic could never again become the permanent and normal mode of expression. And that is what Pugin desired." Cf. M. Trappes-Lomax, *op. cit.*, p. 327.

and single-minded champions of the Gregorian cause. There were many clergymen who also believed that chant should be restored, but their minds were generally open to other accepted forms of church music as well. A whole study could be devoted to Cardinal Wiseman, who was at all times deeply interested in the Church's liturgical rites. After the restoration of the hierarchy, when the first Provincial Synod was summoned at Oscott in July of 1852 (the summer of Pugin's last illness), one of the regulations — which certainly echoes Wiseman's sentiments — reads as follows:

> Let the students be practised in the Ecclesiastical Chant after they have learnt the theory of it. And that uniformity may be obtained, we wish that everywhere, but especially in colleges, wherever in the Mass and Offices the Gregorian or Plain Chant is used, the Roman Chant alone shall be employed.[19]

Of the various Catholic periodicals, *The Dublin Review* from its very first issue (May, 1836) acted as a barometer, noting from time to time the successes and failures of various efforts to restore wholesome music to the liturgy. *The Tablet*, and later *The Month*, also devoted space to the subject; the latter was usually satisfied with the status quo, took a dim view of reformers, and was generally guided by the philosophy of "the bigger, the better." One of its most quotable quotes comes from the issue of September, 1868; in a caustic and smug review of a new pamphlet by Canon Oakeley, the anonymous reviewer states: "If all the fiddles in the world, and the band of King Nabuchodonosor to boot, can add splendour and dignity to the worship of the Church, let us use them."[20]

Much of the puzzlement that various commentators display in writing about the chant was due in great part to the many corrupt and inconsistent versions of the music then in use. When in 1848 the archdiocese of Mechlin (Malines, Belgium) issued its own edition of chant, a combination of the Medicean edition "corrected," and the *Ordinarium* of an Antwerp publication of 1599, many of the English churches began gradually to use it, so that when the

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[18] *The Dublin Review* 30 (March, 1851) p. 13. Of Pugin the author of the review writes: "We know of no other distinguished man alive, whose recorded words will form to posterity so exact a picture of their utterer" (p. 1). *An Earnest Appeal* is written in the same hypertensive style that characterizes Pugin's correspondence. Though given to universal statements as always, he anticipates some of the ideas which later writers freely expressed. "There does exist *a want of reality* in the present services of the churches, as they are performed in this and many other countries, and from what does it proceed, but the corrupt and artificial state of ecclesiastical music." (*Loc. cit.*, p. 3.)

[19] *The Dublin Review* 75 (July, 1874) p. 190. The entire article is a valuable documentary survey. It was for the opening of the Synod at Oscott that Newman, personally chosen by Wiseman, preached his famous "Second Spring," in Pugin's Cathedral of Birmingham. One of the canons of the church later recalled that during the sermon, "all were weeping, most of us silently, but some audibly; as to the big-hearted Cardinal (Wiseman), he fairly gave up the effort at dignity and self-control, and sobbed like a child." Cf. D. Gwynn, *Cardinal Wiseman* (London 1929) p. 223.

[20] *The Month* 9 (September, 1868) p. 304.

Ratisbon edition of the Medicean books appeared in 1872, a reviewer ("Sacerdos") in the *Dublin* of July, 1874, was somewhat reluctant ro recommend the adoption of the newer German books.

This takes us up to the eve of the great controversy that erupted during the 1880's over the respective merits of the "approved" Ratisbon editions and the "antiquarian" Solesmes publications. But we started this survey in the British Isles, and prudence dictates that we not cross the Channel to become involved in that great debate.

GREGORIAN MUSIC AND VERNACULAR LITURGY

BASIL DE PINTO, O.S.B.

A number of attempts have been made in recent years to provide musical settings for liturgical worship in the vernacular. It is worthy of note that two general assumptions are consistently made by the composers of these settings: first, that Gregorian melodies cannot be adapted to English texts, and second, that a conscious effort must nevertheless be made to remain in the Gregorian style.[1] The argument against an adaptation of Gregorian melody to English text is made on the basis of previous attempts along this line which are admittedly bad; the present writer has seen few that were not at best extremely wooden and at worst, artificial, unmusical, and detrimental to the text. The question however remains whether such adaptation is intrinsically impossible. It would have to be proven.[2] The second point in the argument shows an awareness of the musical value of Gregorian as such and its pre-eminent position in the field, which of course in no way excludes the evolution of new musical forms. If Gregorian music is representative of the kind of musical value preeminently suited to liturgical prayer, and if adaptation to another tongue than Latin is not *intrinsically* impossible (although it may present very real difficulties), then scientific work in this direction is greatly to be desired. The present remarks aim simply at demonstrating the intrinsic possibility of the process and stimulating scientific research that will lead to a practical realization in the Church's life of worship.

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[1] These two points can be found, e.g., in *The Service Propers Noted* (St. Louis 1960) v-vi by Paul Bunjes and on the jacket blurb of Dennis Fitzpatrick's *Demonstration English Mass*.

[2] Despite my immense admiration for Dom E. Cardine of Solesmes both as a monk and as a musician, I am totally unconvinced by his reasoning process on the subject. If one reads carefully his article, "Paroles et mélodie dans le chant grégorien," *Études grégoriennes* 5 (1962) 15-21, one gains an enormous amount of material for proving the feasibility and *de facto* success of adaptations in the authentic Gregorian repertoire, although the author sets out to demonstrate the opposite. The import of this is shown below.

First of all, to define the term *adaptation*: by this is meant the use of a previously existing musical form, and even a particuiar realization of that form, say a type-melody, to suit a new set of circumstances that alter, without essentially changing, the original musical situation. In adapting Gregorian melodies to English texts, the single circumstance that has changed is that of language; the original liturgical and musical situation is otherwise the same. The language problem is understood today in all its acuteness, especially because of the prominence given it by the decree on the liturgy of the second Vatican Council in 1963. The need for intelligent participation in liturgical prayer is a vital issue in the whole program of renewal in the Church's life, and this need is by no means limited to the pastoral, parochial level; it is deeply felt also by priests in English-speaking countries, of drawing practical benefit for their spiritual lives from the breviary and missal. For this to happen, the use of the vernacular is imperative. On the other hand, one is faced with the possible loss of the traditional music that accompanies the texts of the Divine Office and the Mass, and this is recognized as something irreplaceable. It is not that one would want to stifle initiative on the part of modern composers to create a new musical genre for liturgical purposes; this is in itself most desirable, since the Church has always encouraged the development of other forms and styles to take their place alongside her official and traditional ones. But what has been most lacking in the case of recent attempts to provide musical settings for the liturgy is precisely a new style of composition; there has been a great deal of attention given to remaining within a kind of aura of Gregorianism, which has resulted in music that is neither really modern nor authentically Gregorian. What is claimed here is that until and unless a really new and viable form of music is found for liturgical worship, it is far better to retain the Gregorian form, adapting it with scientific and artistic rigor to the needs of the English language. More, even if such a new form be found, it would still be important to retain Gregorian as the normal, traditional music of the Church, while leaving the door wide open to other forms of music.

What is at stake here is not some esoteric preoccupation with conventional forms which have no relevance to the concrete circumstances of the present moment, but the desire to retain something that bleongs to the culture of the Church, and has by that very fact a spiritual value of considerable importance for the life of the Church, something therefore which is traditional as opposed to the merely conventional. Again, it is not a question of retaining the archaic in the spirit of a blind archeologism or erudition for the sake of an elite, but of saving and propagating for the use of the whole Church an inestimable means of deepening the life of prayer. It is the whole question of "evolution, not revolution": the need for *aggiornamento*, of causing a confrontation between the Church and the modern world or rather modern man, which neither destroys what is essential and meaningful in the Church,

nor blindly suppresses what is urgently needed by modern man. Applied to the present subject, this would mean that an adaptation of Gregorian melodies for an English text would in no way violate the integrity of the musical value of the original, but would provide the worshiper of today with a musical form preeminently capable of expressing the depth and warmth that are an essential part of the liturgical tradition of the Church. The following remarks intend to show that this is possible.

As is known to any novice in the use of the noted editions of liturgical books, adaptations of type-melodies to a variety of different texts is common to the point of profusion. These adaptations are all in one language, it is true, but they are based upon the fact that a given melody can be made to serve more than one set of words. The results of this freedom in handling of words and music are certainly mixed. There are some adaptations which are so skillful that it is difficult to tell which is the original. There are others which are so clumsy as to deceive no one but the most insensitive.[3]

One or two examples of less happy adaptations will suffice to show that in the Latin repertoire itself we are faced with combinations of words that represent anything but an ideal marriage with the music. The gradual *Domine refugium* for the 21st Sunday after Pentecost (Grad. p. 381) is perhaps one of the least successful, especially in the verse where the musical thought comes to a natural end at the middle of the sixth line, but the text "terra et orbis" demands the continuation of the music. The insertion of a breathing apostrophe after "terra" and a tie between "orbis" and "a saeculo" does nothing to help the situation.

In the Ant., p. 409, the antiphon *Potestatem* overloads the simple conjunction "et" with four notes that are usually spread out over three or more syllables in antiphons of this type of which there are about a hundred in Hartker according to Dom Cardine.[4] On the same page, Dom Cardine states an important principle in the practical modus agendi of adaptation: in comparing the two antiphons *Rorate caeli* and *Emitte Agnum* (Ant., p. 213 and 214 respectively) he notes: "Le nombre des syllables est égal ici et là et les accents principaux et secondaires se correspondent exactement." He is referring to the two phrases "et nubes pluant justum" and "dominatorem terrae." As will be seen, these are not the only requirements for a good adaptation, but as a starting point for the following discussion, they provide already a good clue as to a major part of the operation. At least as far as the corresponding English and Latin texts are concerned, if one can bring about

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[3] In what follows, Grad. = Graduale Romanum, Desclée edition of 1948; Ant. = Antiphonale Monasticum, Desclée edition of 1934.

[4] *Ibid.*, 292-293.

a relationship between them in which the number of syllables matches and the location of the accents is exactly the same, one has gone a long way towards breaking down the barrier which at first sight exists. But let us not anticipate.

Besides the above adaptations in the Antiphonal, the Gradual contains a number of masterful ones. To the two offertories mentioned by Dom Cardine, *Stetit Angelus* (Grad. p. 610) and *Justorum animae* (Grad. p. 30), might be added the many excellent adaptations of the melody for the gradual in the second mode of which examples may be found, e.g. on the Ember Saturday of Advent (Grad. p. 13-14), not to mention the incomparable masterpieces of the midnight Mass of Christmas and the *Haec dies* of Easter. None of these compositions is original; in every case there is a certain basic model or pattern which has been adapted, re-modeled, refashioned in a truly masterful way, so that the new text is fitted almost perfectly in every case to the old melody. In all these cases there is evidence of expert craftsmanship dealing with materials it knows to perfection, and which it handles as a master sculptor or architect or painter handles his material. There is a really artistic creation, but it has come from the use of pre-existing material fashioned to meet a new need.

Such rehandling of already existing material is by no means unknown to composers of a later age. To cite only one obvious example, Bach used in his *Matthäuspassion* a melody written by someone else (Hassler) and refashioned it no less than six times in the course of the work, in each instance adapting it to the musico-dramatic requirements of the text he was dealing with. Thus we find completely different settings with the use of identical melodic material: the stout-hearted *Erkenne mich, mein Huter* (no. 21); the awe-filled *O Haupt voll Blut und Wunden* (no. 63); the deeply felt and reverential *Wenn ich einmal soll scheiden* (no. 72). Other examples from other composers could doubtless be multiplied.

That such adaptation of already existing melodies to new texts as a valid artistic procedure is therefore beyond question. In Gregorian music in particular one is dealing with a relatively small corpus of original compositions, found mainly in the *Proprium de Tempore*, especially around the great feasts in the fundamental cycle reaching from Advent to Pentecost. Even within this cycle, as has been seen, a large amount of adaptation exists. Outside of it, there is very little material that is not adapted from this basic core, and the music becomes less good the farther it is removed in time and in craftsmanship from the earlier pieces. By the time one reaches certain Masses added to the sanctoral cycle in recent times, there is virtually no recognizable Gregorian material that has not been violently wrenched out of context and badly fitted to meet new requirements. On the contrary, wherever respect

for the principles of adaptation obtain, it is possible to find beautiful music in all its original freshness which is perfectly well suited to a text different from the one for which it was originally composed.[5]

The question now arises, is adaptation possible with an English text? There is no valid reason why not, on condition that certain postulates be recognized beforehand. First, it is obvious that for any attempts at work of this kind perfect fluency in both the English language and the technical apparatus of Gregorian music will be necessary. For a Frenchman or a German to declare dogmatically that Gregorian music will not "work" with an English text is quite preposterous; unless he is perfectly bilingual, he has no ground for making such an assertation in the first place. It can be shown that when one really understands the material he is working with, in English, in Latin, and in Gregorian music, he is able to make a correspondence between the various elements which results in something that is genuinely valid both verbally and musically. This is not to say that the adaptation will be in every case as good as the original. For one thing, the basic norm must be a refusal to make any slavish copies of Gregorian pieces. There will always necessarily be an adaptation not only of words and music, but also of dimension and proportion: for practical use today, since the route of entrance, for example, is not very long in most churches, there is no need for an introit such as is found in the Gradual for the Latin Mass. A short antiphon, closer in dimensions to the ones used in the Antiphonal, is much more desirable, since it will allow of a number of repitions without growing tiresome.

Another basic postulate must be the clear recognition of the character of these adaptations, precisely as adaptations and not as original compositions. In this respect Dom Cardine is perfectly correct when he says, "la musique grégorienne n'est plus, à proprement parler, *dans sa composition* un langage vivant" (art. cit. p. 19). The underscoring is his, and I hasten to make it my own. As regards composition, no one could hope today to recapture the freshness of the originals; where adaptation is concerned it is quite another matter. For here one is not dealing with that will-o'-the-wisp element known as inspiration, which, real as it may have been in the case of many great masters, received much undue emphasis in the baroque and romantic periods of mortals and made into fashionable and eccentric demigod. Fortunately our own era has seen a partial debunking of this nonsense by genuine artists such as Eric Gill in the plastic arts and Paul Hindemith, who never referred to himself as a "composer," but always as a musician. The point is, we

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[5] For example, the Introit of the Mass of the Immaculate Conception, based on the Introit of the fifth Sunday after Easter. This is an example of excellent work with an already existing composition, in which considerations of rhythm, style, text, and musical modality are combined to produce an almost "new" masterpiece.

have no need of "composers" who would try to duplicate or surpass in their own genre the medieval musicians who produced the masterpieces of our present Gregorian repertoire; what we need badly are modern musicians who understand the craft of Gregorian music-making and can exercise it with skill and industry. If this sounds like a recommendation of assembly line music with no heart or inner "inspiration," the clearest correction of that impression will come with the actual music-making itself, of which an example will be given below. The important thing is to stimulate interest in the inner workings and technical elaboration of the music by taking the raw material and fashioning it into a thing of beauty, and above all in this case, of prayer. Once this intelligent and devoted application to the science of Gregorian music is made, and that includes, of course, its conjunction with the word, the results cannot fail to provide a meaningful and viable instrument for renewed liturgical prayer.

There is no room here for a detailed treatise on the ways and means of actual adaptation of Gregorian music to English texts. What follows is simply a group of suggestions in the practical order which would have to be completed by more precise and scientific data and organization. Nevertheless, the basic elements are presented in the hope that elaboration might follow and interest be stimulated among all those concerned with the problem.

There are two orders to be dealt with here, which for purposes of clarity in exposition must be distinguished, but which in practice must be indissolubly united. In the musical order, we have to deal with quantity (of syllables) and correspondence of accents. These two orders have then to be conceived within the framework of proportionate dimensions noted above (p.42): the aim is to achieve a simple antiphon without many of the ornate elaborations that characterize the pieces of the present Gradual, but which nevertheless retain the chief musico-liturgical characteristics of the same.

1. In the musical order

a. modality. Thorough acquaintance with the concept of Gregorian modality in general and with the particular modal structure of the piece to be adapted is vitally necessary. It is not enough to make a more or less accurate transposition of the melody, but the melody must be understood in the modal framework of the original piece, and the adaptation must be so arranged that the structural balance provided by the modality is accurately retained in the adaptation. If this initial structural framework is missing or defective the result will be correspondingly either deprived of all musical meaning or gravely defective and insufficient.

b. rhythm. The musical rhythm will largely follow the rhythm of the words as is always the case in syllabic chant. There is no point in trying to

make an artificial reproduction of the exact rhythmic markings of the original as the rhythm of the English words will differ in some respects from that of Latin; nevertheless the English word-rhythm itself will provide a perfectly coherent musical pattern when joined to the notes of the melody.

c. melody. This is the most obvious result of the work of adaptation, but it is the end product and must not be approached prematurely. In other words, the order of consideration in the work of adapting must proceed as has been indicated: first a study of and concern for the modal structure, then finding the right rhythmic balance in the conjunction of words and music, and only then care that the proper lines of the melody be fitted to the text. If the first two steps are performed correctly, the third will follow naturally; if they are neglected the third will produce a deficient adaptation. In the actual application of the melody to the words, a certain transposition of grouping will almost invariably take place, in accordance with the different inflections and stresses of the English word or phrase. Thus neums may be divided in such a way as to provide notes for individual syllables; the same succession of notes may be retained but applied to different syllables, and so forth. This is often done in the present chant books: compare the two antiphons *Ecce ancilla Domini* (Ant. p. 223) and *Ecce completa sunt* (Ant. p. 231) and notice the different distribution of notes on the words "fiat mihi" and "quae dicta sunt per angelum" respectively: the clivis-distropha-clivis-punctum formula in the first case has been broken up into individual punctums in the second case to meet the requirement of more words and consequently more syllables. The same thing can and must be done in adapting English words to melodies set to Latin words.

2. In the textual order

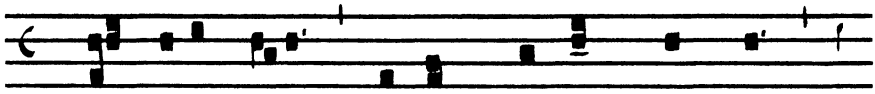
a. quantity of syllables. The example just given for the manner of redistributing notes of a melody has already covered this subject. Whenever a new text contains more syllables than the old text there must be a corresponding re-arrangement to suit the new number of syllables. This is by no means ideal; as far as possible the adapter must make an equivalent number of syllables in the new text. But this will not always be possible, and he must be ready to handle the changes with skill and sensitivity, both as regards the words and the music.

b. More important still is the keen awareness of how to make the proper distribution of accents and quantitative stresses in the English text so as to meet the demands of the melody without doing violence to either. Faux pas of this type will be especially irritating to the English-speaking and English-singing individual. But such equivalence does exist in the practical order between English and Latin. Supposing that you have a final spondee such as "tua" noted with two dotted punctums, you can and must find an English word which admits of the same treatment: "precepts," for instance.

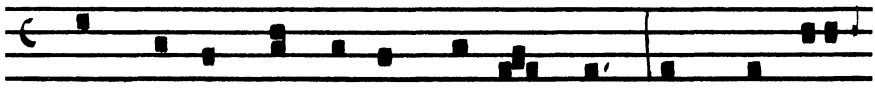
By way of practical application, consider the following antiphon:

Second Sunday of Advent

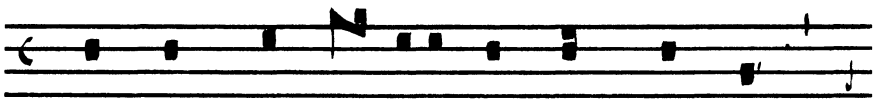
Entrance Song - Isai. 30



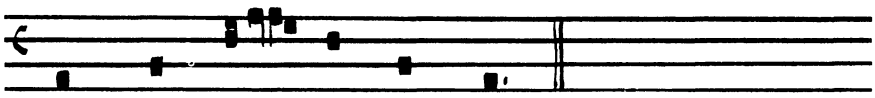
Peo-ple of Zi-on * be-hold the Lord shall come



for the sal-va-tion of the na- tions. And the Lord



shall make the glo- ry of his voice be heard



in the joy of your heart.

First, as regards the text: it is the translation of the Confraternity edition of the Bible with two slight variations: first, the phrase "to save" has been replaced by "for the salvation of," admittedly less direct but much better suited to the requirements of the music which is considerably developed at this point; second, the word "to" has been omitted after "voice," again because of a musical consideration — the long monosyllable "voice" is served best by the podatus do-re and to add another note for the word "to" would overload the musical phrase. Such minor modifications in the text will always be necessary, but there is a long precedent for them in the Latin liturgical books, where a text is often slightly different when sung than when simply recited at a low Mass. See the Introit and Offertory for the first Sunday of Advent (Grad., p. 1 and p. 3). The music follows the original quite closely except for the omission of the many purely decorative notes, which while very beautiful when used with the Latin text would seem unwieldy with the

English text and detract from the directness of the message. Hence, the adapted melody relies upon the basic modal structure and the outstanding characteristic formulas for its effect: the intonation is virtually the same as the original; "behold" drops immediately to the tonic because of the displacement of the accent in English: "behold the Lord shall come" is a reduced but faithful replica of the ascent of "ecce Dominus veniet"; the next phrase, up to "nations" is handled in the same way, moving from the dominant to the tonic and coming to rest there with the exact same formula as the original, "gentes=nations." The following phrase is the climax of the piece moving far above the staff with typical seventh mode enthusiasm; the use of this formula on the word "glory" is especially effective. "In the joy of your heart" brings the piece to a gentle close with a final exuberant rise on "joy." The rhythmic groups follow the natural inflection of the words: podatus or clivis on long monosyllables like "voice" and "Zion"; torculus on "nations"; porrectus on the first syllable of "glory." It goes without saying that proper execution requires great delicacy and clarity of diction as well as accurate music sense.

Because the modal structure has been strictly adhered to and the natural rhythm of the words rigorously respected, the melody is completely comprehensible to anyone hearing it for the first time. To someone familiar with the original, set to Latin words, it is clearly recognizable, as would be any two antiphons of, say, Gradual or Antiphonal set to the same melody but having different words. There is thus about the thing a kind of natural capacity to make itself felt and understood: the meaning of the words is clear and the music adorning them expresses and intensifies their meaning. In the context of an actual liturgical celebration these are the requisite qualities for musical setting of the texts to be prayed; such an antiphon is certainly conceivable for use in such a celebration. Individual tastes may vary, and another musician may have other ideas as to the practical attainment of the goal; but the goal of sung prayer in English is here at least within sight, *and* to Gregorian music.

It should be clearly understood that the foregoing remarks are meant as nothing more than a memorandum, a note toward a fuller and clearer definition. But as they stand they represent a certain amount of ordered thought and a great deal of personal conviction, based on actual experience in the use of such antiphons in a monastic community liturgy. The present writer offers them merely as suggestions in the direction of a more rigorous and organized work of musical and liturgical research.

MATTHEW BRIDGES (1800-1894)

J. VINCENT HIGGINSON

Although Matthew Bridges is an outstanding Catholic hymn writer of the mid-twentieth century, his name is largely unknown to Catholics. This is not at all surprising for his active period of hymn writing is limited to a period of a few years, and little biographical material is available. Nevertheless several of his fine hymns have gained popularity in American Catholic hymnals. These include, "My God accept my heart this day," "Rise, glorious conqueror, rise!" and "Crown Him with many crowns."

Matthew Bridges was born in Surrey, England, July 1800, the son of John Bridges. Through the influence of Cardinal Newman and after a period of investigation over a number of years he at last became a Catholic in 1848. These years of uncertainty were a severe mental strain which he recalls in the Preface to his *Hymns of the Heart*, 1848. Here, in reference to the hymn captioned *Crux Sublata*, he remarks that the hymn "will perhaps come home to the breast of many an Anglican convert, whose heart racked and torn with sorrow, peculairly its own, has finally been brought into the right way by the pierced hand of an adorable Saviour which in conducting His faithful people from the cross to the crown will at last wipe off all tears from all faces."

Jesu, I my cross have taken,
All to leave, and follow Thee;
I am poor despised forsaken,
Thou henceforth my all shall be;
Perish every fond ambition,
All I sought or hoped or known;
Yet how rich is my condition,
God and heaven may be my own.

His Preface also includes an apology "for having ever used his feeble pen against that holy and Apostolic Church, which by divine grace he has lately been able to join, after eight years of labour spent in investigating her claims and a desire throughout that entire period, that he might be fully guided aright by the Spirit of God into the fullness of divine truth."

Matthew Bridges' hymns are contained in two small collections, *Hymns of the Heart*, 1848 and *The Passion of Jesus*, 1852. *Hymns of the Heart* must have been given immediate acceptance for a second edition appeared in 1851 and they are included in *The Passion of Jesus*, 1852. Their fame was not slow in reaching America and these with other hymns by English hymn writers were included in a supplement to the first American edition of Caswall's *Lyra Catholica*, 1851. Henry Ward Beecher's *Plymouth Hymnal*, 1855

included five of them and others appear in Father Alfred Young's *Catholic Hymnal*, 1884. In 1902 the *Arundel Hymnal* included ten of his hymns and the old *Westminister Hymnal*, 1912, six. Today about four or five appear in American Catholic hymnals.

The Passion of Jesus gives a series of hymns based on the sorrowful mysteries of the Rosary. He gives a particular reason for this idea in the Preface of the volume. Speaking for the rosary he says, "Few Catholics devotion have been more misrepresented or ridiculed by Protestants than the Mysteries of the Rosary." He quotes a passage from Milner's *Church History* as an example. His plan is simple and explains itself. Each mystery is preceeded by introductory lines and followed by ten hymns. As already mentioned his *Hymns of the Heart* are distributed in appropriate places, as the following outline shows:

First Mystery—Gethsemane
The Chalice—Man of Sorrows wrapt in grief
Second Mystery—The Flagellation
The Red Robe—The Wine Press, the wine press
The Lictors—Jesus, my Lord and God
Third Mystery—Crown of Thorns
Song of the Seraphs—Crown him with many crowns
Wave the sweet censer
Heart of Jesus—Holy of Holies! seat of love!
Fourth Mystery—The Way of the Cross
Fifth Mystery—The Crucifixion
Anima Christi—Soul of Jesus
Dona Nobis Pacem—Blessed Lamb on Calvary's mountain
Latus Salvatoris—There is an everlasting home

Space is not available to quote some of these lesser known hymns at length but a few excerpts will serve to give the tone of the hymn. The first stanza of the Lictors reads:

Jesus my Lord and God,
My Saviour and my all
Whose Father laid on thee the rod
Which ought on us to fall.

The fifth and sixth stanza are climactic:

Oh! Love divine-intense
Beyond the thought of man!
Seraphic-arch-angelic sense
The wonder scarce can scan.
Then let me prostrate fall
In dust and ashes prone
Till death my mourning soul shall call.

His paraphase of the *Anima Christi* has unfortunately been overlooked. It begins,

Soul of Jesus—once for me
Offered on the shameful Tree.

His last stanza, which we might compare with the more commonly used version, reads:

Holy Jesus—Let me be
Never separate from Thee:
From the malice of the foe
Ward me in the Vale of Woe;
Let me, yielding up my breath
Find a Paradise in death!

"There is an everlasting home," another of the hymns included in the fifth mystery, has been in several instances a source of some confusion. In one hymnal the hymn begins with the third stanza "Hail, Rock of Ages, pierced for me," which has caused trouble in identifying the author. Some years back when non-Catholic hymns did not find such common use in our hymnals back when non-Catholic hymns did not find such common use in our hymnals, a critic noting this line jumped to the conclusion that this was the well known "Rock of Ages, cleft for me," and commented unfavorably. Fortunately today its message of "hope, peace and heaven" are better known. There is also another series in this collection of Bridges honoring the Blessed Virgin. Here the basis of his thought is the litany of the Blessed Virgin concentrating on such titles as *Rosa mystica*, *Turris Eburnea*, *Foederis arca*, *Janua coeli*, *Stella Matutina*, and *Domus aurea.*

But there is still another facet of Bridges' hymns that is for all purposes unknown. In an appendix to *The Passion of Jesus* he has taken six hymns by non-Catholic authors, paraphased and included original stanzas which in the end gives them further indications of originality. One might presume that these were hymns learned and loved in former years as a non-Catholic. Among these are: "Sweet the moments rich in blessing." The third stanza of this hymn and Bridges revision gives a fair idea of his procedure. Both are given for comparison:

Truly blessed is the station
Low before the Cross to lie,
While we see divine compassion
Beaming in his dying eye.
Lord, in ceaseless contemplation
Fix our hearts and eyes on Thee,
Till we taste the whole salvation,
And thine unveiled glories see.

Truly blessed is the station
Low before the Cross to lie,
Resting in thy sweet compassion
Of his mental agony.
Here alone I find my heaven
On the Lamb to humbly gaze;
Feel how much has been forgiven,
To his own eternal praise.
(Bridges)

Others are: *Crux sublata* ("Jesu, I my cross have taken"), "Lo, he comes in clouds descending," "O Lord, thy heavenly grace impart," and J. Byrom's two part hymn "No rest but in God," and Part II "Cheer up, desponding soul." In Byrom's hymn Bridges uses an approach found in stanzas of the other hymns by which he begins the following stanza with the last line of the preceeding one.

Cheer up, desponding soul,
    Thy longing pleased I see;
'Tis part of that great whole
    Where with I longed for Thee!

Where with I longed for Thee
    And left my Father's throne
From death to set Thee free
    To claim thee for my own.

And in the second part of the hymn, "Cheer up desponding soul," the ending of the third stanza,

    All else would be but dross! (last line)

All else would be but dross!
    And souls through grace divine,
Would count their gains but loss
    To live forever Thine.

With the passing of these active years 1848-1852 nothing more, as far as is generally known, was published by Matthew Bridges. Biographical notices, brief as they are, place him in a vale of obscurity by saying he spent the following years in Canada. However, the veil was partially lifted a few years ago by a hymnologist who came across a line in the London *Times* giving Bridges' death as "October 6, 1894 at Sidmouth." A Mr. E. J. Fasham was asked to look into the matter with the barest of facts. Bridges was supposed to have died at the Convent Villa. Fasham's journey to Sidmouth was disappointing if not frustrating. His inquiry to the Registrar of Deaths and to the Curator of the Museum produced nothing that offered hope. There was a Convent of the Assumption there, and a garden that served as a burial ground for the Sisters. Further search brought word from the Curator of the Museum that the Town's Visitor List recorded that Mr. and Mrs. Bridges were guests at the Convent Guest House in July 1894. Fortunately the Registrar was a Catholic lady and she promised Mr. Fasham to inquire of the Superior. This brought the news that there was a villa on the property when the Sisters bought it and the convent was built right up against it. Later the villa was used as a guest house. Armed with these new facts a journey was made to the convent and the Sister Superior pointed out the graves of both Mr. and Mrs. Bridges in the convent burial ground.

While this brings light on the last year of his life, it does not indicate whether this was the time he returned from Canada. What is more and of greater importance to a biographer, the circumstances that caused Bridges to remain silent for over forty years, at least as far as publication is concerned, remain unknown. However, the years of the mid-century that yielded *Hymns of the Heart* and *The Passion of Jesus* remain as rare books to record a period that has given untarnished gold for future generations.

NEWS REVIEW

CHORAL CONCERT, GEORGETOWN UNIVERSITY

□□This was no ordinary concert. A short time ago it would have been inconceivable. On the evening of Sunday, February 14, 1965, the Glee Club of Georgetown University, under the direction of Paul Hume, performed been inconceivable. On the evening of Sunday, February 14, 1965, the Glee Club of Georgetown University, under the direction of Paul Hume, performed at the evening service of one of the most celebrated Episcopalian churches in America: St. John's in Lafayette Square, Washington, D. C. Here more presidents of the United States have worshiped than in any other church: it was appropriate, therefore, that it should have been the scene of so signal a manifestation of the rapidly developing spirit of ecumenical *camaraderie* in the United States.

The music in this service, like that of the present day Mass in the Roman rite, was macaronic, but, in the circumstances, entirely appropriate. As the Glee Club entered in procession with the protestant clergy, all sang together Isaac Watts' hymn *O God, Our Help in Ages Past,* to the familiar tune *St. Anne* of William Groft. After invocations and prayers, the singers performed the rousing *Laudate Dominum* of Charpentier, demonstrating crispness and neatness of phrasing, and doing splendid justice to the grand final series of *Amens.* A little later the congregation was treated to a sensitive, if not especially spacious performance of the Aria and Chorale from Cantata No. 140 of J. S. Bach, *Sleepers Wake!* The lilting organ part was played with competence by Dr. Phillip Steinhaus. My own preference is for the German text, but the English translation, though not exact, fitted Bach's music well.

Also presented during this service were selections by three modern composers: Flor Peeters, Gerhard Track, and Robert Evett. Peeters was represented by his *Te Deum*, a work in which the composer exhibits sincerity and sophistication in roughly equal proportions. This piece shows a lively sense of contrast: dissonant passages are followed by sections of chaste, neo-modal sweetness with plainchant *motifs* and occasional quasi-fanfares utilized imagnatively. Considered as a whole, it is a carefully wrought artistic synthesis. Hume's interpretation brought out especially well the composer's subtle and intricate rhythmic patterns.

Track's setting of Psalm 150 was, for me at any rate, a rather less concentrated piece of writing than the Peeters' selection. The text of the Psalm is farced with a goodly number of *alleluias* that are not, of course, in the original, and which sometimes create a long-winded impression. The harmonization manifests a certain restrained grandeur: in places it is mildly reminiscent of the less flamboyant choral writing of Miklos Rozsa. The singers rendered this piece with finesse and virility, and with scrupulous attention to the clarity of the words.

Evett's work was the *Lauds in Honor of St. Ignatius* consisting, in this performance, mainly of settings of Psalm 92 and the hymn *Jesu, the World's Redeemer, Hear!* This Washington composer's work is serious, energetic, virile, and technically demanding. The two principal sections have no abiding serenity, though a hard vein of worthwhile thinking runs through both of them. In these pieces the composer explores a number of different musical ideas, achieving in the process some especially interesting effects of dissonance and chromaticism. Hume interpreted the techincal complexities of these settings in masterly fashion. They deserve more frequent renditions. The service ended with the singing of Tallis' *Canon* to Thomas Ken's *All Praise to Thee, My God, This Night*, and the *Old Hundred Twenty Fourth* of Louis Bourgeois to Clifford Bax's *Turn Back, O Man, Forswear thy Foolish Ways.*

The evening was a memorable one, and reflected credit on the Glee Club of Georgetown University. In general, the articulation, tone production, and sense of *ensemble* were noteworthy, and showed a remarkable degree of training. Occasional vowels had a trifle too much nasality, and the voiced linguapalatal *r* sound was sometimes a little slack, but the performances of the several works were, overall, such satisfying experiences that one feels disinclined to haggle.

DAVID GREENWOOD

AUTHORS OF THIS ISSUE

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J. VINCENT HIGGINSON, former editor of *The Catholic Choirmaster*, is known for his studies on hymnody.

DR. LOUISE CUYLER, eminent musicologist, just returned to her post at the University of Michigan after a semester at Stanford University, California.

DAVID GREENWOOD, choral director at the University of Maryland, is spending two years in England and Ireland doing research.

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☐ The Constitution and Bylaws of the Church Music Association of America will appear in the next issue of SACRED MUSIC.

MUSIC IN PRINT

Missae Caput, edited by Alejandro Enrique Planchart. Collegium Musicum Series, Number Five (Yale University, 1964).

The three *Caput* Masses written during the half century after 1440 by the sturdy Low Country triumvirate of Dufay, Ockeghem and Obrecht, have been a matter of musicological interest and concern for many years. At first the concern centered upon identification of the cantus firmus on which all three of the Masses are based, since it was not to be found in any available Roman chant source. Since Manfred Bukofzer's identification of the chant as the final melisma of the Holy Thursday antiphon "*Venit ad Petrum*," found in chant books of the Sarum rite, the interest centered, rightfully, on the music which emanated from use of this cantus firmus. The three Masses have long been available individually in modern editions of the works

of their respective composers. It has remained, however, for Mr. Planchart and the Yale University Press to make all three available in a single format that encourages study and comparisons.

The general appearance of this publication is neat and unpretentious. The music is hand-copied in a clear, consistent hand, and dotted barlines between the staves are used. Text underlay, according to the editor, is consistent for the most part with a single source edition. No attempt has been made to show variants in the music itself, but these are described in a section headed *Notes* at the back of the volume. Certainly if the music is to be performed, this method is far more practical than those producing the cluttered, illegible pages of so many earlier publications.

As for the music itself, this has been described and commented upon by several scholars, especially Bukofzer and Reese.* For choirmasters seeking attractive new repertoire, the Obrecht *Caput* Mass contains especially lovely music, of a strikingly "modern" sound, considering the early date of its composition. The Dufay and Ockeghem Masses seem to me more suitable for inclusion in programs of the collegium musicum type, but are, along with the Obrecht version, a significant and revealing area for study of contrapuntal progress in the later fifteenth century.

*See Manfred Bukofzer, *Studies in Medieval and Renaissance Music* (New York 1950) and Gustave Reese, *Music in the Renaissance* (New York 1952).

Sixteen Liturgical Works, by Giammateo Asola, edited by Donald M. Fouse. Volume I of "Recent Researches in the Music of the Renaissance" (A-R Editions, Inc., New Haven, Connecticut, 1964).

This fine-appearing volume assumes a double importance, since, aside from presenting several representative compositions by a relatively unknown sixteenth century composer, it represents first fruits from a new publishing enterprise, which should make consistent and useful additions to the resources of older music available for study in modern editions. Numbers in the series will appear, subsequently, four times a year, according to the preliminary announcement. The prospective publications for the first year of this, and a companion series "Recent Researches in Music of the Baroque Era," are all drawn from the work of young American scholars who have prepared and studied the music during the course of work towards a Ph.D. degree in Music at an American university. This fact in itself gives the work of A-R Editions a singular importance, since our country has been lamentably remiss in recognizing the contributions of American scholars.

The format of the Asola collection is unusually professional in appearance, as compared with a number of similar series. The music was prepared, obviously, by a professional and may have been reproduced by some sort of "engrossing" process. Preface and Notes are typeset and avoid the casual look of pages reproduced from typing. With the advent of the electric typewriter, music typewriter, and various offset processes, there appears to be little excuse for the continuing use of now outmoded methods of reproduction by a number of university presses in particular.

Asola's music is typical of the organized, predictable polyphony of the later sixteenth century. There are virtually no surprises for the person versed in the ways of this music, but it is skillfully and practically written. For this reason, choirmasters might find the compositions more useful than those of more esoteric and daring composers. Contained in the compilation are nine *Sacrae cantiones* (which the editor classes as motets) planned for major occasions of the liturgical year; three *Hymni ad vespertinas*; single settings of the *Magnificat* and *Beatus vir*; and two *Sacrae laudes.*

2 Motets for Mixed Voices, by Heinrich Schutz, for Double Chorus a cappella (Organ or Piano ad libitum), edited by Denis Stevens. (Edition Peters, 1964.)

Heinrich Schutz is one of the best composers of the seventeenth century, and Denis Stevens is an experienced and consistently fine editor. In light of these two facts, choirmasters may order this pair of motets ("I am the Resurrection and the Life" and "Lift up your heads, O ye gates") with confidence that the music will be fine, and the edition impeccably prepared. Since the works are indicated by the editor as for "Advent, Christmas, festival occasions, concert," they appear to be without season and of broad usefulness.

LOUISE CUYLER

Ten Renaissance Motets in English, SATB a cappella, edited and adapted by Rev. Eugene Lindusky, O.S.C. (Cincinnati, Ohio: World Library of Sacred Music, 1964.)

This is a collection of ten polyphonic motets written originally to Latin words by such composers as Morales, Jacob Handl, Viadana, Lassus, Heinrich Isaac, and Victoria. and now provided with English settings. The editor, in the preface, explains that these settings are "the result of a collaboration of many musicians at Saint Joseph's Summer School of Liturgical Music (1964), Saint Joseph's College, Rensselaer,

Indiana." He adds (with imperfect clarity): "We felt that by applying the principles of text-underlaying operative in the 16th century as enunciated by Zarlino and Vicentino, combined with the adaptations of these principles obvious in the music of the English masters, it should be possible to put Latin motets into English, making these great treasures of the past available to our new English Liturgy."

These English replacements for the time honored Latin originals will doubtless not appeal in thier entirety to everybody. Thus the pronouns and verb forms are consistently modern, yet the archaic preposition *unto* is incongruously used at the beginning of the translation of Nanini's *Hodie Nobis*. The words of Deutero-Isaiah usually translated as

"Every valley shall be exalted"

appear in the English version of Guerrero's *Canite Tuba in Sion* as

"Ev'ry valley shall be filled."

On the other hand there are features of this collection which deserve unqualified commendation: the choices are well made, and the editing of the music appears, in general, to be painstakingly performed. In the process, the editor has added agogic and rhythmic markings which are not to be found in the originals: they should be helpful to many choirmasters, or can simply be ignored.

An especially interesting item here included is Thomas Weelkes' rarely heard *O Sacrum Convivium*, set to English words. A good deal of Weelkes' work is still in manuscript and has yet to be published, but as more examples of his art slowly appear in edited versions, their value is coming to be realized more fully than was possible without the printed evidence. In the past, Weelkes has generally been regarded as an outstanding madrigalist; his surviving services and other sacred compositions, with and without instruments, though not always musically so outstanding as his best madrigals, show that his use of novel harmonies and highly colored chromaticisms, together with other ingenious devices, could be just as imaginative in his religious as in his secular works. The alto part book for *O Sacrum Convivium* has, unfortunately, not survived: the editor has used the alto part devised by Reginald Mills Silby.

It is not my purpose to rehearse the now threadbare arguments on the desirability or non-desirability of singing music in translation. The fact remains, nevertheless, that this book contains ten justly celebrated pieces of music with words fitted which were certainly not in the composer's mind when the music was being created. Nobody could say that any of the pieces included in this book is, in an absolute sense, improved by its new vernacular garb. There is a case for the publication of Latin motets in English, but is there not an artistically stronger case for the publication of entirely

new musical settings by distinguished contemporary composers intended specifically for English words and respecting the genius of the English language? And is it not reasonable to suggest that the words of vernacular motets should be written by authors as eminent in the literary world as the composers are in theirs? If so, may not these words sometimes convey original spiritual sentiments as distinct from Anglicized versions of those already existing in Latin formulation?

In the matter of translations in general, I am reminded of Dante's celebrated passage in the *Convivio*:

"And yet everyone knows that nothing which is harmonized by the bond of the Muses can be changed from its own to another language without destroying all its sweetness and harmony. This is the reason why Homer was not translated from Greek into Latin as have other writings of theirs which we possess. This, too, is the reason why the verses of the Psalter are without the sweetness of music and harmony; for they were rendered from Hebrew into Greek, and from Greek into Latin, and in the very first change-over all that sweetness disappeared."

The implied suggestion that the psalms are aesthetically at their best in Hebrew may or may not be correct. There is probably no final solution to the problem which Dante raised, but his words, as applied to translation from Latin to English, provide food for thought.

DAVID GREENWOOD

OTHER RECENT SETTINGS FOR THE LITURGY IN ENGLISH

When I was asked to review new compositions for the Church written in the vernacular, I was beset with misgivings. Each of us has our likes and dislikes, and what may appeal to one as a work meeting the standards of good church music, singability, melodic and harmonic interest, union with text, and that indefinable aspect of music which we call art, may not appeal to another in the same manner.

I suspect that when the change from the Latin language to English was arrived at, many who previously had no interest or experience in composing music of a liturgical nature, decided that the time was ripe for some experimentation on their part. As was to be expected, much of the output was mediocre, if not actually deplorable. Things have changed, however, even in this short space of time and we find that publishers, in most instances, are more selective in their choice of music intended for publication. We should feel that with the liturgy being stabilized, and with norms of procedure to follow, new music will in time meet the challenge which the new liturgy offers. As a

practicing organist and choirmaster, I must admit that it is refreshing to approach new music written in the spirit of the times and in contemporary idioms avoiding the cliches which were manifest in so much of music written for the Catholic services over a long period.

I wish to thank the World Library of Sacred Music and the Gregorian Institute who have been most helpful in supplying me with many of their publications.

From the World Library of Sacred Music the following masses have been received:

Mass in honor of Pedro de Gante, by Camil Van Hulse. Unison choir with organ.Melodically interesting and singable, for congregational purposes the tessitura is a bit high.

Mass for the Christian Community, by Van Hulse. Unison choir and congregation with organ. Melodically and rhythmically in a modern style. The Creed in quasi chant, organ part independent and interesting.

Parish Mass in English, by Carl Hager, C.S.C. Unison with organ. Modal throughout, mostly in the Phrygian mode. The Creed is in chant style.

From the Gregorian Institute of America the following:

A Simple Hymn - Tune Mass, by Carroll Thomas Andrews. Unison for congregation and/or choirs with organ. The composer states that for centuries it has been "Customary in Europe to set sacred texts to familiar hymn melodies for the convenience of the faithful." In accordance with this tradition the Kyrie and Agnus Dei are based on the *Crusaders Hymn*, the Gloria on *Anima Christi*, the Creed on *Old Hundredth*, the Sanctus on *Nicea*.

Mass in English for congregations and alternating choir, by John Lee. Unison, an interesting work especially if detailed directions are followed for alternation between choir and congregations. The Gloria is in the style of plainsong, the Creed in the style of psalmody. The Mass also contains the usual responses.

English Mass in honor of Mary Immaculate, by Sister M. Theophane, O.S.F. Unison for congregations and/or choirs. Very worthwhile in all respects. Range of voices adequate for interest; the sacred text is well illuminated by the musical offering; rhythmic variations satisfying.

Mass in honor of St. Edward, by Sister Mary Teresine, S.N.S.M. Unison with organ accompaniment. A feature worth noting in this Mass is that while the organ part follows the melodic outline throughout, the chordal structure is such that the melody is considerably enhanced by contemporary harmonies. There is much use of free rhythm.

The English Mass, by R. Donald Curry, for mixed voices, SATB. A very simple setting reminiscent of the Caecilian type of masses. This Mass can be sung in one, two,

or three parts for choirs lacking sufficient singers in all parts. The organ part duplicates the voices and is written on the vocal staves.

Choral Mass in English, by John Lee, for SATB and organ. A serviceable mass in all respects. The voice leading is good. The spirit of the text is carried out by the musical content. The Creed is in the style of chanting, alternating between unison and four parts.

Mass of Praise and Glory, by Joseph J. McGrath, for SATB choir and organ. This work lives up to the standards set by Mr. McGrath in his Latin Masses. It interprets the text in a most satisfying manner: dignity, adoration, dramatism, each in the correct setting. The independent organ part adds much interest to the work.

Mass in honor of Vatican Council II, by Gerhard Track. Arrangements for SSA, TTB, SAB or SATB with organ. "The style is contemporary, even though it has reflections of the Gregorian modes as well as styles reminiscent of classical and romantic days. The vast historic expanse from the Gregorian monody to the 12-tone scale is incorporated in one composition." This is truly an outstanding Mass.

From the World Library of Sacred Music: "People's Mass Book" compiled and edited by the People's Mass Book Committee. This compilation contains many excellent hymns of seasonal nature and some twenty-four psalm-settings by representative composers. There is also a chant Mass adapted by John de Deo, O.F.M. and a figured unison Mass by Jan Vermulst.

From McLaughlin and Reilly we find arrangements of two Christmas Carols; "He is Born," by William Durick and "The Enniscorthy Christmas Carol," by Alexander Peloquin, both are rather ornate arrangements. The Bach "Sheep Safely Graze" has also been arranged by Durick.

Sion's Beauty, by Gerhard Track. Calls for two mixed choirs and a treble choir unaccompanied. Track has also *O Blest Creation* for TTBB and organ.

Lord Have Mercy, by Anthony Newman, SATB has an interesting chromatic organ part.

The *Proper for Easter Sunday*, by Louis Huybrechts should prove to be interesting and useful.

SISTER TERESINE, O.S.F.

Mass for Congregation and SATB, by Alexander Peloquin (McLaughlin and Reilly.) For many, this Mass will be too dissonant. The contrasts in texture have been carefully worked out; the part-writing is interesting, at times contrived and forced, but the overall effect is good.

Psalm 135, by Russell Woollen (World Library of Sacred Music.) This is brilliant and powerful, written for congregation and choir in

an effective responsorial style, with easy congregational sections and difficult choir sections. Linear counterpoint enhances the accompaniment in which the tension and dissonance are neatly resolved at cadence points. Harp, brass and timpani reinforce the organ accompaniment and add instrumental color to the vocal lines.

St. Paul Mass, by Nöel Goemanne, unison or two voices with descant (J. Fischer and Bro.) This contemporary setting of the text, reminiscent of the Flor Peeters style, makes effective use of modern idiom without surcharging the composition with acrid dissonance, and demonstrates that modern need not be difficult.

Mass for Unity, by Nöel Goemanne (World Library of Sacred Music.) The independent organ accompaniment increases the interest; the alternation of SSA and unison is carefully worked out. The Creed poses its own problems and here more unison writing would probably have been more successful.

ARTHUR BECKER

Active participation by the congregation in liturgical music need not preclude the use of interesting and effective arrangements that demand full choir and organ and/or instrumental resources. Here are a few possibilities:

Praise the Lord, arranged by J. Gerald Phillips for descant choir, congregation, brass and organ (McLaughlin and Reilly.)

The Old Hundredth Psalm Tune, arranged by R. Vaughan Williams for choir, congregation, orchestra and organ (Oxford University Press.)

Instruments, Waken and Publish Your Gladness, by Dietrich Buxtehude, SAB, organ (Concordia Press.)

The Trumpeters and Singers Were As One, by Robert J. Powell, organ, brass, timpani (Abingdon Press.)

Sing to God, Lowenstern-Hokanson, SATB, organ, trumpets (Concordia.)

Let All the World in Every Corner Sing, by Healey Willan, SSA, organ (Concordia.)

Out of the Depths, by Marc-Antoine Charpentier, SATB, organ (Concordia.)

REV. ELMER F. PFEIL

SINGING THE NEW SONGS

JOHN C. SELNER, S.S.

A few years ago you might have been surprised (shocked?) to hear that Guy Lombardo had written a mass. Or Spike Jones. Today people in that category are writting masses but without the talent or musicianship of anybody leading a name-band or even a local combo. I wonder what the Rolling Stones, the Four Lads, (going back again) Jackie Gleason or the Dave Clark Five could work up for a church wedding or a modern Requiem? The Beatles might attract a crowd with some special music for Holy Week. Lloyd Thaxton could probably take over some afternoon Mass in California and direct the crowd through a *Gloria* in the best Frug rhythms, or Peter, Paul and Mary might be invited to some cathderal to work out a few numbers for Christmas. But get everybody into it. Just so they all participate!

A few musicologists and a great number of non-musicologists have decided lately that there is really no difference between secular and church music. The problem isn't half so much whether there *is* a difference as whether they *want* a difference. We must attract teenagers, relate to the existential world, accept a realistic culture — and all that. Then why not retranslate the Hail Mary into jive-talk or into ancient rock n' roll: "like man, Mary, you are *in*, really cool among women...." I'd better stop. As someone said, "It's all right for me to make these cracks because I'm deeply religious!" If you use the music, why not use the words that go with it? Under what auspices are we trying to achieve participation? Togetherness. With the latest hankering for store-front churches and family masses, much could be done to "come alive" with the music. Or are all these sentiments the final groanings of a bitter conservative? I think not. Not as long as God is worthy of the best we have in talent and art and appropriate expression; not as long as we can distinguish between the Eucharist and a continental breakfast!

It seems more and more evident, as hootenanny masses are being promoted here and there, that we had better line up our notions of participation with the *purpose* we have in participation; otherwise, see if you can program a little Gregorian Chant for the New Year's party in the Blue Room of New Orlean's Roosevelt Hotel. There *must* be a difference between secular and sacred music! The Church has been trying to impress this doctrine on people since the days of Palestrina. The vestments of a priest (how long will they last?) indicate the vast difference between worshipping God and driving a taxicab. The windows in a church are supposed to add something sacred to the mere function of ventilation. So with the language we address to God. So, then, with the music we use in His presence.

Serious-minded church musicians are alarmed by the great number of inept composers who contribute to the current mediocrity in music destined for worship. The rediscovery of private judgment and freedom of untrained opinion has silenced many proficient musicians and stimulated people to compose who hardly understand the elements of the modern major scale. When I was a child I begged and begged to be allowed to sit at the piano. Finally the day came when the concession was granted for a period of two minutes. I was dismayed that I couldn't make effective music simply by hitting the piano with my hands and fists. The only difference between some of these composers and me is that they seem undismayed by the results of their efforts.

These jeremiads have been repeated over and over, but the stockpile of church-music "bombs" increases hourly. Some liturgical people have developed a keen discriminatory sense regarding metrical English hymns; they anathematize — rightly — the old sugar-tunes and ballads and commend heartily the vast importation of heterodox tunes and amended texts — rightly; but they seem to look with unruffled spirit upon every kind of musical tripe which is set to the proper and the ordinary of High Masses: "It's good; everybody will participate." Is it artistic, well adapted to reverent worship, competently composed by people with true musical instinct? "Oh, that's not important: the thing is to get the people singing!" This is not a complaint against modern or contemporary concepts or true progressivism in church music; it's a complaint against the tawdry and secularistic substitutes. Too often if a piece of music is sufficiently discordant it is considered "aggiornamented," — "hodiernistic," I like to call it. Discord and dissonance mean the same thing to an untrained musician. If the music follows the fundamental rules of acoustics (harmony and counterpoint) it's "romantic" — Ugh! that ugly word! But a musician should know the rules of harmony well enough to break them skillfully and for a good musical reason. Bad grammar may be respectable at times if it is used deliberately. Otherwise it is just stupidity. Not so in hodiernistic church music! Anything goes, just so the crowd can be made to sing it. To impose the free expression of an ignorant composer on a congregation is to make slaves of the many! The people will accept the compositions of a well-prepared and knowledgeable musician even if some elements were foreign to their tastes. They could assume, at least, that they were being asked to sing good music, music worthy of the worship of God.

The whole problem is reducible to an appropriate system of wieghts and measures: standards. That problem cannot be handled well except by trained musicians any more than a simple appendectomy can be performed by a whittler. The Church Music Association of America will shortly be calling

upon definitely proficient musicians to put out a list of recommended music as a service to choirmasters and organists. There will likely be no direct condemnations of any music proposed for church use, but on a positive level the Association will name the items which it feels will preserve the proper elements for truly artistic and worship-engendering music. This list will supplant the former "White List of the St. Gregory Society" which attempted the same thing at a level based on church legislation. At any rate, the judgment of competent church musicians will afford greater reliability in deciding what is appropriate and spiritual.

The problems connected with the adaptation of chant to the vernacular have been gone over in the previous issue of SACRED MUSIC as well as in other trade papers; but there is no question that St. Pius X's principle about judging music for church on the objective standards of the movement, inspiration and savor of the Gregorian Chant is entirely valid today; all subsequent direction from the Holy See has backed up the same principle because it produces a music which is innately holy, artistic and universally acceptable. That does not mean that we must compose chant, or distort the chant melodies by weaving them into modern music. But all church music, however up-to-date, will have the qualities proper to worship when it reflects the spirit which the chant evinces.

Presently being prepared is a type of music known as *Verna Canto* which will undoubtedly come into very wide use. The composer intends to remain ananymous. The experimental stages have revealed that the music has a high spiritual content, is ideally suited to the vernacular and, though it preserves the modality and the rhythm of the ancient chant, it makes no attempt to reflect the actual melodies or musical formulae. Others have also experimented with adaptations of polyphony, but these efforts may not fare so well. In spite of that, the original literature is often so noble that it may furnish a legitimate excuse for some arbitrary use of Latin in our future liturgy.

Modern and contemporary church music is impossible for the hack, the amateur composer. Only a skilled musician can keep it from all sorts of absurd affectations and eccentricities. The banalities produced under this category are indistinguishable from the abominations about which we have been complaining. The liturgy is still to undergo many changes in text and format. Experiments are soon to be conducted in this country, but the strain of waiting for a truly spiritual music based on a final form for the English should not drive us into accepting the worse-than-mediocre materials which are produced these days in so great an abundance. What we might consider a temporary expedient could dissipate good taste and propriety for generations. Caution is then the interim corollary.

OUR NATIONAL AND INTERNATIONAL MEETINGS, 1966

REV. RICHARD J. SCHULER

According to the bylaws of the Church Music Association of America (printed elsewhere in this issue), a national meeting of the society is to be held every two years. This first meeting of our newly organized association will take place in Milwaukee, August 25-28, 1966. Making this meeting even more significant, important and interesting is the fact that this first national convention will be held in conjunction with the Fifth International Church Music Congress planned for Chicago-Milwaukee, August 21-28. The Church Music Association of America will be host to the international meeting.

A committee is already at work planning the events of the Milwaukee convention. The program will include several solemn Masses, organ recitals, lectures, and concerts by outstanding choral organizations. It is hoped that an announcement will be ready for publication soon after Christmas, detailing the artists, music, lecturers, and concerts scheduled. The Most Reverend William E. Cousins, Archbishop of Milwaukee, has graciously invited us to his see city, and the significance of having our first convention in Milwaukee, the field of labor of John Singenberger who contributed so much to church music in the United States, has been well pointed out. Our meeting in Milwaukee will be the first major convention in this country within the past fifty years devoted exclusively to the problems and interests of church musicians.

The international phase of the convention, which will be held at Rosary College in Chicago, August 21-25, is the concern of the Consociatio Internationalis Musicae Sacrae, the recently founded papal church music society. Its headquarters are in Rome, and Monsignor Johannes Overath is its first president, appointed to that office by Pope Paul VI who also canonically established the organization by a special chirograph dated November 22, 1963. The purpose of this international organization was determined by the Holy Father when he wrote that he was founding it "so that the Apostolic See might have at hand a kind of international institute whose resources might help solve problems necessarily proper to the field, an institute effective because it would be in constant touch with the supreme authority of the Church." He said further that he called this society into existence "that special help might be offered to those who labor in mission lands," and "that works of sacred music, and the study of the heritage of this art, having been accepted by a greater number, might be advanced." (AAS, Vol. 56, p. 232) In a letter from the Cardinal Secretary of State addressed to Monsignor Overath, April 28, 1964, the specific work of organizing international

church music congresses was given to the society, together with the commission to help in the solution of practical problems such as copyright and the sharing internationally of information now confined to the various national church music journals. This last obligation is being met by the publication in five languages of the periodical, *Musicae Sacrae Ministerium.*

The international meeting will be arranged through the offices of the Consociatio in Rome. It will be a series of study days from August 21-25 inclusive, to be attended by about one hundred experts in church music from all parts of the world. These *periti* will study such basic problems as the relation between religion and art, the place of art in liturgy, and the position of music in liturgy. Their deliberations will be made in the light of the Constitution on Sacred Liturgy of the Second Vatican Council, in order that the intentions of the Fathers in giving this document might be clearly understood. The problem, for example, of the exact meaning of the key words of the Constitution, "actuosa participatio populi," must be learned. Experts in musicology, composition and performance, together with theologians who are specialists in liturgy, will ultimately come to a statement of their consensus of judgment in these basic problems underlying the present liturgical renewal. The practicing musician in every part of the world must be guided by the experts in music history, archeology and liturgical and pastoral studies in order to find the true path that his art should take in its revitalized role. It is hoped that the results of the study days in Chicago can be communicated to those in attendance at the Milwaukee convention through a series of lectures by world-renowned experts who will be in attendance.

The Milwaukee events will be open to all members of the Church Music Association, their friends, and the general public. Arrangements for reservations and registration, together with a tentative program of events, will be published shortly after Christmas. The Chicago days of study are the concern of the Consociatio; they are not open to the public, and arrangements for them will be handled completely by the international society in Rome. The Holy See has given its approval of the dates and the sites of the congress in a letter dated July 26, 1965.

The motto chosed for the congress is St. Augustine's *Cantare amantis est.* It is the Holy Spirit, the Spirit of Love itself, whose guidance the congress must seek. The art of music is an integral part of liturgy, and liturgy is the activity of the Church, whose soul is the Holy Spirit, and whose first purpose is the praise of her Spouse. It is necessary then that music be worthy of its great role of being a means by which the Church expresses her love of her Spouse, her Head. *Cantare amantis est.*

Previous international congresses have been held in Rome in the Holy Year, 1950, in Vienna in 1954, in Paris in 1957, and in Cologne in 1961. The Fifth

International Congress will be the first to be held in an English-speaking land and the first in the western hemisphere. It is likewise the first to be undertaken by the new Consociatio. It will take its place in a line of magnificent conventions, and while the format of this meeting in America will, because of the five-day study sessions, differ considerably from those held in Europe, it will nevertheless be of perhaps even greater significance over the years because of the direction it can give to church musicians everywhere concerning the great task of carrying out the Constitution on the Sacred Liturgy.

We ask you to interest your Bishops and pastors in this congress, and invite them and others concerned with the music of the church, choir directors, organists, choir members, priests and religious, and all who love this sacred art that is so closely connected with the worship of God, to attend the events of the Milwaukee congress. Many Bishops and pastors may be willing to provide help for their church musicians to attend if the idea is suggested to them. In the publicity for the convention, we shall try to keep you informed on the plans and programs that will be on the schedule from August 25 to 28, 1966, in Milwaukee. Mark the dates on your calendar now!

PALESTRINA

KARL GUSTAV FELLERER

In the history of music we know only a few masters who have been subject to such myth and yet have had as continuing an effect through the centuries as Giovanni Sante da Palestrina. He has been celebrated as "the Savior of Church Music." Hans Pfitzner created a dramatic work of art out of that legend, after Melchior Sachs and Carl Löwe had set the subject to music in an opera and an oratorio in the last century.

The 19th century saw in the work of Palestrina the ideal of creative church music, embodying, as it did, the *Una Sancta* idea. Both Protestant and Catholic church music evolved with Palestrina's art as a model. What Thibaut, Reichardt, Zelter, E. Th. A. Hoffman and others on the Protestant side were striving for was aspired to also by Alfieri, Santini, Baini, Choron, Ett, Proske and others on the Catholic side. In Germany the founding of the Protestant Berlin Cathedral Choir was paralleled by the Catholic Regensburg Cathedral Choir; both had the same aim of cultivating the style of Palestrina as the backbone of church music. Romanticism, with its search for a transcendant ideal and its endeavor to detach itself from the reality of contemporary music prepared the way for the rediscovery of Palestrina.

As early as the late 18th century, in a period when church music was completely governed by rationalism and enlightenment, an increasing number of voices proclaimed Palestrina and the old classic polyphony as representing an art of special religious expression. Even the great masters such as Mozart and Beethoven knew and appreciated the value of Palestrina's work.

That it was Palestrina and not his eminent contemporaries Lasso or Victoria who stood in the main focus of 19th century interest is largely due to his serene style, and his keeping of word and music, sound and structure, homophony and polyphony in well established accord. Just as had been the case with the imaginary, ideal figure of the Nazarenes in the fine arts, style and idealization had come to life in the 19th century as ideals of church music. While his composing technique lived on without interruption and existed in *stile antico* side by side with the new baroque styles of the 17th and 18th centuries, the meaning and character of Palestrina's art were rediscovered only at the beginning of the 19th century — at least what was thought to be its meaning and character. J. Fux, Gius, Paolucci, Martini and others kept Palestrina's art alive both in their writing on the theory of music and in their works in the *stile antico*. On the other hand, 19th century Romanticism impressed its own ideas upon the 16th century type of composition and idealized it in a way that is refuted at present by our better historical information. Yet, in spite of all its misinterpretations, Romanticism set Palestrina free from the superficial, rational interpretation the 18th century imposed on his composing technique, and made possible the experience of his true meaning in religious expression. Some of the romantic traits have now been readjusted to historical truth, and the idea of Palestrina's art still dominates today in the interpretation of church music and old polyphony.

J. Samson, in his elucidating book, *Palestrina ou la póesie de l'exactitude* (1939), and also Heinrich Rabe, in his various contributions on the Palestrina motet (*Kirchliche Jahrbuch*, 1950 and 1951), have discussed the spiritual attitude in Palestrina's work. Articles of research like these prove that Palestrina's art is not determined by a structural pattern, as had been thought in former times, but that the determining factor is his deep interpretation of text and music in the spirit of his time. Palestrina's great contemporary, Orlando di Lasso, saw his own task to be an enthusiastic rendering of singular expression, and concentrated his creative efforts on the motet, which usually called for the presentation of a new text. Unlike him, Palestrina kept mainly to the text of the Mass. In more than ninety instances he set the Mass formulary to music, not interpreting the text dramatically, but idealizing it every time anew according to the spirit of the liturgy. An approach like this was appreciated in his lifetime, and gave Palestrina his particular position in Rome's contemporary church music. Because of this,

he became the subject of the myth of being "the Savior of Church Music." This came at a time when the Council of Trent raised objections to the contemporary polyphonic style, and when, in addition to the Preces of Jacobus de Kerle, the *Missa Papae Marcelli* was recognized for its religious and artistic seriousness, as Jeppesen justifiably says.

The problem of "the Council of Trent and Church Music" has often been exaggerated and presented in too misleading a way in the history of music. The documents of the Council are by no means as insistent as has been insinuated, and there is no proof of its attempting to restrict church music in general. The reform council did, however, take a stand against the *lascivum et impurum* in church music, and against the *musica troppo molle*. Hieronymus Ragusanus, in his final address of the 25th session, insisted once more upon that point, and it became decisive for church music. While the Council's views, expressed in the session of September 17th, 1562, may be but a few, their meaning and effect are all the more important. Reflection on the liturgical position of church music had to result in limiting its form and evolution and in reviewing the various tendencies in the field. After the 1564-65 Council, a committee of cardinals met to examine these tendencies by standards of the Council, and to discuss the contemporary art in general. The work of Palestrina was given particular notice, not for its form, but as it referred in essence to the liturgy and the liturgical character of the Gregorian Chorale. Humanism, emphasizing the importance of the word and its intelligibility, helped in making articulation of text become one of the main postulates of reformed church music. But these ideas, which had always been stressed by theologians, were not new, and, even though given particular emphasis by the committee of cardinals, were quite familiar to those who experienced their own music as liturgy.

Certainly the artistic skill of the Dutch composers still had its effect upon the Italian church music in the earlier 16th century. They rated musical composition higher than the word. However, the pleasure that Italians found in tunes, and the accuracy of the word emphasized by the humanists brought about musical works that well held their own in comparison with the contrapuntal technique. In the 15th century *fauxbourdon* some of those traits are already indicated, although on quite a different basis. Obrecht in particular who, together with Ockeghem, developed the contrapuntal technique purposely stressed certain words in homophonic declamation. Josquin already brought about a certain reconciliation in the evaluation of such compositions as are combined with the text in spite of all the stress put on the counterpoint. Then the Italians like C. Festa, Animucia, and others, with their penchant for tunes, bring about a further reconciliation of the different styles by making a unified composition, in place of the former

way of having passages governed by music and then by text without any transitional sequence.

In that world, Palestrina was born. The exact date of his birth is not known, but lies somewhere around 1525. The episcopal see of Palestrina was his birth place, and he was named after it. Here he received his first musical impressions and became a choirboy at the cathedral of St. Agapita. Soon after he joined the Sancta Maria Maggiore choir. There, Firmi le Bel became his teacher. The church music they practised was influenced mainly by Dutch art. It was the foundation of Palestrina's musical education. When young Palestrina returned home as organist and voice teacher at the cathedral, he followed that influence. In this position Palestrina enjoyed satisfactory results. Consequently his master, Cardinal del Monte, appointed him to be the conductor of the Cappella Giulia of St. Peter's when the latter was elected Pope in 1550.

Palestrina then wrote his first book of Masses, printed in 1554, containing compositions that prove his complete mastery of the old art. The *Missa Ecce Sacerdos* leads the chorale tune continually through all the parts of the Mass and accompanies it with a counterpoint movement. The *Missa O Regem Coeli*, on the other hand, does not follow the rigid pattern of a chorale. It uses the Gregorian chorale as material for themes. He did not take the individual passages of the Gregorian chorale proper, but the version that Andrea Silva used in his motet. Palestrina took over the whole composition, practising the old custom of the parodied Mass. Yet it is not a parody of a secular madrigal or chanson but of a religious motet which itself had a Gregorian theme for its base. In the same way the *Missa Virtute Magna* and *Missa Gabriel Archangelus* follow the example of Gregorian chorale. The *Missa Ad Coenam Agni Providi* for 5 voices, using the melody of the Easter hymn, combines a canon in all its movements with an independent polyphonic motet movement.

It is characteristic of Palestrina's attitude that all the Masses in his first book use chorale themes, meaning that they are closely related to the liturgy. He also uses forms often employed and developed by the Dutch — the cantus firmus. the canon, and the motet — with the greatest skill. In his first printed work, written about the age of 27, Palestrina thus showed an attitude corresponding to what the Council of Trent required of church music 12 years later. There was one point, however, on which Palestrina differed from the Council's ideal: it deals with the problem of how to treat the text. According to the Dutch, the musical composition is primary. In the *Missa Ecce Sacerdos*, this is pushed to the point that the cantus firmus sings the text, *Ecce sacerdos magnus...*, while the three counterpoint voices

sing the text of the Mass: two different texts sung at the same time. Obviously, that does not help the listener understand the text. Here, Palestrina complied with a tradition that discredited this kind of art among the humanists. For that reason, they freed the musical movement of all counterpoint technique in their odes set to music, with only one text recited in all the voices. Even if it be a religious text that accompanies the liturgical text of the Mass, all the reasons for division and confusion still exist that, in the early 16th century, brought about the reproach of church music. His Roman surroundings must have made him feel this shortcoming, as his subsequent compositions show in which he avoids multiple text arrangements.

In 1555 Palestrina was appointed chapel singer "*absque ullo examine, absque consensu cantorum.*" That is a sign of how much his art was appreciated. It was a post of honor that did not last long, however, since, as a married singer, he had to leave the collegium. Under Pope Paul IV the rules governing the Cappella were strictly observed. Palestrina was also employed at the Lateran, and in 1561 at Sancta Maria Maggiore. It was a period of intense creativity beside his activities as conductor. His 1563 motets, arranged for four voices, partly used Gregorian themes. They show the change that took place in his art. His composition now approaches serene mastery; the recitation beomes clear and intelligible, either by a tendency to combine the voices homophonically, or by short motifs obviously corresponding to the text. The melisma no longer stifles the intelligibility of text. Palestrina, in his preface, points out this new direction. He reduced the dominating position of the music in favor of the word, and even made the most skillful counterpoint technique subservient to the word. He did none of this to bring out superficial values of the work, but to have it bear on the audience as a prayer of its own, with all reverence due to text and liturgy. Nevertheless, in 1567 he included older compositions of pure counterpoint technique in his second book of Masses — the *Missa ad Fugam*, for example. But this volume also includes Masses like the *Missa Papae Marcelli* that clearly outline his new attitude towards the composing of new Masses. In these, a new spirituality found its appropriate musical form.

In Rome the ideas of church reform gained ground at the time, and Palestrina had close contact with the leading men of the movement. In 1566 he became the first teacher of music to be appointed to the Roman seminary for the Jesuits. It was not only his repute as "*egregius musicus atque in his regionibus celeberrimus*" that brought about his appointment to that post of great influence on the reform, but mainly his sincere attitude towards the reform as shown by his life and art. He was closely associated with St. Phillip Neri and his Oratory which tried to put into practice one of the aspects of the reform peculiar to the Jesuits: to reach the people at large. He dedicated

his art to Neri. Finally, the dominant humanist views on the relationship between word and tune had a decisive effect upon him. Palestrina's new style had its start and developed on such grounds as these.

Though he had to compose secular music, too, when he was in the service of Cardinal Hyppolyth II d'Este, he did not do so for long. His activities at the Roman seminary gave him a sound knowledge of the Gregorian chorale, and his polyphony gave the chorale new forms. A brief of Pope Gregory XIII made him determined to reform the chorale. He wanted to improve the medieval liturgical songs by adapting them to the revised liturgical texts, an objective aimed at by his contemporaries, paying attention to the liking for tune and recitation so widespread at that time. Palestrina shared this task with Zoilo, but various circumstances prevented their publishing the work. Guidetti, whose reform editions were published, was a friend of Palestrina. Palestrina's own reform of the Gregorian chorale similarly aims at simplifying tunes, as may be seen in the *Editio Medicaea*, 1614, and other contemporary reform editions. At any rate, it was of particular importance to him that he was forced to take a stand on all the questions dealing with the chorale and its execution. He not only thought of the chorale as an obligatory part of the liturgy, but wanted to save this living form of art for the expression of the new views in religious life. Palestrina proved his understanding of medieval liturgical art previously in his first polyphonic chorales. Now all the more he considered his liturgical task to be that of giving the Gregorian melodies a form that would comply with humanist demands in respect to word and tune, and of having the new forms influence the contemporary church music. Even though the present day may take a different view of those chorales than the 16th century did, it should be recognized that Palestrina and Zoilo tried to smooth over a problem that was crucial to the music of the time, a problem that led Palestrina to a final musical form for the liturgy. Its characteristics are found in his polyphonic work.

The unity of the liturgy embraces contrasting forms. Since Nicolas of Kues the *coincidentia oppositorum* became a main problem in theology and philosophy. The arts are deeply influenced by the idea, and art in the liturgy is forced to bring about that unity of opposites. The problem of the *Ordinarium Missae* finds a solution in that, and the same is true of the apparent diversity of expression in liturgical song and polyphony. The fact that Palestrina wrote more than half of his ninety Masses on Gregorian themes shows to what extent liturgical tune and polyphonic art became a unity. He wrote only ten Masses or so in parody of his own secular themes or those of others. They hardly count in comparison to the chorale Masses and the 24 Masses written in close parody of his own religious motets or those of others.

For all that, his secular themes may perhaps give us a clue to Palestrina's spiritual attitude. That they should be part of his early composition and not also part of his later work seems to contradict his basic ideas on liturgy. It seems, rather, that he did not give way to superannuated traditions already done away with, but that he exerted his power in order to bring secular themes under the spell of his religious art, thus accomplishing the *coincidentia oppositorum* proposed by church reform. If the number of secular and religious themes in Palestrina's work is compared with that of Orlando di Lasso's and other contemporary composers' works, we see Palestrina in a different light and recognize what is so peculiar to his views. The extent of individual movements in the Mass, the close relationship between the themes of the chorale and the word, and the whole character of the composition indicate that Palestrina wants to write Mass-music, and not some music to go with the Mass. He adheres to the liturgy and its relevant features. He does not want his music to add artistic splendor to the liturgical text at the expense of the action proper to the Mass, the sacrifice. He wants his art to serve the liturgical word and to be an intrinsic part of the Mass understood as action. Unlike Lasso, he does not want to put up an individual interpretation of the liturgical text, nor does he want, preacher-like, to enthuse any audience by musical interpretation. With his ideal of recitation he combines pure contrapuntal technique, conscious of musical effects. Typically, he integrates both into a serene composition. Here is the course of that mythical attraction that, even in times that repudiated his liturgical theories, made Palestrina a success.

Beethoven, who held Palestrina's work and the old classical polyphony in high esteem, certainly gave quite a different subjective interpretation of the liturgical text. His music in all its splendor celebrated the enthronement of the age of enlightenment, stressing that aspect much more than the significance of the sacrifice in the liturgy. In 1825 Beethoven told Freudenburg that the old *a cappella* art was the ideal church music. J. S. Bach adapted Palestrina's *Missa Sine Nomine* for use in the Protestant Service, and his deep, religious views anticipated ideas that took shape in Protestant church music during the romantic period. Beethoven's attitude toward Palestrina was not only determined by the contemporary *a cappella* idea of vocal tone, but also by his close liturgical contacts with the Gregorian chorale. As early as 1818 he noted that, in order to write true church music, one has to study the old chorales of the monks, and find out how to translate the passages most correctly, and that a complete prosody of all Christian Catholic psalms and songs at large was needed. Beethoven, like Palestrina, felt that the Gregorian chorale was the source of true church music. Palestrina not only employed Gregorian themes and motifs, but developed his whole *melos* on the example of the chorale, as Beethoven asserted it should be in church

music, is a reality in the work of Palestrina. The graduated main movement of the chorale is also the main melodic principle for Palestrina, just as structure, for him, by clearly defined motifs corresponds to that of the Gregorian melody. Perhaps the hymns, in conjunction with the chorales, most purely embody these principles. But there is no Mass nor motet by Palestrina that did not also undergo the influence of the Gregorian chorale as an integrating factor in his art.

Among Palestrina's Masses, the *Missa Papae Marcelli* is particularly well-known, perhaps more for the historical facts mentioned than for its artistic value, since other Masses of his are equal if not superior to it. Palestrina's principles are seemingly contradicted by the fact that this Mass is not based on a chorale theme but on a secular chanson, one of the most adapted and popular, *L'homme armé*. Contemporaries may have considered this an ideal integration of the secular and the religious in liturgical art, praising the emphasis put on the word. The *Missa Papae Marcelli* must be seen in the light of these problems, the *coincidentia oppositorum*, the worldly being spiritualized as the 16th century church reform intended it to be in order to bridge the gap between the world and the church caused by the Renaissance and humanism, and in order to govern man as God's child and his worldly actions by a morality pleasing to God. In that light, this Mass has its own religious meaning, as have the other few Masses parodying secular themes. It is a meaning that has for its goal a comprehensive church reform.

When Palestrina was again appointed to the Cappella Giulia in 1571, his attitude toward church music changed from what it had been twenty years before when he was choir master at the same institute. The sonority of the Cappella itself had also changed. The number of singers was increased. New means were sought for new sounds. Outside, Rome especially in upper Italy and north of the Alps, instruments were freely added to the vocal music. A new ideal of sound was formed and accounts for the practice of having a vocal and instrumental part in place of the *colla parte* technique. 19th century romanticism did not hear that kind of sonority in the old classical polyphony and assumed there was only a vocal *a cappella* ideal. Although instruments were forbidden at the *Cappella Sistina*, the restriction was not equally true of the other Roman churches. At least the organ was admitted as a *colla parte* instrument, as *basso continuo* parts in the last quarter of the 16th century prove. They were generally printed with the full score of the old classical polyphony. Yet, in Palestrina's lifetime, his works were edited with bass parts *ad organum*, which means that this way of performance was not at all disapproved of by him. That fact adjusts the romantic ideas on Palestrina that persist even until today. It is high time for us to revise our views on the sonority of old classical polyphony on the

grounds of better historical information than that of the 19th century. The same holds true of the full choir of that era which stood in contrast to Palestrina's view on vocalism and which emphasized volume at the expense of distinctness of parts and their individuality within the movement.

This draws attention not only to the original sound of Palestrina's compositions when executed by a few voices only, but also to solo improvisation, an undisputed practice at his time. Palestrina, himself a singer, took that role for awhile at the Papal chapel. The renown of a singer lay not so much in the quality of his voice, or in the dynamic, agogical delivery of the tune and its subjective rendering as nowadays, as in his skill of improvisation, of diminution. Upon the *res facta* of the composer, the performer created a new structure, a new tonal expression by the use of *passaggi*, *trilli*, *gruppi*, etc., without disregard to the principal outline of the composition or to the balance of parts.

Conforti, one of the most famous singers at Rome in Palestrina's lifetime, left a treatise on this manner of performance, with examples of how to do the diminution. Like Bassano, he also left diminished versions of Palestrina's works. The extent to which the new diminished structure departs from the *res facta* may be shown by the coloratura limitation to two simultaneous parts at the most. Palestrina presupposed this sound-structure for his work, realizing its importance not only for polyphony, but also for religious monody which began to be expanded at the end of the 16th century. The real execution of Palestrina's work differed from what the full score shows us. This alone is a further correction on the 19th century concept of his work. Improvisation was not at that time an occasional transgression committed by vain singers, as is often said, but was practised in performance without dispute, even by Palestrina himself. He also expected his singers to do the same. When the composers began to fix the flourishes they wanted in monody, further grace-notes put in by the singers were felt to be superfluous and against the composer's rights.

Around 1600 a composer's work and position underwent as much a change as the art itself which upheld the sole monody against polyphony. The new standards of the *ars inveniendi* were as unjust to 16th dentury standards as to polyphonic art as such. The composer was allowed to provide only the structural framework, while the actual sound-structure was part of the execution. But the 17th century composer tried to lay down the means of fulfilling that task and thus to control the performance. Palestrina's art must be interpreted in the light of the *ars inveniendi* which only provided the structural framework. Since Palestrina's art lives on in church music today as much as in the 16th century, modern performances have to cope with problems different from those described by romanticism with its deep-rooted dreams and ideals.

Palestrina's contemporaries thought highly of his work because it was developed according to the dominant views of the time. Moreover, he kept his art lively because his whole personality was engaged in his creations. How much his authority was appreciated is in evidence by the positions he held in Rome, and by the many great princes who were bent on having him in touch with him. At the Vienna court, Emperor Maximilian II in 1567 wanted him to succeed his conductor Jakobus Vaet. The Gonzaga court maintained relations with Palestrina and wanted to have him at Mantua. By his dedications, Palestrina himself cultivated contacts with many courts. Rome, however, retained him until the end of his life. He served under ten popes. When he died on February 2nd, 1594, he left a heritage which on the one hand meant the accomplishment of a development that began with the *ars nova*, and on the other hand announced new attitudes that became manifest only in the 17th century after the great change in style had taken place.

Victoria with his dense tone, Gabrieli with his antithesis of tones, or Lasso with his dramatic enthusiasm, each adopted a course different from Palestrina's where voice and movements, rhythm and declamation are kept in a well-balanced order and the sound serves to glorify the word. The intelligibility of the word is his main principle, but this is done with a balance between homophonic and polyphonic, harmonic and contrapuntal elements. Contrary to the distinct humanist punctuation-cadence, Palestrina conceals his cadence as a method of musical order. This reveals how much Palestrina was influenced by the Dutch tradition, even when the word becomes the center of his production. As much as his art may seem to disavow that tradition, it never completely escaped its spell. Even when he follows tendencies of his own, his publications repeatedly include some of his earlier works written in the Dutch manner, indicating how much to old and the new art were one to him until the very end.

Baini has attempted to characterize a number of different styles in Palestrina's work. Whatever one thinks of his contention, at least Baini recognizes that Palestrina knew how to use the various turns of style popular in his time — the cantus firmus, and the canon, in a serene style of declamation. Incongruous as those turns of style may seem, they became one in Palestrina's search for a religious art that integrates itself into the liturgy and does not remain extraneous to it. For this reason, his later editions could include works of different tendencies in his overall production. Consequently, the production of his century could be called "*stile di Palestrina*" by later generations. This *stile di Palestrina* found a meaning of its own in its close connection to church life, and a form of its own in its serenity. In every age, the same problem exists that, for his own time, Palestrina solved with a perfect mastery of the traditional and the contemporary means of expression, inspired

with the idea of church reform. That is why his work has remained a model for all liturgical music, a model half perceived even by the Enlightenment, though not then fully realized.

Because of its spirituality, Palestrina's art has kept its authority as church music through the centuries. It stays alive and its existence is not only a past historical problem, but the essential problem of true liturgical church music of all ages, as it certainly is in our own day. Palestrina's work is alive today in the practice of our church music not by mere imitation, as 19th century Cecilianism and other related movements considered to be satisfactory. Executing the work according to its historical and actual reality as shown by critical analysis is part of its living on. It is our task to modernize and relive that liturgical church music within the means and problems of our age. We must again think of Palestrina as the master of church music who in his time and with the means it afforded made church music and liturgy a perfect unity.

Even if our time does not especially appreciate Raffael's or Palestrina's ideal of serene beauty, Palestrina still remains significant for us, historically speaking. The structural principle of his art becomes a modern principle of composition although in a different tonal context. For one thing, the serenity of his declamation and his basic harmony have been replaced by abstraction or realism. These are modern traits that are also characteristic of Palestrina's art, only in an idealized form. These same traits may also be found in the abstract Dutch art. Our interest today is less centered on Palestrina's way of idealizing the composition than on the art he amalgamated in his personal, mature style. There we find tendencies parallel to those leading nowadays to twelve-tone composition. Yet we are not so concerned with his technique of composition, nor his sound structure, as with the particular spirituality bringing about a synthesis of liturgy and church music in an artistic form adequate to his period. And that is why his work is so influential even at times that have their own tendencies in church music.

The Vatican Council gives new tasks to church music, especially the encouragement of congregational singing and use of the vernacular. But beside composing new music, and employing the vernacular in songs, one of the main obligations remains the preservation of the "treasury of sacred music." Gregorian Chant and old classical polyphony are the great persistent artistic values in liturgy. Palestrina made his church music to be an artistic synthesis of those values according to the aims of the Council of Trent. His art is still authentic for all those who experience liturgy in an artistically integrated form, and to whom art still has a meaning in the worship of God and in their concept of man. That is why it is so important

for us to steep ourselves in his work and know the obligation we have toward Palestrina's church music which for centuries has been the ideal of men who worship.

CONSTITUTION OF THE CHURCH MUSIC ASSOCIATION OF AMERICA

NAME

ARTICLE I

The name of the Society shall be the Church Music Association of America. It shall be a corporation.

OBJECT

ARTICLE II

The object of the Society shall be the advancement of sacred music in keeping with norms established by competent eccesiastical authority.

AFFILIATION

ARTICLE III

In the furtherance of its object the Society may affiliate itself with related societies. An approval by a two-thirds majority of Voting Members shall be needed for affiliation.

MEMBERSHIP

ARTICLE IV

The Society shall consist of Voting Members, Student Members and Members by Subscription.

1. Voting Members shall be non-corporate persons, church musicians, recommended by two voting members of the Association and approved by the committee on membership. Voting Members shall pay annual dues, shall have the right to vote and shall receive one annual subscription to the Official Organ of the Society as well as all unpriced publications.

2. Student Members shall be those who, between the ages of 18 and 25, are engaged in the study of music either in an institu-

tion of higher learning or with recognized private teachers and have been duly approved by the membership committee. They shall pay annual dues less than those of Voting Members, as specified in the Bylaws. They shall not vote but shall have all other privileges of Voting Members.

3. Members by Subscription shall be corporate or non-corporate persons who pay the annual dues determined according to the Bylaws. They shall receive the Official Organ of the Society; they shall not vote nor have any other privileges.

ELECTED OFFICERS

ARTICLE V

A. The Elected Officers of the Society shall be a President, a Vice President, a Secretary and a Treasurer.

B. Elected Officers shall be elected by the Voting Members of the Society.

REGIONAL OFFICERS

ARTICLE VI

The Board of Directors shall establish geographical regions in the United States. Each region shall have a Regional Officer, whose duty it shall be to further the interest of the Society in his respective region.

BOARD OF DIRECTORS

ARTICLE VII

A. The Board of Directors shall consist of the four elected Officers of the Society, the Retiring President, the Regional Officers, and six Members-at-Large who shall be elected by the Voting Members of the Society. Two Members-at-Large shall be chosen at each election.

B. The Board of Directors shall function as the Operating Committee of the Society and shall meet at least once a year. Meetings shall be called by the President or by the Secretary upon direction of the President. At the written request of six members of the Board a meeting must be called.

C. The President of the Society shall be *ex officio* Chairman of the Board of Directors.

D. The Board of Directors shall control disbursements and shall order an annual audit of the Treasurer's accounts.

COMMITTEES

ARTICLE VIII

A. Except when otherwise stipulated in the Bylaws, the President of the Society shall appoint Chairmen and Members of Committees and shall him-

self be ex officio member of all committees.

B. Standing Committees shall include Membership, Program, Publicity, Recommended Music, Research, and Composition.

C. The President may appoint other committees to serve as desired.

D. With the approval of the Board of Directors the President may remove Members of Committees.

OFFICIAL ORGAN

ARTICLE IX

The Association shall publish an official periodical.

MEETINGS

ARTICLE X

The Society shall hold a biennial meeting of the full Membership at such place as shall be determined by the Board of Directors.

OFFICIAL YEAR

ARTICLE XI

The Fiscal Year of the Society shall be the calendar year. Terms of offices shall coincide with the biennial meetings.

CHAPTERS

ARTICLE XII

A group of members in any locality may apply to the Board of Directors for recognition as a Chapter. Chapters may hold meetings and elect their own officers, which shall include at least a Chairman and a Secretary who shall be Voting Members of the Association. A report of each meeting shall be sent to the Secretary of the Society. Expenses incurred by Chapters shall be met by local assessments, except as provided in the Bylaws.

AMENDMENTS

ARTICLE XIII

A. The Constitution of the Society may be amended by a two-thirds majority of the votes cast by Voting Members, provided the text of the amendment is submitted to them at least one month before the voting is to take place. Voting shall take place at a biennial meeting.

B. The Bylaws of the Society may be amended by a majority of the votes cast by the Voting Members, provided the text of the amendment is sub-

mitted to them at least one month before the voting is to take place. Voting shall take place at a biennial meeting.

DISSOLUTION OF THE SOCIETY

ARTICLE XIV

In the event of the dissolution of the Society, any assets remaining shall be disposed of by the Board of Directors.

BYLAWS

TO THE CONSTITUTION OF THE CMMA

TO ARTICLE III — AFFILIATION

The Society shall be affiliated with the *Consociatio Internationalis Musicae Sacrae.*

TO ARTICLE IV — MEMBERSHIP

1. Annual dues of Voting Members shall be $10.00. No candidate elected to membership shall be regarded as admitted before payment of annual dues. Annual dues shall be payable each January. Dues of new Voting Members admitted on or after July 1 shall be credited to the following calendar year, in which year subscription to the Official Organ will commence. Such Members will be invited to attend meetings of the Society but the privilege of voting will be withheld until the year of effective Membership. Older Voting Members who are in default of dues after July 1 will be regarded as delinquent in dues. Delinquent Voting Members will not receive notices of meetings nor issues of the Official Organ until they are restored to active status by payment of dues for the year of their delinquency. Any Voting Member in default of dues by the end of the calendar year shall be dropped from Membership.

2. Student Members shall pay annual dues of $4.00, payable each January. Dues of new Student Members admitted on or after July 1 shall be credited to the following year, in which year subscription to the Official Organ will commence. Student Members who are in default of dues after July 1 will be regarded as delinquent in dues and will not receive notices of meetings nor issues of the Official Organ until they are restored to active status by payment of dues for the year of their delinquency. Any Student Member in default of dues by the end of the calendar year shall be dropped from Membership.

3. Annual dues of Members by Subscription shall be determined by the Board of Directors. Subscription shall become effective upon receipt of dues by Treasurer.

TO ARTICLE V — ELECTED OFFICERS

A. Nomination. A double slate of candidates shall be prepared by a nominating committee no later than January 1 of the year in which elections are to be held. To this list of candidates shall be added all names proposed by at least twenty-five percent of the Voting Members, which names shall be communicated to the Secretary no later than the same date. The complete slate of candidates shall be mailed to Voting Members no later than sixty days prior to the opening day of the biennial meeting.

B. 1) Election. Elected Officers shall be elected by absolute majority of votes cast. Balloting shall be by mail only and all ballots, to be valid, must be addressed to the secretary and postmarked not later than one month prior to the opening date of the biennial meeting.

2) Term of Office.

a. Elected Officers shall serve terms of two years or until their successors are elected.

b. No Elected Officer may succeed himself in the same office more than once. He may, however, be elected to another office.

c. Vacancies in any Elected Office may be filled until the next election by the Board of Directors.

TO ARTICLE VI — REGIONAL OFFICERS

The President, upon taking office, and with the approval of the Elected Members of the Board of Directors, shall appoint an Officer for each region. These Officers, by virtue of their appointment, become Members of the Board of Directors. The number of Regional Officers shall always be less than the number of elected Members-at-Large. No one may hold this office for more than six years.

TO ARTICLE VII — BOARD OF DIRECTORS

A. 1) Nomination. A slate of four candidates shall be prepared by the Nominating Committee no later than January 1 of the year in which elections are to be held. To this list of candidates shall be added all names proposed by at least twenty-five percent of the Voting Members, which names shall be communicated to the secretary no later than the same date.

2) Election. The two candidates receiving the highest number of votes shall be elected.

3) Terms of Office.

a. Members-at-Large shall serve terms of six years or until their successors are elected.

b. A Member-at-Large may not succeed himself as a Member-at-Large on the Board of Directors.

4) Vacancies. Vacancies in the number of Members-at-Large may be filled until the next election by the Board of Directors.

B. 1) Meetings. Notice of Meetings shall be mailed at least two weeks in advance.

2) Decisions. Decisions shall be by absolute majority of the Members of the Board present.

3) Quorum. A quorum of the Board of Directors shall be seven and shall include at least two Elected Officers and two Members-at-Large.

C. Chairmanship. In the absence of the President, the Vice-President shall preside. In the absence of both the President and the Vice-President, the Secretary shall preside.

D. 1) Bonding of Treasurer. The Treasurer shall be bonded at the expense of the Society in an amount to be determined by the Board of Directors each year.

2) Signing of checks. Checks shall be signed by the Treasurer and countersigned by any other Elected Officer.

TO ARTICLE VIII — COMMITTEES

A. Committees shall consist of not fewer than three members. The term of appointment to any committee shall be for no more than two years. A member may, however, be reappointed for additional terms.

B. 1) Membership Committee. The duties of the Membership Committee shall be to approve application for membership.

2) Program Committee. The duties of the Program Committee shall be to prepare the programs for the biennial meetings of the Society. One member of the Committee should be a resident of the locality where the meeting takes place.

3) Publicity Committee. The duties of the Publicity Committee shall be to make the Society and its objectives known.

4) Recommended Music Committee. The duties of the Recommended Music Committee shall be to recommend music suitable for liturgical functions.

5) Research Committee. The duties of the Research Committee shall be to promote scholarly research in church music.

6) Composition Committee. The duties of the Composition Committee shall be to promote the composition of new church music according to the norms of the competent ecclesiastical authority.

TO ARTICLE IX — OFFICIAL ORGAN

1. Board of Editors. The Official Organ of the Society shall be conducted by a Board of Editors, appointed by the Board of Directors.

2. Budget. The Official Organ shall be provided by the Board of Directors with a yearly appropriation which the Board of Editors shall budget and within which it shall keep the cost of the Organ.

3. Responsibility. The Board of Editors shall be responsible to the Board of Directors for the conduct of the Organ and shall make annual reports to the Board of Directors.

TO ARTICLE X — MEETINGS

The biennial meeting of the full Membership shall be held within the week following Easter Sunday.

TO ARTICLE XII — CHAPTERS

Chapters shall not be entitled to issue publications in the name of the Society or in the name of a Chapter thereof without permission of the Board of Directors.

TO ARTICLE XIII — AMENDMENTS

Amendments to the Constitution and to the Bylaws of the Society may be proposed by any fifteen Voting Members of the Society to the Secretary, for action by the Voting Members of the Society at a biennial meeting. In order to be considered, such proposals shall be in the Secretary's hands at least three months before the biennial meeting, and the Secretary shall submit them to the Voting Members no less than one month before the biennial meeting.

TO ARTICLES VII, VIII, X AND XII — RULES

The Rules contained in *Robert's Rules of Order* shall govern the Society in all cases where they are applicable and in which they are not inconsistent with the Constitution and Bylaws of the Society.

BOOKCASE

Voices and Instruments in Christian Worship, by Joseph Gelineau, S.J., translated by Clifford Howell, S.J. (Collegeville, Minnesota: The Liturgical Press, 1964).

Editor's note: The following presentation of two separate reviews* on the same book, and of every entry in SACRED MUSIC, is made in accord with the reason for this journal as voiced in its opening editorial (v. 92, no. 1): "It is to be an open forum for ideas and knowledge, for opinions and counter-opinions." We hope our readers will approve.

A translation from the French *Chant et Musique dans le Culte Chrétien* (Paris: Editions Fleurus, 1962), this study in the Roman liturgy has been widely acclaimed, principally because of the fame of its author. Fr. Gelineau, a French Jesuit, is a professor of pastoral theology whose reputation in the English-speaking world rests on his settings of the psalms and the tuneful antiphons that accompany them. One could venture to say that he is the best known French Jesuit in both Catholic and Protestant circles in this country because through extensive advertising his somewhat controversial compositions have become widely used, making the name of Gelineau and psalm-singing almost synonymous in some places. Without entering into the debate on either the practicality or the musicality of his antiphons and psalms, we should note that they have set the stage for a wide reception of the present volume.

The first part of the book sets out to answer three general questions: Why should there be singing in Christian worship? How should music be coordinated with ritual action? What function does it fulfill therein? These questions lead to a treatment of singing as a mystery or sacrament, singing as a ritual form of expression, and a discussion of music as the handmaid of the sacred text.

The second part of the book treats the ritual function of music according to the laws of function, based on the persons concerned, the texts to be sung, and the mind of the Church. Fr. Gelineau has the usual French penchant for distinctions and categories, and perhaps this provides one of the more valuable contributions of this book, *viz.*, its delineation of the various forms and functions of sacred music. A few of Gelineau's ideas have been rendered obsolete by the decisions of the II Vatican Council, but on the other

*The editors of SACRED MUSIC wish to thank Gerhard M. Cartford and staff of *Response*, journal of the Lutheran Society for Worship Music and the Arts, for permission to reprint from its 1965 Saint Michael and All Angels edition the review by Father Schuler.

hand many of his ideas anticipated the action of liturgical reform ordered by the Council.

Despite the many fine contributions that Fr. Gelineau makes to the subject of sacred music, this reviewer has the uneasy feeling that certain things about this book are amiss. The Catholic Church at this moment is experiencing a kind of wave of iconoclasm, not directed this time exclusively against sacred statues or paintings, but against the art of sacred music.

In many ways this book fits into this trend, for it is not just the old Viennese classical Masses that are under attack here, as was the custom a half-century ago when the reforms of Pius X began. This present effort is opposed to the musical art even as expressed in the Gregorian repertoire and the Renaissance polyphony, even though the Council has reaffirmed their honored position in liturgical worship.

Without taking up each individual statement in this book that might be controverted, perhaps four or five general areas can be singled out for comment.

1. Gelineau's method of argumentation is that of a theologian who has a thesis to prove; he marshals his facts to prove his point. This procedure is perfectly valid for the theologian who is dealing with divinely revealed dogmas which he must show to be true. But the musicologist rather assembles the data of his study, and then draws his conclusions from the evidence obtained. One has the feeling in the former system that sometimes perhaps not all the evidence, but only the convenient evidence, is presented. For example, in treating of the place of polyphony in the liturgy (Gelineau thinks it has no place), the author cites the action of the Council of Trent, but gives only enough of the story to cast doubts on the validity of polyphony for liturgical use, failing to say that the Council ultimately put its stamp of approval on the form, as the glorious flowering of the Roman School evidently manifests.

Again, his efforts to support his theory head him to the choice of "value terms" that color the reader's judgment. For example, we read about the "*alienation* of the people from liturgical singing"; tropes, proses and sequences which "*carved out for themselves* a considerable place in the Mass"; the "successive *conquests* of polyphony"; of the "evolution of the choir's role which . . . has progressively *invaded* the rites to the detriment of the people's part." (Reviewer's italics.)

In the first chapter, "Singing as a Mystery," Gelineau seems to expect that one accept his presentation as a very tightly argued exposition; rather it is very rhapsodic and effusive in style, and really not so original at all, since the notion of sacrament as a mysterious reality beneath the visible or audible sign is as old in the church as St. Paul.

In a word, the method used in this work is one of a sermon, rather than

an academic exposition of fact. Perhaps this is accounted for by the fact that Fr. Gelineau is a professor of pastoral theology and not a musicologist.

2. Many of the facts Gelineau presents often need verification. Some statements are simply too general and nebulous; others are lacking in proof. For example, in attempting to show that early liturgical singing was performed by the entire community, he says "under Pope Sergius (687-701) . . . there appeared in Rome what later came to be called the *scholae cantorum*," without reference to much earlier efforts at trained groups. Despite the lack of manuscript evidence until the ninth century, we are told that "toward the seventh century we find the beginnings of a profound evolution both in the style of composition and in the form of liturgical music."

Broad, general statements such as these need specification to be of value: "Throughout nearly ten centuries of its history, Christian worship was in principle, and nearly always in fact, celebrated *una voce* and ways in fact, celebrated *una voce* and *a cappella*"; "about halfway through the Middle Ages some musical instruments gained admittance into Christian worship"; "the organ was somewhat rare during the Middle Ages but became more common about the end of the fifteenth century." The old fable about Palestrina and the *Missa Papae Marcelli* is repeated without comment.

In attempting to show the importance of the word over the music, Gelineau points out that "all the great promoters of popular singing, e.g., Ephrem, Ambrose, Romanos, Cesarius, etc., have left a name in the Church, not for their melodies . . . but for their literary work," yet he fails to say that while a system of recording languages has been discovered, no such system of musical notation was in use at the time of these men. Surely many will object to a statement such as this: "the nineteenth century still produced some religious and artistic (organ) works, but these preserved hardly a trace of any concern for adaptation to worship or even of any real organ technique."

The problem at the root of these oversimplifications is again the author's desire to prove a thesis.

3. Throughout the book Gelineau appeals constantly to what was the practice of the primitive Church. There is no doubt that this is most interesting, but at the same time very limited since we have so little evidence musically from the first nine or ten centuries. To build a reform on what was primitive practice fails to account for any progress in art or any changes in human tastes or interests.

Gelineau objects to the melismatic developments in Gregorian chant, to the introduction of polyphonic devices such as imitation, to the addition of instruments to vocal lines, and urges that true liturgical music be monodic and vocal.

One is reminded of a line in the encyclical of Pius XII, *Musicae sacrae disciplina*: "Sacred music, through the course of centuries, has traversed a long road by which, though sometimes slowly and laboriously, it has finally reached the heights: from the simple and natural Gregorian modes, which are, moreover, quite perfect in their kind, to great and even magnificent works of art which not only human voices, but also the organ and other musical instruments embellish, adorn and amplify almost endlessly."

And again in his encyclical, *Mediator Dei*, the same Pope says: "The liturgy of the early ages is most certainly worthy of all veneration. But ancient usage must not be esteemed more suitable and proper, either in its own right or in its significance for later times and new situations, on the simple ground that it carries the savor and aroma of antiquity. The more recent liturgical rites likewise deserve reverence and respect. They too owe their inspiration to the Holy Spirit, who assists the Church in every age even to the consummation of the world." He adds, "It is neither wise nor laudable to reduce everything to antiquity by every plausible device." And to make a concrete example, he points out the error of those who "disdain and reject polyphonic music or singing in parts, even where it conforms to regulations issued by the Holy See."

It is hard to see how the return to primitive forms and practices in a kind of cult music will give the relevancy to twentieth century worship that the *aggiornamento* of this age has called for in all areas. Rather, one would think that it would be in the use of the devices of the present state of the musical art, the music of our own day, that would provide the new music that our age seeks for in worship.

4. A certain puritanism pervades Fr. Gelineau's attitude toward the musical art. He says that liturgical music is "incompatible with mere esthetic pleasure, which enslaves the senses to the delights of perceptible forms. It will not admit of human exuberances or of passionate excitement." And yet the Constitution on the Sacred Liturgy of the II Vatican Council tells us that one of the purposes of sacred music is to "give delight to prayer."

Again Fr. Gelineau says, "We must give up the idea that liturgical celebrations, in the performance of their music, ought to rival the standards of the concert hall, the radio, the theater, and the achievements of professional composers and performers. Their art is too equivocal in spirit, too different in plan, too heterogeneous in its productions to be directly allied to the requirements of a worship celebrated in spirit and in truth."

And he says, "The Christian must know how to welcome, outside his worship, everything that this age produces which is good." And again, "It would seem, then, that the heterophonic musical genre (contrapuntal writing), except on

certain very precise and limited conditions, is not capable of fulfilling the role of humble servant to the texts and rites which the liturgy assigns to music. It can find rightful employment . . . in sacred concerts." He says, "In this twentieth century many of the faithful are seeking a more direct approach to God's word; they want to celebrate the sacred mysteries in ways that are simpler, more restrained, more 'evangelical.' Surely their ideals are just as worthy of respect and attention as are those of others who seek satisfaction in these musical splendors, even though they have been carefully preserved, maternally dispensed and duly approved by the Church."

In speaking of the contemporary composer, Gelineau says, "Not content with the few notes which would suffice for a recitative to support the sacred words, he feels constrained to wrap them up in superfluous melismata or bury them in sophisticated harmonies. Disdaining simple monody, which alone enables a crowd to express itself easily and prayerfully, he is interested only in pieces which need a trained choir to interpret them."

It is little wonder after such statements that a famous French Benedictine concluded that Fr. Gelineau is opposed to sacred music. The true role of sacred music has been well stated by the Constitution on the Sacred Liturgy of the Vatican Council, where the term "handmaid" is no longer used, but music is said to be an "integral and necessary" part of liturgy.

5. The crux of the whole problem lies in a misinterpretation of the words "actuosa participatio." This phrase is the key term in the Constitution on the Sacred Liturgy; it occurs often in the Instruction of 1958; in short, it is the sum and substance of the present liturgical revival. The question is, however, what does it mean?

There is a real confusion about what is termed "active participation," and this has led Fr. Gelineau to his excessive antiquarianism, his down-grading of the art of music, and his reducing of the position of the trained group of singers. He seems to apply this phrase exclusively to vocal or other community forms of worship and, along with some other enthusiasts, to give the impression that members of a congregation who do not take part in the singing or vocal prayer are not "actively participating." He says that "the restoration to the people of their active participation in the rites, desired by the Church in these days, absolutely requires the correction of imbalance when the proper equilibrium has been disturbed."

But what the Council and the Instruction call "actuosa participatio" is not just "active participation" in vocal and musical prayers. Something far deeper is meant, deriving from the sacramental character of Baptism, which gives the Christian his right to participate in the sacred mysteries; even when he is silent,

the baptized Christian who wishes to worship does so when he unites himself to Christ both in offering the Victim and in receiving Communion.

The other roles of singing and speaking are secondary, but of course have their proper place. The church desires that a distinction of roles in sung prayer be maintained and that the ministers, the choir, and the congregation all have their parts. But to confuse "actuosa participatio" with vocal prayer leads to the down-grading of sacred music and to the doubtful device of trying to prove it from reference to ancient practices.

A word should be added about the footnotes in this book, 465 in number, which almost equal the text itself in length. It is not clear if these are the work of the author or the translator, but hardly a page is without three or four of them. Usually they qualify a statement made in the text, but not infrequently they offer an extension of the idea, sometimes not too lucidly. At any rate, they are a decided nuisance in reading.

For the most part, the translation reads clearly enough, although a sentences such as this one leave the reader perplexed: "But because it is a sign it is not the reality itself. In fact, it still hides from us the loving praise which it reveals to us and which is sung by the elect in heaven." In conclusion, it ought to be pointed out that this is a reverent and spiritual approach to a very holy subject, the music of the liturgy. If it fails in the few respects pointed out above, it is to be hoped that another treatment of the same subject might appear soon to bring the subject more into the spirit of the Constitution on the Sacred Liturgy and less in the stream of those who would set aside the glorious development of sacred music through the centuries both past and to come.

REV. RICHARD J. SCHULER

In his recent volume *Twentieth Century Church Music*, Erik Routley has observed that during the past five or six years Joseph Gelineau has become in Protestant circles in Great Britain almost as well known, and almost as favored a talking-point, as Geoffrey Beaumont. There is no other French Jesuit in history whose name has become so familiar to English-speaking Christians, both Catholic and Protestant. It was therefore an event of considerable importance when his work *Chant et Musique dans le Culte Chrétien* was translated into English by Father Clifford Howell and published in the United States last year.

Without a doubt, Father Gelineau's book is one of the most significant contributions in the mid-twentieth century to the study and assessment of Catholic sacred music. As a piece of literature it is sensitive, learned, and imbued with an incandescent

spirituality. Some of Gelineau's ideas have already been presented in various issues of the journal *L'Église Qui Chante*, but this volume is much more than a collection of restatements. It is a penetrating and constructive analysis of the meaning of music in Christian worship of a kind that has long been needed. It is not the author's fault that recent decisions in Rome have already rendered a few parts of the book out of date: the major portions of it will be invaluable for a long time to come.

The first part of this volume is an admirable attempt to answer three general questions:

1. Why should there be singing in Christian worship?

2. How should music be coordinated with ritual action?

3. What function does music perform within a given ritual?

The questions are considered on the assumption that the point at issue is not "music-making" *qua se* but the entry into the mysteries of faith by means of the art of music. The only music in Christian worship which is regarded as essential is vocal. Singing is considered as a "mystery" in the patristic sense of the word *sacramentum*, namely a sacred sign, perceptible by the senses, which reveals and communicates an invisible reality of the order of grace. Song is "the living portrayal of spiritual self-giving . . . the gift of love whereby a man sets himself free in joyous abandonment and complete affirmation, knowing that precisely there, where he seems to lose himself, is in fact where he finds and expresses himself to the full." The author comments that it is singing together which both manifests and constitutes a community: Unless it be with insincerity, it is impossible in fact to sing with other people and at the same time to hate them. "The more any culture is endowed with a sense of solidarity," he writes, "the more will community singing find a place in it."

Detailed treatments are provided of the various kinds of liturgical music, and in a more cursory way, of non-liturgical sacred music also. The "great classes of sung rites" are given as three in number: readings, psalmody-hymnody, and prayer. Examples of each are discussed together with commentaries on the role of the agents involved. Gelineau's treatment of hypophonic forms is probably the best short discussion of this subject existing in English at present.

The second part of the book deals principally with singing as a ritual form of expression and with music as the handmaid of the sacred text. The chapter on polyphony is based on the distinction between homophonic and heterophonic polyphony; the latter kind, it seems to me, is given unduly short shrift. The author concludes that the heterophonic musical genre, except in certain very precise and limited conditions, "is not capable of fulfilling the role of humble servant to the texts and rites which the liturgy as-

signs to music." The chapter on the sung portions of the Roman rite is more comprehensive and is replete with practical suggestions for the further purification of the Western ritual. The concluding chapter is devoted to a discussion of the task of the composer: he should not provide his contemporaries with "his" music, but with music in which they can spontaneously express their faith. It does not matter whether his style is new or old provided that it is recognized and adopted. The composer need not fear that his personality or his style will suffer as a result of this emphasis on impersonality: he should realize that both exist only for and in the community.

It is assumed throughout, by implication at least, that all earthly music is more or less imperfect, and that music can never reveal the whole of its mystery until it becomes silent, as it is in heaven. "After this life," writes Father Gelineau, "the only music which will be able to satisfy the soul will be the music of silence." Here Gelineau's thinking becomes united with the mysticism of St. John of the Cross: both regard the most perfect form of music as music without sound.

Incidentally, some of the author's arguments provide powerful corroboration for those of us who would be pleased to see the parts of the Roman Canon—which are by nature public proclamation—set or reset to music instead of being recited privately by the celebrant. He is particularly forceful in arguing for the excellent case that words used *in ritu* are never expressed in their most perfect form except when set to music. From Gelineau's premises I believe one may conclude apodictically that the Roman *missa lecta* is artistically inferior to the *missa in cantu* and to all of the oriental liturgies without exception. To the appropriate question (p. 160, ft.) "Does not the proclamation of God's word lose something of its sacred character and penetrating power by not being sung?" one can only reply in the affirmative.

As a critic, Gelineau can be trenchant when he wishes. He rightly deplores the practice of placing the choir in a gallery at the back of the nave: he might have also noted the incongruity of having the organ there. He is perfectly justified of course, when he complains that the modern interpretation of Gregorian chant can give us only a feeble idea of the vocal virtuosity it implies: for example—in tremolos, glissandi, liquescences and other expressions of musical sophistication which can be demonstrated from paleography but which are nowadays omitted in practice if not actually forbidden. His implied criticism of the equalist school is interesting. Until a few decades ago, he assures his readers, it was possible to hear people in country places in France singing some of the plainchant hymns or proses (such as *Veni Sancte Spiritus*) to a measured rhythm that was more or less traditional, but "when

performance according to equal notes was imposed, the participation of the people disappeared." Gelineau's strictures on the plainchant written for modern offices are also, on the whole, vindicable: these new "compositions" are all too often examples of academic musical *pasticci* and bring nothing new to the corpus of Gregorian chant. The question Gelineau does not answer is: Why do modern plainchant composers seem in so many cases incapable of writing *original* melodies? Conceivably this kind of creativity is dying, though I hope not. Perhaps there is still room in the twentieth century for another Du Mont, even if the pure Latin liturgy survives only in a handful of monasteries.

Gelineau's subtle, analytic thinking has produced a remarkably large number of useful distinctions among different kinds of sacred music. Most of these are well developed, but a few are left merely in germ, e.g. the division of medieval Latin hymns into metric, tonic, syllabic, and isosyllabic categories. Some of the distinctions discussed possess an especial value since so little material concerning them is available elsewhere in English, e.g. the differentiation of the hirmologic, sticheraric, and asmatic genres in the Byzantine rite.

Despite the overall excellence of Father Gelineau's thinking, it is highly unlikely that all of his opinions will meet with general approval. Here are a few of the more controversial statements:

"In our modern Western civilization, which hardly concedes any place to spontaneous lyricism, it is the liturgy alone which has preserved the tradition of this most excellent form of human speech." (p. 45)

"The recitative still preserved in classical operas sounds rather ridiculous to our modern ears." (*ibid.*)

". . . only the liturgy realizes the purpose of art, which is to provide men with efficacious signs of the divine world." (p. 57)

"The recitative of the ferial Preface is, in its purity, of incomparable beauty. It far surpasses the *tonus solemnis*, whose ornaments seem superfluous. As regards the *tonus solemnior*, which contrasts so badly with the noble words it accompanies, the less said about that pretentious and inflated composition, the better." (p. 164)

". . . during the last century it seemed inconceivable that anyone could build a church unless it were Romanesque or Gothic. In some countries modern religious architecture has happily broken free from such academicism, which can never produce anything except stillborn works." (p. 199)

I could not read this last assertion without questioning whether Washington Cathedral, to mention only one outstanding Neo-Gothic structure, is really "stillborn." For my own part I find it a far more aesthetically satisfying and truly *religious* building than the National Shrine of the Immaculate Conception, the style of which may be

charitably described as modern American eclectic. But in the twentieth century when there is so much insistence on human rights, it is refreshing to read Father Gelineau's forthright statement on one which is not often claimed nowadays but is surely fundamental: "For every baptized person, to sing at his worship is an inalienable right of which no celebration should deprive him." To this statement there is surely no possible objection.

The translation of this work reads well for the most part, though occasional sentences might have been Anglicized more lucidly. The following sentence, for example, is not good English:

"As the Fathers of the Church observed, the use of musical instruments in Old Testament worship, abundantly attested to in the Scriptures, ought to be situated in the history of salvation; this shows the stages of a worship still carnal becoming more and more spiritual."

It is only fair to add that such Anglo-Gallic monstrosities are rare. Above all, they do not seriously mar the impact of an extraordinary and vital mind.

DAVID GREENWOOD

MUSIC IN PRINT

Ten Eighteenth Century English Voluntaries, edited by Richard Peek (Concordia Publishing House, St. Louis, Missouri, 1965).

Mr. Peek has carefully transcribed and edited a collection originally entitled, *A Collection of Voluntaries for Organ and Harpsichord composed by Dr. Green, Mr. Travers and several other eminent Masters* (1765). These are in the now familiar English style: voluntary with complementary fugue, for manuals, written in a rather light texture, with many trumpet and cornet solos and echo passages.

Two Pieces for Organ based on Ancient Church Melodies, by L. Lenel (Concordia Publishing House, St. Louis, Missouri, 1965).

Here are twentieth-century treatments of two long time favorite themes of organ composers, *Te Deum laudamus* and *Ave maris stella* in a harmonic and rhythmic setting that gives new life and meaning to the old melodies. Mr. Lenel has been meticulous in his editing to insure exact phrasing and articulation, and to secure the utmost in coloristic nuance. These are challenging pieces to performer and listener alike.

Three Christmas Preludes by F. Candlyn (Abingdon Press, New York, 1965).

Mr. Candlyn has provided new interesting arrangements of three tried and tired tunes: *Adeste fideles*, *Irby*, and *God rest you, merry gen-*

tlemen. These are not entirely free of harmonic cliches but worth investigation.

Six Pieces by Contemporary British Composers. (Oxford University Press, London, 1965.)
Six representative British composers have contributed to this volume of contemporary organ music. There is a variety of composition, *Exultate*, *Nocturne*, *Fantasia*, *Toccata alla giga Alleluyas* (sic) *Processional*, all carefully constructed, employing twentieth-century harmonic and rhythmic idioms. There is a forward thrust in the rather angular melodic lines and the dissonance of the chord structures and contrapuntal textures.

The Formulary Tones Annotated, prepared by Paul Bunjes (Concordia Publishing House, St. Louis, Missouri, 1956).
Mr. Bunjes' attempt to find a solution to the problem of effective chanting in English is of special interest to all who have realized and admitted the inadequacies of the traditional psalmtones of the Roman rite when adapted to a language for which they were not originally intended. This is a study of the Formulary Tones and their application to the presently existing text forms of the liturgies of the English-speaking Protestant churches and has been carefully and systematically prepared.

The Formulary Tones are flexible melodic formulae in twelve different modes designed to accommodate all the prose forms that appear in the texts of the propers of the services and offices. Where possible, musical elements from traditional and modern church music have been incorporated into the formulae. Cadences have been derived from quotations of famous Lutheran chorales: *Komm' Gott Schoepfer*, *Es ist genug*, and others, as well as fragments from the Gregorian psalmtones. Provision is made for a bi-partite, tri-partite and quadri-partite division of the text by including an antemedial inflection and an anteterminal pause.

The greater part of the book is devoted to a consideration of the structural elements and dynamic construction of the English language. For each part of the formulary, numerous catalogs and examples illustrate the proper application of text to melody. In all cases, the scansion of the text and the interplay of ictus and accent are basic to a successful wedding of word and melody.

There are also directions for performance, accompaniments for the Formulary Tones and a glossary of technical terms and expressions. The material is presented in an attractive, readable format slightly complicated by the unusual placement of the number and title of the examples.

While this study does not pertain directly to the Roman rite, it does offer a solution to a current problem, a method of underlaying the text that is based on a careful analysis of the linguistic and musical elements involved in the process.

NEWS REVIEW

The Most Reverend William J. McDonald, rector of the Catholic University at Washington, with the approval of the board of trustees, has announced the elevation of the department of music at the university to the status of a school of music. Dr. John Paul has been named acting dean. The change will be effective this Fall.

Various summer workshops and institutes across the country proved very successful in their efforts to put into effect the Constitution on the Sacred Liturgy. Among them were:

The regular biennial institute of the Saint Pius Tenth Guild of the Archdiocese of Milwaukee, which was attended by over 250 musicians from all parts of Wisconsin. Father Elmer F. Pfeil was general chairman of the event, assisted by Father Robert A. Skeris. Among the visiting faculty members were Paul Salamunovich of Los Angeles and Robert Noehren of the University of Michigan.

A series of workshops sponsored by the Music Commission of the Diocese of St. Cloud, Minnesota. These study projects included lectures, demonstrations by visiting choirs and sung Masses. Participants included Father David Marthaler, Father Eugene Lindusky, O.S.C., Gerhard Track, Charles Sullivan, and Father Harold Pavelis.

A liturgical music study week for the Archdiocese of Boston at Saint John's Seminary, Brighton, from June 28 to July 2. Attended by four hundred church musicians, this study session preceded the promulgation of the new code of regulations for church music in the archdiocese. The arrangements were made by Monsignor Russell H. Davis, Father Francis Strahan, and Theodore Marier. Participants included Anthony Newman, Robert Twynham, James Welch, Father Richard Schuler, Father Benedict Ehman, Father Frederick McManus, James McCarthy, and Paul Hotin.

The annual summer session of Pius X School of Liturgical Music of Manhattanville College, Purchase, New York. Mother Josephine Morgan, R.S.C.J., director, was assisted by her regular faculty and visitors including Julius Herford, Father Paul Hritz, Father Aidan Kava-

naugh, O.S.B., Father Cletus Madsen, Father Elmer F. Pfeil, Father Clement J. McNaspy, S.J., Vincent Persichetti, Father Richard Schuler, and G. Wallace Woodworth.

The 13th Annual Liturgical Music Workshop at Boy's Town, Nebraska, attracted 125 students from all parts of the country and abroad. Under the direction of Monsignor Francis P. Schmitt, the faculty was made up of Father Francis A. Brunner, C.SS.R., Jean Langlais, Louise Cuyler, Roger Wagner, Anton Heiller, and Ann Labounsky. William Byrd's Mass for Five Voices was sung for the closing Pontifical Mass, with the Requiem of Maurice Duruflé as the main part of the annual concert. The St. Cecilia medal, annually awarded by Boy's Town for outstanding contributions to the apostolate of church music, was given to Dr. Louise Cuyler of the University of Michigan, as part of the events of the workshop.

☐ The Minnesota Catholic Church Musicians held their annual convention at the motherhouse of the Franciscan Sisters, Assisi Heights, Rochester, Minnesota, on October 29-30. Mr. Paul Parthun, president of the organization, arranged the program with the help of Sister Donald, O.S.F., and Sister Marcelline, O.S.F. Among the speakers for the two sessions were Father Walter H. Peters, Father Francis A. Brunner, C.SS.R., Father Richard Schuler, Sister M. Theophane, O.S.F., Nöel Goemmanne, Paul Fetler, Paul Manz, Father Eugene Lindusky, O.S.C. and Gerhard Track.

The award for a prize-winning hymn was given to Sister Marian, O.S.F., of Alverno College, Milwaukee.

☐ Recent programs of church music that have come to our attention include:

DePaul University Choir of Chicago under the direction of Dr. Arthur C. Becker, dean of the university's school of music. Composers represented on the May 14th program were Loyset Compare, Viadana, Thomas Morley, Orlando di Lasso, Arnold Schoenberg, Aaron Copland and Claude Debussy. On November 2nd, the choir gave a performance of the Requiem by Fauré in memory of two former administrators of the university who recently passed away.

The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein. In the second presentation of its twenty-fourth season, the choir presented Philippe de Monte's *Missa sine nomine* for six voices and motets by Josquin des Pres, Christopher Tye, Thomas Tallis, and Giovanni Gabrieli. James F. Armstrong played several Reneissance organ pieces. The concert was held in Harkness Chapel in New London, May 23rd.

The Welch Chorale of New York City sang at the Church of the Blessed Sacrament, Northampton, Massachusetts, September 5th. Music preceding the Mass included motets by Anton Bruckner, C. Alexander Peloquin, Everett Titcomb, and G. F. Handel. The ordinary of the Mass was a setting for congre-

gation and choir by Ronald Arnatt, and other texts were sung in arrangements by Samuel Barber, Russell Woollen, and Ralph Vaughn Williams. Assisting the Welch Chorale were members of St. Paul's Choir of Springfield, and members of the diocesan choral workshop.

At St. Dominic's Church in San Francisco, two thousand persons sang the ordinary parts of the Mass celebrated by the Most Reverend Joseph McGucken, Archbishop of San Francisco, as part of the national convention of the Knights and Ladies of St. Peter Claver, August 1st. The setting was composed by Will Johnson.

The Schola Cantorum of the Church of the Holy Childhood, Saint Paul, Minnesota, under the direction of Richard Proulx, has announced its program of liturgical music for its 1965-66 season. Among the settings of the ordinary are compositions by Brian Trant, Alec Rowley, H. Friedell, Richard Proulx, Jean Langlais, J. S. Bach, Victor Togni, Pietro Yon, and Eugene Englert. A special concert for St. Cecilia's Day presented Requiem, opus 9, by Maurice Duruflé.

The Church of St. Paul the Apostle, New York City, has scheduled a series of organ recitals to dedicate the new Möller organ recently installed in the church. Concerts will be played by Virgil Fox, Robert Baker, John Weaver, David Craighead, Frederick Swann, John Grady, George Markey, and Robert Twynham. Father Joseph Foley, C.S.P., is director of the choisters and Frank Campbell-Watson is organist.

AUTHORS OF THIS ISSUE

JOHN C. SELNER, S.S., now Vice Rector of Theological College, Sulpician seminary on the Catholic University campus, Washington, is known for his extensive activities in choral conducting, composing, and arranging, and has served also as President of the Saint Gregory Society.

REV. RICHARD J. SCHULER, General Secretary, CMAA, and news editor of this quarterly, is on the music faculty of Saint Thomas College, St. Paul, Minnesota.

KARL GUSTAV FELLERER, well-known author and lecturer, is on the faculty of the school of music at the University of Cologne.

DAVID GREENWOOD, choral director at the University of Maryland, has also written for the previous issue of SACRED MUSIC.

TO THE EDITOR

Sirs:

In addition to expressing my enthusiasm for the first two issues of SACRED MUSIC in general, I would like to comment particularly on the most welcome article by Father De Pinto on the use of the vernacular with the Gregorian melodies. I completely agree with him that the Gregorian repetoire should, as fully as possible, be maintained as we move through this period of liturgical transition — and further, that the vernacular can be successfully be set to the Gregorian tones. I am a priest of the Episcopal Church, a member of the faculty of our seminary in Puerto Rico, and currently in my second year of study in liturgics at the Catholic Institute in Paris. I have had numerous occasions to talk with various authorities involved in these questions here, and I am increasingly convinced that it is quite wrong to insist or to fear, as many Roman Catholics do, that the reform of the liturgy means the end of the Gregorian melodies.

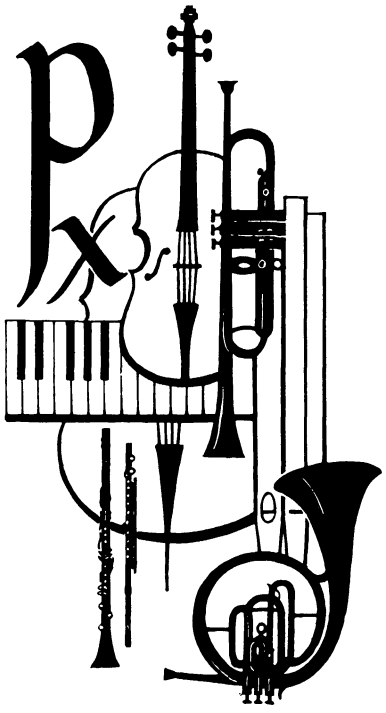
For me as a musician and liturgist, the present situation which faces my Roman brothers strikes me doubly. One hears constantly that there is available today no body of music in any sense comparable to the Gregorian repertoire, and that mediocrity is the option. It is certainly true that an enormous quantity of mediocre music is available and *heard*, but I am convinced, too, that this is a necessary circumstance in this time of flux. Until the vernacular texts of the Roman liturgy are fixed, a genuine literature cannot begin to develop — but when the texts are fixed, I am certain that it will. And what is more, the revitalization of the Roman liturgy will unquestionably bring forth the efforts of first class musicians. After all, it has been the 'closedness' of the tradition which has tended to shut them out.

I was a bit disappointed that Father De Pinto made no reference at all to the extensive vernacular plainsong repetoire in use throughout the Anglican Communion. Although it is evident that poor examples may be found, much of this literature is of extraordinary beauty, and supplies proof of his assertion that the immediate task is one of creative adaptation of the chants to the vernacular, and that, indeed, this can be done.

Most sincerely,

Rev. Louis Weil
Paris, France

11 November 1965



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VACUUM OR OPPORTUNITY

C. J. McNASPY, S. J.

To suggest that this first phase of the *aggiornamento* has been one of bright euphoria for musicians would be misleading to the non-musical and palpably absurd to those engaged in the art. For, in point of fact, church musicians have found the past two years a time of confusion, if not utter distress. Since few non-musicians can be expected to read these lines, there is no need to be more explicit.

At the same time, I feel no compulsion to indulge in breast-beating for the optimism with which I greeted the publication of Vatican II's *Constitution on the Sacred Liturgy*. Those members of the Association who may have heard my talks on the subject at several Liturgical Weeks, or who have possibly read several articles in *Liturgical Arts*, *America*, *The Homiletic and Pastoral Review* or elsewhere, may have labeled me as naively optimistic. In self-defense I ask them to check back and see whether my optimism was not conditioned and tempered by promises of a tough intervening period of malaise and pioneering. The "Golden Age" foreseen by Stravinsky during an interview which he kindly gave me in August, 1963, was not to be something just over time's horizon. Much less can anything in the *Constitution* be construed as a facile pledge of instant success.

Roadblocks aplenty remain for musicians to hurdle. Highest among them, I believe, is a tendency on the part of many clergy to find in the carefully honed conciliar document pretexts for evasion. Content with detached aphorisms culled from the press, some priests have acted as though the Council had done away with choirs and art music generally. All such phrases as these: "music confers a greater solemnity upon the sacred rites"; "true art"; "the treasure of sacred music is to be preserved and fostered with great care"; "choirs must be diligently promoted"; "Gregorian chant should be given pride of place"; "the qualities proper to genuine sacred music" and the like have been quite overlooked or coyly expurgated. Meantime, sloth, that most capital of clerical hazards, has dignified itself by comfortable, selective quotation.

Accordingly, as those of us who have tried to study the *Constitution* closely must often stress, its pivotal prescription lies in paragraph 115. For if our seminaries, novitiates and religious houses are not provided with thoroughly professional music training, the *aggiornamento* will surely remain a mere adjournment. Indeed, the last state may prove to be far worse than the first. This does not mean, however, that we are to wait until a new crop of sensitive priests and religious emerge before anything can be accomplished. I have been repeatedly impressed, observing work done in many parts of the

country, at the dedication with which many an older pastor has thrown himself into sacred music. Not content with issuing edicts regarding music, many of them have demonstrated that they take the *Constitution* seriously: they join in community singing, sometimes even mount the pulpit to lead it, and give beleaguered choirmasters dignity and hearty support. Where this happens (and it would be easy to name names), participation has been vital, and choirs have thriven as never before. Lethargy is not our inevitable lot.

Another cause of musical headaches comes from the older end of the energy spectrum: from activists who must be ever "a go-go." Any who have worked in the field know that enthusiasm, like piety itself, can never be a substitute for competence. This is a problem church architects seldom have to face; since unless a building is totally unsound it will not collapse. Meanwhile, in our egalitarian times, almost anyone who can pluck a guitar calls himself a musician, and our trained people find it hard to refute the claim on demonstrable grounds.

This particular extreme, however, I do not find as alarming as do some of my confreres. Enthusiasm, unlike lethargy, has a way of wearing itself out quickly. May this not be the place to recall Gamaliel's sage caution (*Acts* 5:38-39*)? What is truly charismatic will prove itself in time. If a teenage group, attending the liturgy within a specialized non-parochial situation (where no elderly folk are around to be dismayed or shocked), want to use folk idioms that they find authentically expressive, is there any lasting harm going to be done? Far more dangerous to them, it seems to me, would be a policy forbidding all musical expression except bland hymns that bore them and probably bored their grandparents, too. Our musical expression of worship must not be allowed to seem the reflection of an outdated world.

The problem becomes more acute in circles where a degree of musical sophistication can be presumed to be present. To inflict the warmed-over inanities of the Yon-Montani variety on, say, a university congregation is an invitation to think both God and the faith quite dead. Meantime, there are, as all of us know, hundreds of highly trained composers alive today who are intensely eager to create works for Catholic worship, and who are only waiting to be commissioned.

No tidy answers are forthcoming to the many problems implied here. My only suggestion is that we use the freedom given by the Council with utmost responsibility. This means a measure of venturesomeness, a courageous will-

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*"If this is man's design or man's undertaking, it will be overthrown; if it is God's, you will have no power to overthrow it." *The New Testament*, tr. R. A. Knox (New York 1944).

ingness to explore possibilities. Unless absolutely restricted by local regulations, we should accept the challenge of this era of openness and, even in the artistic sense, ecumenism. SACRED MUSIC, especially in its "News Review" section, can publish useful discoveries made by enterprising choirmasters in all parts of the country, if they send them in to be shared by their co-workers in the field. If we have moved into an epoch that seems often to be a frightening vacuum, we may surely welcome this unforeseen opportunity: the chance to wash away the detritus and debris of our recent past and move into an exciting future—to include new music as well as forgotten treasures of our once rich legacy.

CHOIRMASTERS AND ORGANISTS — VATICAN COUNCIL II

FLOR PEETERS
English translation by E. Leemans

It is a fact that the directives of the Second Vatican Council regarding the liturgical constitution have caused a commotion among church musicians and especially among organists and choirmasters. The irresponsible craving for reformation and the speed with which some would-be modern liturgists would like to change everything completely has been the occasion for this. Let us try to bring the issue of sacred music into broad daylight. The directives with regard to church music issued in the *Motu Proprio* of Pius X on the feast of Saint Cecilia, November 22, 1903 have not lost any of their significance and are still in effect. The text of the encyclical *Divini cultus sanctitatem* of Pius XI, December 20, 1928 has retained its importance in the parts related to sacred music.

The Council, in speaking of the new liturgy, confirms clearly its great estimation for all forms of church music: Gregorian chant, as well as classical and modern polyphony, and the playing of the organ are retained. A new task is hereby imposed upon us: greater participation of the faithful, especially while living the "Opus Sacrum," the sacrifice of the Mass. The following is the text*of the Constitution on the sacred liturgy concerning the use of the vernacular and the participation of the faithful:

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*English text as "released by the United States Bishops' Press Panel, December 4, 1963", and published by the Paulist Press (Glen Rock, New Jersey) 1964 under the title, *The Constitution on the Sacred Liturgy of the Second Vatican Council . . . .*

> Article 36. (i) Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites.
>
> (ii) But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters.
>
> Article 54. In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue. This is to apply in the first place to the readings and "the common prayer," but also, as local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in Article 36 of this Constitution.
>
> Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them.

Consequently the sacred texts have to be translated in the language of the people, and the content and expression of the translation must have an artistic value equal to that of the original Latin text. First-class composers will have to dedicate their best efforts to put these words to music. It is a very difficult task to compose simple music which can be understood and performed by the people, and yet be of high artistic quality and possess a sacred character. In any case it is not the task of people who "mean well" and know nothing about the trade. Good intentions and progressive zeal are not enough to make a composer. Moreover the people have to be educated to sing these compositions in a dignified manner. This renewal is not possible overnight. Therefore it is absolutely necessary that this adaptation be brought about in a moderate and constructive way, with patience, reflection and dedication.

In many countries there has always been a great lack of interest in music education on the part of those responsible for the general education in the school system. It is a lost cause to try to have the people sing in a dignified manner during the divine services when an elementary basis of serious music instruction is lacking during their educational development. First of all, the

subject of music should be integrated and required on an equal basis with other subjects in general education. We know all too well the argument that the program is already overloaded. The program in that case pays no heed to the development of good taste and the cultivation of a judgement regarding the aesthetics of music or of art in general. Without any doubt this should be one of the most important humanistic subjects: to see the beauty in life, to understand it and to maintain it.

The new trend in liturgical music must be seen as a complement to the centuries-old cultural heritage and not as an overthrowing of the greatest treasures of Christian church music. Therefore Gregorian chant, *and* polyphony, *and* liturgical organ playing—the latter is also an integral part of the liturgy—are not only "to be preserved" for the sacred services: it is rather the explicit wish of the Council that they are also maintained and practiced with love and care. Consequently the playing of the organ retains its valuable task and its liturgical function. Recently, in a commencement address at the Lemmens Institute in Mechlin, Belgium, no one less than Cardinal Suenens stressed the high vocation of the church organist and the great influence of organ playing on the faithful (July 1965).

The following are some practical suggestions as to how and when the organist has the occasion to play the organ in connection with the Sacrifice of the Mass:

1) As an introduction to the *Asperges me* or *Vidi aquam*. The organist can time the music so as to be finished before the singing starts. All good and suitable organ literature may be used here, from the Old Masters to the contemporary. Good improvisation, however, can illustrate in an ideal manner not only the theme of the following song, but also the feast day and its function in the church year. The playing of a prelude before the Mass and a fugue by the same composer afterwards also give a definite feeling of unity.

2) During the Offertory, after the consecration, and during the distribution of Holy Communion to the faithful, the organ has the task, as a unifying element, to edify the congregation through suitable literature or improvisation. If the organist does not possess enough ability to improvise on the preceding or following Gregorian melodies, he will do better to play compositions in the spirit of the occasion, for which a rich repertory is available.

3) After the *Ite Missa est* the organist has the opportunity to demonstrate the possibilities of his instrument to conclude the Holy Sacrifice of the Mass in a suitable manner; this in connection with and according to the importance of the feast of the day.

By this we see that the possibilities to use the organ functionally during the Mass remain as before. Evidently arrangements have to be made with the celebrant to provide for mutual understanding. We must regard the trend in the liturgy as an evolution where new guidelines are added to existing ones, and not as a revolution which would overthrow a tradition of many centuries. For that matter the text of the liturgical constitution is in this respect very clear.

Pope Paul VI said recently, on June 30, 1965 in an address at Castelgondolfo: "We cannot approve of the attitude of those who use the problems raised and discussed by the Council to create in themselves and in others an attitude of unrest and a desire for radical reformation, as if the Council gives every private opinion a chance to destroy the heritage of the Church, acquired during Her many centuries of history and experience." And His Holiness asks, "Would these people want the Church to return to Her childhood?"

Last year in August during the annual Liturgical Workshop at Boys Town, Nebraska, the noted Lutheran theologian, liturgist, and musicologist Walter Buszin held an important lecture in which he stressed the fact that it was the duty of Catholic church musicians to make sure that, with this renewing trend, nothing of the rich and invaluable inheritance of Gregorian chant, polyphony and organ playing should be lost. This lecture was published in *Caecilia*, number 4, volume 91, winter 1965.

Therefore it is our obligation not to be suspicious of the new directions regarding participation of the congregation in the vernacular during the divine services. We must devote our best efforts to the growth of this new element to a high level, side by side with the existing tradition of many centuries of rich cultural accomplishments. This does not exclude the fact that we have to continue our enthusiasm and love for what has always been the highest expression in religious art, and therefore we must also keep up with undiminished diligence the practice of choral singing, polyphony, and organ music. In churches with a large organ, the organ has to retain its function: to introduce the liturgical texts and songs of the church year before the Mass, to illustrate them during the service and conclude them with a postlude. In this way it brings to the action a unifying element which itself will become a work of art. For the alternate accompaniment of the choir and the congregational singing, special adjustment and training is required of the organist, which will however be attainable through repetition and mutual understanding.

When the choir is located near the altar or in the sanctuary, a "Positiv" *pipe* organ is desirable, especially in the larger churches. Since the Council shows more than ever its great interest in church music, it is self-evident that organists and choirmasters would extend their activities beyond the religious

services. A few well-prepared sacred concerts a year would be of educational value to the faithful. By doing so, their respect would grow for the exceptionally rich musical literature we possess. They would learn to understand better the real meaning of beauty in the House of God, and possibly become more appreciative of the effort put into it, which is often too little recognized. It is the duty of the clergy to encourage and support this task fully, because this also is clearly outlined by the Council. Furthermore, through sacred concerts, the condition is created to bring about a more intensive church music program in which the community shares, and which will undoubtedly bear much fruit for the future.

Finally, let us not forget that listening especially is active participation. When we listen to the performances of Bach's Saint Matthew Passion, we can fully participate actively in the Passion of Christ. And so, if we listen attentively to the singing and organ music during the celebration of the divine services, our participation is not less complete. The real significance of this objective and very important aspect is insufficiently understood.

CONTEMPORARY CHURCH MUSIC: A FEW ASIDES

REV. FRANCIS BURKLEY

November 22, 1965, has brought the healing hand of time a little more gently over the wound of national tragedy than a first anniversary could permit. Last year there were many more musical tributes to President Kennedy; but as announced in *The New York Times* on Sunday, November 21, 1965, this year's principal tribute takes on an aspect of contemporaneity that had been largely absent before.

One thinks back, with immense gratitude, to the outstanding occasion at the Cathedral of the Holy Cross in Boston, and to RCA Victor's preservation for posterity of "A Solemn Pontifical Requiem Mass in Memory of John Fitzgerald Kennedy, celebrated by Richard Cardinal Cushing: Mozart's *Requiem*, performed by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director (January 19, 1964: LSC-7030 Stereo)." It is a recording to cherish: virtually historic in its liturgical setting for a classical masterpiece known to modern audiences almost exclusively through concert performance, but carrying here innumerable overtones of poignancy in addition to those generated by superlative performance. As the perceptive accompanying brochure article by Father Daniel J. Honan showed, there was profound appropriateness to the choice of work; and the Maine priest's remarks on "Mozart

in Church" are required reading for survivors of the heroic "White List" era to which Mozart was at least a temporary martyr in his own right.

But as the recent *Times* article ("Four Hours a Day Six Days a Week," by Allen Hughes; sec. 2, p. 13) points up, the 1966 Kennedy memorial will take on, in anticipation at least, a significance that may in the long run accord even better with the spirit of Matins for the feast of St. Cecilia where two of the psalms (95 and 97) for the Common of Virgins begin, "Sing to the Lord a new song." And surely, for Catholics at least, the immediate tie-in of the tragedy with the feast, through the Gospel of the latter, was inescapable: "Therefore, keep your eyes open, because you do not know the exact day or hour."

Owners of the "Kennedy Requiem" Album should find additional meaning and coincidence in the announcement which, briefly, is this: "The Boston Symphony Orchestra will give the premiere of a work to memorialize President John F. Kennedy . . . composed by William Sydeman." Who is William Sydeman? Grove's Dictionary will not tell us, though the composer is now thirty-seven. But, as many know, and as is most suitable to the commission, he is an American, accustomed since the age of seventeen to working at the art and craft of composition "four hours a day six days a week." The rest of the biographical details can be filled in by the reader. But there is one feature of the projected work that merits more than passing attention from the Catholic church-musician, or just the listening layman. The new piece will incorporate, by request, excerpts from the Kennedy speeches, and thus will face in contemporary terms the age-old challenge to Catholic liturgical music, a rapprochement between text and tone.

As students of musicology know, much of fifteenth-century polyphony, for instance, has come down to us with only the sketchiest indication for "text-underlay;" and each era has found itself confronted one way or another with the problem of polyphony versus intelligibility (of text). It was a key issue at the Council of Trent, and a matter of virtual public scandal in the seventeenth and eighteenth centuies. One may examine somewhat ruefully Haydn's little *Missa Rorate coeli*, recently rediscovered by an eminent musicologist, and published as a boyhood work of the composer: for the young genius was obviously doing what he was told when he wrote a Gloria of almost miraculous brevity by simply having each of the four voices (SATB) sing separate lines of the text until all converged happily on the final Amen nine (9) measures later.

The problem of "Wort und Ton," as the Germans call it, hardly came up in liturgical circles during the nineteenth century, for the focus of musical and aesthetic attention had long since been directed to the opera house and the concert hall. Both Bruckner at that time, and Stravinsky in our own day,

"gave up," so to speak, after one attempt to satisfy their artistic consciences and at the same time deliver a work suitable to liturgical use: Bruckner with the *Mass in E-minor*, Stravinsky with his *Mass* of 1948. Each found, of course, other outlets for the urge to "Sing a new song to the Lord," but the secularistic trend of the times, and the poor estate of Catholic liturgical music practically prescinded from further functional works. Hence "Now is the time" to see what a leading young American composer, stirred as we all have been by the Kennedy tragedy, and directed to incorporate words with music, can achieve not only in his over-all tribute, but also in this particular respect—a feature of the assignment to which he has already given special thought: "I expect the inclusion of a narrator to pose some problems, because I want to make the spoken word functional in a formal manner as a sonorous element."

Beyond this, however, there may well be (one might hope) new impetus in the direction of some representative, contemporary, but also functional works from younger composers for the Church and "The New Liturgy." For this poses an even larger problem, needless to say, than Mr. Sydeman faces in the Boston-Kennedy commission, but one that needs exactly the kind of industrious workman that he seems to be. "I am accused of being prolific," he says, "but this is absurd . . . Even though I discarded everything I wrote before I was 27 . . . nevertheless each bar of music still means an hour's work to me, and that certainly is not dashing it off." For composers of less than Mozart's genius there has usually been, in the Church, far too much "dashing it off," by competent but dull choir-loft musicians. The shelves are cluttered with their noble but basically misdirected efforts. Now, in a language the people can understand, and with opportunities to which they can, quite literally, respond perhaps we can hope from some of our enlightened conciliar bishops, well-accustomed by now to open controversy, for some works commissioned by the Church to fill the yawning gaps left by virtual abandonment of twenty centuries of Latin-texted polyphony and chant.

There is of course one stumbling block pointed out, perhaps inadvertently, by the *Times*: "To the general public, Sydeman's music sounds avant-garde." But even here there are saving elements: "By strict definition it does not qualify as such . . . and a few years ago, in fact, he (Sydeman) was nicknamed the 'Madison Avenue Schoenberg.' " Well, perhaps Mr. Sydeman would not be interested; perhaps (liturgically speaking) not even qualified; but there must be dozens of the gifted younger generation who probably would be. The composer, too, must live, and we know of one celebrated ecclesiastical establishment whose apse abuts on Madison Avenue. It may be symbolic. "Sing a new song to the Lord."

POSSIBLE: A GREGORIAN-ENGLISH PSALTER

REV. ROBERT WURM

Two years ago, a group of church musicians who were interested in using the English language with Gregorian psalmody formed a group to work on a Gregorian-English psalter. The purpose of their work was to show the possibility of using the English language with Gregorian psalmody in a truly artistic way and to investigate the difficulties which might be inherent in such a venture. They were concerned only with the psalmody, not with the general Gregorian repertoire. Research was done on past attempts to use English with Gregorian psalmody by Catholics as well as by Anglicans and Lutherans. The heart of the problem is, of course, to achieve a unity between the musical accent and the verbal accent.

Translations of one hundred psalms were worked out which are singable with all of the Gregorian tones. The great amount of success which was had with these psalms indicates many and rich possibilities in this field. The people who worked on the project are competent and dedicated, but do not pretend to be experts or the most capable people in the English-speaking world. If this group had such good results, couldn't the experts really produce a very fine, musical psalter. We would like to explain the thinking which motivated the Gregorian-English psalter project, the criteria used in the work, and some of the results of the project. We do this with the hope that it will provoke further discussion of the question and perhaps some action to influence the musical qualities of the psalter of the future.

There is one principle which we wished to establish which is even more basic than the concept of the possibility of setting the psalter to the Gregorian tones and it is this: ANY TRANSLATION OF THE PSALTER WHICH IS GOING TO BE MADE FOR LITURGICAL PURPOSES SHOULD BE SINGABLE. This quality of being singable should be worked into the psalter at the time it is being translated. The psalms should be made for music rather than being fitted to music only after the translation has been worked out. After all, the psalms are prayer-songs.

REASONS FOR USING GREGORIAN PSALMODY

There are many reasons why we think Gregorian psalmody has much to offer the modern, English-speaking Church. We would like to present these reasons to you so that you might see the advantages of using this music.

First of all, Gregorian psalmody is very beautiful as well as very simple. It's beauty does not need to be extolled. Even to the modern ear, if it is sung well, with expression, it is a moving music. The simple second tone sung at the

beginning of *The Sound of Music* was not out of place or unmeaningful. It was religious even to the modern ear. Perhaps I am wrong, but no other modern psalmody which has been proposed can match this beauty.

The simplicity of Gregorian psalmody is nothing less than amazing. There is a great variety of things which can be sung to Gregorian psalmody. It is possible to sing lines of different length, and cadences of different metrical structure. Exceptions are infrequent. Experience has shown that not only choirs, but also whole congregations can learn to sing them with sensitivity. Gregorian has the refinement of centuries to recommend it.

Most new psalmody does not have this quality of simplicity. Sometimes there is a different melody for each psalm. Sometimes within one psalm, the melody must be varied, or sections of the melody omitted in order to adjust it to fit the words. All of these variations make it impractical for the congregation to sing the actual psalm. Even fairly good choirs have difficulty with the irregularities of some modern psalmody. With the simple Gregorian tones, any group can sing them, and in fact, many of our congregations and school children already know some of them.

We should also emphasize another quality of Gregorian music which is just as true of English chant as it was of Latin chant. It is this: IN THIS TYPE OF MUSIC THE WORD IS PARAMOUNT. Melody and rhythm serve the word and in no way hinder it. In liturgical music this will always be important. Gregorian psalmody is superior to modern psalmody in this regard. We should not think that Gregorian is wedded to Latin. It evolved through two different accentual structures in Latin. It probably has roots in other languages. It can also be used with English.

There are a number of theorists who, while they may not quite overlook the beauty and simplicity of the Gregorian, say: "We must have something new, something contemporary, something of our age, etc., etc." We will not deny the validity of their thought; we only regret that it sometimes gives us grossly inferior music under the guise of the "new". We would rather have something good to use during our own lifetime, and we are afraid that the new thing is not yet in sight. It may be a hundred years before something "new" comes along, and we are unwilling to recite what should be sung while we are waiting. Perhaps the use of Gregorian psalmody for the present would serve as a bridge to something equally as fine in the future. With Gregorian psalmody as a starting point, a cornerstone, it will help the future thing to be an evolution of the Gregorian. It will carry on a great tradition. If you have ever taught music to congregations or parish choirs, you will appreciate the importance of a good tradition. You do not throw things out or change them radically every year. Sometimes it may take a year to get going, to

familiarize people with the new music so that they can sing it well. We should not throw out unquestionably good and usable music without sufficient reason.

There are so many things to do in the field of church music. New settings of the Ordinary of the Mass must be made. The question of the Introit of the future as well as Offertory and Communion antiphons will take much work and imagination. The wording of many hymns is archaic and so they need to be rewritten. Let us work on these things first. Certainly one of the most beautiful and more easily adaptable things from the old music is the psalmody. Let us continue to use it. Let it be the last thing to go. Neither should we forget that it has been enriched by many fine faux-bourdon settings which are also usable.

CRITERIA USED IN COMPOSING THE GREGORIAN-ENGLISH PSALTER

To sing the psalter with the Gregorian tones, we need cadences which fit the Gregorian patterns. This means that the accentual cadences at the mediant and final part of each psalm verse must agree with the melodic accent of the psalm-tones. We also need singable syllables. As we worked on our project, the following information gradually became evident. Presuming a cadence of approximately six syllables, as the Latin had it, there is a possibliity of at least thirty-five different accentual cadences, thirty-five varieties of arrangements of long and short syllables, which can occur in the English language. It would be too burdensome to give examples of all thirty-five here, but it is possible to have something like: /UUUU/UU‡, NAtions for an inHERitance, or / / / /, LORD, HEAR OUR PRAYER, as well as the ordinary iambs or trochees. To evolve a psalmody which would fit so many different cadences would be like making a Chinese typewriter. It would be too complicated and would require too many variations. THIS WOULD BE JUST AS TRUE OF A NEW PSALMODY AS IT WOULD BE TRUE OF FITTING THE PSALTER TO THE OLD PSALMODY.

In making the present Gregorian-English psalter, seventeen metrical cadences of the possible thirty-five were not used in order to provide psalm cadences which could be sung with all of the Gregorian tones. Those cadences which we did not use are relatively rare and account for only twenty percent of the cadences used in ordinary language. All of the more common accentual systems fit the Gregorian. It would also be advantageous to exclude certain sounds which are just not musical or beautiful, such as a great conglomera-

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‡ /= a long syllable, U= a short syllable.

tion of *x*'s, *z*'s or *d*'s. Certainly English is a sufficiently rich language to provide more than one satisfactory way of expressing an idea.

Using Psalm 69, here is an example of the work done to make the Gregorian-English psalter. Kindly notice that each cadence has two accents followed by one or two short syllables. It is preferable to have only one short syllable after each long syllable because it is neater to sing. However, this was done only for convenience since it is not really necessary. It was also decided that a strong final syllable did not go against the spirit of the Gregorian because the double note at the end of the musical cadence could easily carry a strong syllable. In fact, the accent of duration used in early Latin would have put many long syllables at the end of a cadence. To avoid all strong final syllables would have produced an emaciated English. For a starting point, we used the Confraternity text.

PSALM 69

Confraternity Psalter	Gregorian-English Psalter
1. Deign, O God, to rescue me;* O Lord, make haste to help me.	1. Be pleased, o GOD, to RESCUE me;* O Lord, HURRY to HELP me.
2. Let them be put to shame and confounded* who seek my life.	2. Let THOSE who SEEK my life* be stunned with disGRACE and conFUSion.
3. Let them be turned back in disgrace* who desire my ruin.	3. Let those who GLOAT in my MISeries* be turned BACK disHOnored.
4. Let them retire in their shame* who say to me, "Aha, aha".	4. Let those who jeer "aHA, aHA", at me* be covered with SHAME and ROUTed.
5. But may all who seek you* exult and be glad in you,	5. But may ALL who SEEK you* eXULT and be GLAD in you,
6. And may those who love your salvation* say ever, "God be glorified!"	6. And may those who love YOUR salvATION* say always, "GOD be GLOrified!"
7. But I am afflicted and poor*; O God, hasten to me!	7. But I am afFLICTed and NEEDy;* O God, COME to HELP me!
8. You are my help and my deliverer;* O Lord, hold not back!	8. You are my help and my LIBERATor;* o LORD, do NOT delay!
9. Glory be to the FAther and to the SON,* and to the HOly SPIrit.	
10. As it was in the beginning, is now, and EVer SHALL be* world withOUT end. Amen.	

V. 1a in the Confraternity has: "Deign, O God, to rescue me." This would fit the Gregorian psalmody perfectly, but the word: "deign" seemed archaic and so we used: "Be pleased".
V. 1b has: "O Lord, make haste to help me." "Make haste" is not common, so we used "hurry to help me". This has simple, meaningful English and has a proper accentual structure.

The next three verses have an awkward inversion, announcing the punishment before it gives the crime. For the sake of greater clarity and impact, and following the lead of one reputable translator, we interchanged the first half of these three verses with the second half.

V. 2 in Confraternity is: "let them be put to shame and confounded* who seek my life." "Who seek my life" is too short for a complete cadence and we wished to put it at the beginning of the sentence so we used: "Let THOSE who SEEK my life". This makes it of sufficient length so that it may be sung with a complete cadence. The rest of the verse: "Let them be put to shame and confounded", is indirect and quite weak. We preferred: "Be stunned with disgrace and confusion". This uses a verb which has more motion. The word: "confusion" is more modern and meaningful to most people than "confounded". This gave a verse with the proper accentual structure needed to be sung with the Gregorian psalmody: "Let THOSE who SEEK my life* be stunned with disGRACE and conFUSion."

V. 3 in the Confraternity is: "Let them be turned back in disgrace* who desire my ruin." "Who desire my ruin" is good English but Sister Mary Paschal of Saint Louis, Missouri, preferred: "who gloat in my miseries." This is very good and more expressive. "Gloat" is better than "desire" and "miseries" is probably closer to the "malis meis" of the Latin than is "ruin." The first half of this verse in the Confraternity has: "let them be turned BACK in disGRACE." This is good English but accentually it is not as good as it could be since it is /UU/. We preferred: "be turned BACK disHONORED." It is equally good English and it accomodates the music. For V. 3 we ended up with: "Let those who GLOAT in my MIseries* be turned BACK disHONored."

V. 4 in the Confraternity has: "Let them retire in their shame* who say to me, 'Aha, aha' ". We interchanged 4a with 4b to give a more direct statement. "Who say to me, 'Aha, aha' " is meaningful but Sister Jeanette of Green Bay, Wisconsin, suggested: "Let those who jeer 'Aha, aha' at me." This certainly is better. "Jeer" is much more expressive than "say". Remember that Hebrew is an uncomplicated language with many less words than English. We should not be held to the same simple words of the desert-dweller. If a more expressive word can be found, we should use it. David probably would have used it if he had our language at his disposal.

V. 4a in the Confraternity has: "Let them retire in their shame." The accentual structure is poor, /UU/. We were perhaps too free in treating the structure of this verse, but we made it: "be covered with SHAME and ROUTed." This verse came out: "Let those who jeer 'aHA, aHA' at me* be covered with SHAME and ROUTed."

V. 5 in the Confraternity was very acceptable both on musical grounds as well as being simple, good English. We used it as it was: "But may ALL who SEEK you* EXULT and be GLAD in you.

V. 6 in the Confraternity is quite good too. It is: "And may those who love YOUR salVAtion* say ever, 'GOD be GLOrified!' ". We changed "ever" to "always" because "always" is perhaps a little more common and it is probably easier to sing, though this is a very small point.

V. 7a in the Confraternity has: "But I am affiicted and poor." The cadence here is /UU/. Substituting the word "needy" for "poor" gives us the same meaning and a cadence which fits the Gregorian.

V. 7b has:"o GOD, HASTen to me!" The accentual structure here is very awkward: U//UUU and the word "hasten" is not common. We used: "O God, COME to HELP me!"

V. 8a in the Confraternity has: "You are my help and my deliverer." The accentual structure here was not satisfactory since it is /UUU/UU. We substituted "liberator" for "deliverer" and procured a very neat accentual structure and a word which really has more meaning for the modern American. We often felt that because of our searching to find words which were more satisfactory accentually, we arrived at English phrasing which was more meaningful and more dynamic. Some people would critize this process of looking for English phrases which had the proper accentual structure as putting the cart before the horse, and we admit that this is a possibility. But it usually happened that as we looked for the proper accentual structure, we found a more meaningful English expression.

V. 8b in the Confraternity has another awkward accentual structure: "O Lord, hold not back!", U//U/. A very common way to translate this phrase is: "o LORD, do NOT delay!" This fits the Gregorian perfectly. It is also more meaningful and better English.

In the first part of the doxology: "Glory be to the FAther and to the SON," the accentual structure is really /UUUU/. The "to" is a weak preposition and should not be accented. No attempt was made to change it and in this case or in the case of any strong final at the mediant cadence, we use the same provision as for Hebrew words or monosyllables.

Second, Fifth, and Eighth Tones Fourth Tone

Glo-ry be . . . to the Son and to etc. Glo-ry be . . . to the Son and to etc.

This fits the English perfectly and it is carried along by the strength of the spoken word.

Here are more examples of Psalm translations which fit any of the Gregorian tones:

PSALM 99

1. Sing with joy to the Lord, all you nations;† serve the LORD with GLADness;* come before HIM with JOYful song.

2. Know that the Lord is God; he MADE us, HIS we are;* his PEOple, the FLOCK he tends.

3. Enter his gates with thanksGIVing, his COURTS with praise;* give him THANKS and BLESS his name,

4. For the Lord is good, His kindness enDURES forever,* and his faithfulness to all GEneRAtions.

PSALM 132

1. Behold, how GOOD and PLEAsant,* for brothers to LIVE in Unity!

2. It is like precious ointment on THE HEAD,† flowing down the beard, the BEARD of AAron,* flowing to the NECK of his GARments.

3. It is like the DEW of HERmon,* coming down on the MOUNtains of SION;

4. For there the Lord has SENT his BLESSing,* life EVERLASTing.

PSALM 147

1. Praise the LORD, O JERUsalem;* praise your GOD, O SION.

2. For he has strengthened the BARS of your GATES;* he has blessed your CHILDren withIN you.

3. He has established peace withIN your BORders;* with the finest WHEAT he FILLS you.

4. He issues his comMAND to the EARTH;* how SWIFTly RUNS his word!

5. He SPREADS the SNOW like wool;* he scatters the FROST like ASHes.

6. He throws down the HAIL like BREAD crumbs;* beneath his COLD the WAters freeze.

7. He sends his WORD and MELTS them;* he lets his breeze BLOW and the WAters flow.

8. He has proclaimed his WORD to JACob,* his laws and COMMANDS to ISrael.

9. He has not done so for any OTHer NAtion;* he has not TAUGHT them HIS decrees.

In conclusion, we would like to recommend that a gathering of great minds to work on such a project should be undertaken on an experimental basis very soon. There should be poets, scripture scholars, and musicians collaborating on the project. If money equivalent to one mill per each Catholic in the nation were provided, there would be funds sufficient to hire the best talent available and to bind the book in gold. Certainly the great use which is made of the psalter deserves this much attention. Such a project could be accomplished during a six week period next summer. If the work were satisfactory, it could be approved on an experimental basis so that at least interested parties could use it and suggest further refinements. In three or four years, a fine poetical and musical psalter would be ready for the English-speaking church. If experimental work is not done now, then the weaknesses which only experimentation can show will not be evident until after another "new" psalter is given to us and this would perpetuate those weaknesses.

If we were to start with the idea of composing a beautiful and singable psalter, we could produce the greatest thing ever done in English psalmody. We want our people to be very familiar with the psalter, but it will never be appealing unless it is musical and poetical. Singing the psalter has not been overly popular, for instance, with most Protestants despite all of their vernacular and their love for Scripture. Why? Perhaps the reason is that they have had no musical psalter. Although they have much fine music, and although they want scripture, they do not use the psalms to any great degree because there has not been that necessary wedding between good music and the words. On the other hand, if great care is taken to produce a musical psalter, there is hope that the psalter would have a very high place in the hearts and minds of our people: a result which is hoped for in the present liturgical renewal.

The danger at the present time is that the music will not be considered until after the new psalter has been composed and then the great opportunity will have been lost. This is a very real danger, especially since, as Andrew Greeley pointed out recently, the American Church suffers from a lack of research and planning about long-range policy. Everyone is so busy working on the battle front that there is no one to do the planning and the working out of

details on projects like this. It may happen that a gigantic task like the new psalter which should be done by many experts will be given to one person for whom it would be humanly impossible to do a perfect job, and then the results will be imposed by Church authority. Thank God for the authority but it would be weakened if material of poor quality were imposed by it. We have possibilities today which we never had before. We have resources, both scholastic and material. We have an educated laity. Let us not miss an opportunity for true artistic greatness.

NEWS REVIEW

MEETING OF EXPERTS, FRIBOURG

□□ Since 1962 a small group of experts on liturgy and sacred music have met once a year under the guidance of Father Joseph Gelineau S.J., and Father René Reboud, choirmaster of the Amiens Cathedral, France. The purpose of these gatherings was to exchange the results of their researches in this field and to discuss how theoretical research could be put into practice in the liturgical renewal. The fruit of this work has contributed substantially to many reforming decisions of the Second Vatican Council. As the number of participants has been continuously growing, this year the University of Fribourg hosted the meeting. Some three hundred experts from thirty different countries were invited to share in the discussions and promote further research in order to reestablish church music in its original purity in the liturgical renewal.

Probably as a result of my activities during the annual USAREUR liturgical Music Week in 1963 and 1964 in Berchtesgaden, where Father Reboud was also a faculty member, my name was proposed to Father Gelineau to be included among the invited experts at this year's study week. Upon my arrival to Fribourg I learned that I was not only one of the invited but was also asked to sit in at the meetings of the steering committee and to take certain initiatives at the daily reunion of the English language group where about twelve different nations were represented.

At the opening session, Bishop Francis Charriere of Fribourg read a telegram addressed to the members of the Study Week by Cardinal Lercaro, President of the Consilium in Rome. "Study the past," said the Cardinal's message, "to prepare a better future. But above all be careful that in the new liturgical conscience of God's people the arts of church music would not cause any re-

gret of the past. Make it worthy of the healthy and holy tradition of the Church and the divine worship. It should be a humble and devoted servant." The program was quite heavy. Every morning two papers were presented on topics of primary interest. The conferences were translated into five different languages that everyone may be able to understand the material discussed.

The conferences discussed the following questions:

a) Church music and the reform of the liturgy.
b) The ministerial role of music in the liturgical structure.
c) The different actors of the liturgical singing and their respective duties.
d) Vernacular chanting of the readings and prayers of the Mass.
e) Actual value of the Gregorian chant.
f) Psalmody and the processional chants of the Mass.
g) The place of the contemporary music in the liturgy.
h) The value and limitations of hymns in the liturgy.
i) The role of the choir and the use of polyphony in the liturgical reform.
j) Musical instruments in the divine worship.

The international spirit of the week was expressed in the list of the speakers presenting these important problems in connection with the liturgical and musical renewal. Just to mention some, I note Prof. J. Jungmann, S.J., Innsbruck; Dr. H. Hucke, University of Frankfurt; Father L. Agustoni, Liturgical Institute, Lugano; Father Gelineau; Can. Joris, Institute of Sacred Music, Malines, Belgium; R. P. Huijbers, S.J., Amsterdam, Holland; Father Reboud and Father P. Kaelin, Fribourg.

At noon every day we gathered around the Eucharistic table for a concelebrated Sung Mass. It was an expression of the liturgical spirit and our common work having twenty-four concelebrants daily around the altar representing the different nations. The first day the language was Latin, then successively French, English, Italian, Spanish and German. The respective language groups were given charge to select the chants and to explain, present and rehearse the material the preceding afternoon during a "preparatio communis Missae."

It is needless to say that I felt very much honored when asked by our group to be the principal celebrant at the English concelebrated Sung Mass and also to preach the homily. Concelebration was familiar to me, as for the last year's Liturgical Institute in Berchtesgaden I had the privilege to prepare possibly the first concelebrated Mass for military chaplains, but at this occasion when I sang the words of the consecration with twenty-four concelebrants, the unity of the priesthood became more evident to me than ever before. It was an experience I will never forget.

In the afternoon discussion and preparation of the program for our Mass, I had to note the diversity which exists between English-speaking countries and, within certain countries, between bishops in the interpretation of the guidelines on the instructions given for the Implementation of the Constitution on Sacred Liturgy. It took us over two hours to reach an agreement. As every other nation already had an approved sung Mass in vernacular we we did not want to stay behind. It turned out that only the Australian hierarchy had an approved sung Mass so I had to learn quickly the differences between the American and Australian text. Hymns were used from a British publication; the Proper was set in Gregorian melodies by Father Percy Jones of the University of Melbourne, Australia; the Common was taken from the People's Mass Book, edition of the World Library of Sacred Music, and from Australian sources; for the Prayers of the Faithful a publication from South Africa was used in combination with Father Rivers' American Mass Program. And to complete the variety of these nations, we had Mr. Maxwell Fermin from Wellington, New Zealand at the organ.

At Father Gelineau's request I had to explain to the general session our musical choice and liturgical order. It was quite a challenge to present an English, yet such an international liturgy. We even used, appropriately, a Gelineau psalm for the Communion procession. Fortunately with God's grace the Mass was impressive and even those who did not speak English participated fully in the singing. The prayerful hope of all participants in our group was that the common translation of our respective countries soon be a reality.

The afternoons were spent auditioning the latest recordings and preparing the Mass for the following day, as I mentioned above. We were all quite tired when the time came for the two-hour discussion period. The participants in each of the groups, French, Italian, Spanish, Belgian, Dutch, and English, examined the content of the morning conferences in order to apply it to their proper areas in respect to national traditions and other particularities.

Just one remark for our group: Some of the experts were still of the opinion that with the vernacular, the Latin—sign of the unity of the Church—would disappear. These people occupy high positions in their respective countries and naturally I was left somewhat puzzled. How can they regard as a sign of unity a language God's people simply do not understand? But the Holy Spirit worked on them. As a result of the discussions and the whole atmosphere, by the end of the week most of them saw and accepted the light. Even experts could be converted.

Many possible and hoped-for changes in the liturgy were discussed. With the special permission of the Consilium, newly constructed entrance songs based on the troparion of the Byzantine liturgy were given experiment. It was felt that probably one of the forthcoming reforms will establish seasonal pro-

cessional chants instead of assigning different text for every Sunday. After all, during the processions of the Mass the attention of the assembly should be focused more on the action itself than on the liturgical text.

Among the participants I would like to mention Bishop Pichler from Jugoslavia; Archbishop Mabathoana, Basutoland; Prof. A. Haenggi, University of Fribourg; Father Carlo Braga, Secretariat of the Consilium; Msgr. Johannes Wagner, Liturgical Institute, Trier, Germany, and Father P. Jones, Melbourne. There were delegates from as far as Formosa, Norway and Brazil. The results of the week will be shortly published in the five official languages. At this moment I feel that this common study of the experts has opened new avenues of pastoral research developing a spirit of fraternal, enthusiastic cooperation between the participants. One may ask the participants from the United States. We had several priests, mostly students in Europe, two ladies connected with the liturgical work of the military in France, and myself. The Bishops in the States have received a notice of the Study Week, but possibly as a result of conflicting schedule of the Liturgical Weeks no one came over just to participate in this Study Week.

REV. FRANK HAJTAS

☐ During the historic visit of Pope Paul VI to the United Nations, his itinerary included a visit to the Church of the Holy Family in New York. Music for this occasion was a *Te Deum* by Haydn and a *Gloria* by Pergolesi. An orchestra provided by the musicians' union played.

☐ A new magazine devoted to the field of church music has been launched by Concordia Teachers' College, River Forest, Illinois, in cooperation with Concordia Publishing House, St. Louis, Missouri. Conceived as both a scholarly and a practical journal directed toward the parish music situation, the new venture has received the support of all the major Lutheran church bodies in America. It is entitled *Church Music*. Carl Schalk is editor. Publication date is set for the fall, 1966.

☐ San Francisco College for Women has installed a new thirty-four rank, two-manual pipe organ. Built by Werner Bosch of Kassel, West Germany, the instrument is the gift of Mrs. Eleanor Miller of Spokane, Washington. Richard Felciano, chairman of the college music department, and John West were tonal designers.

☐ Mr. Harold Armstrong, organist at St. Michael's Cathedral in Toronto, Canada, has died after thirty-five years of service at the cathedral. He was associated with Monsignor Edward Ronan in founding the Toronto Choir School. In 1964 he was awarded the papal medal "Pro ecclesia et pontifice" by Pope Paul VI.

☐ On November 22, 1965, the feast of St. Cecilia, the retired Sisters of Saint Joseph at Bethany Convent in Saint Paul, Minnesota, offered their

prayers and suffering for the apostolate of church music under the direction of their chaplain, Father Joseph Kuncl.

☐ The Reverend Francis A. Brunner, C.SS.R., died on Christmas Day, 1965, after an illness of only four days. The funeral was held at the Church of St. Alphonsus in Chicago. Archbishop John Cody gave the absolution. Father Brunner was known for many years for his work in the apostolate of liturgical music. Translator of Joseph Jungmann's *Missarum Solemnia* and several other works, Father Brunner was a member of the Boys' Town Workshop in Liturgical Music for all the years of its existence. He was a recipient of the Caecilia medal and an associate editor of *Caecilia.* He had been president of the Illinois state unit of the NCMEA and an officer of the St. Louis organists' guild. He is buried at the Redemptorist retreat house at Glenview, north of Chicago.

☐ "Noah Greenberg, founder and director of the New York Pro Musica, died yesterday at University Hospital, apparently of a heart attack. He was 46 years old."—For the complete report, see: *The New York Times*, January 10, 1966.
Archabbot Rembert G. Weakland, O.S.B., president of the CMAA, said the death of Mr. Greenburg is an especial loss to Catholic church music because of the significant performances of older music he conducted and the scholarly contributions he made to an appreciation of it. Archabbot Rembert, long a friend of Mr. Greenberg, also expressed a personal loss because Mr. Greenberg was so "eminently a human being—a most pleasant man, eager to do what was musically the best and historically correct. He was admirably open-minded to suggestions."
Mr. Greenberg and the Pro Musica society became particularly well-known upon their reconstructing, publication and performance of the medieval music drama, *The Play of Daniel*, and later *The Play of Herod.*

☐ A Requiem Mass was offered in St. Ignatius Loyola Church in New York for Miss Nettie DeNigris, a member of the faculty of Fordham University School of Education. Active as a conductor and instructor in choral music, Miss DeNigris was one of the original faculty of Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart.

☐ The Guild of Catholic Organists and Choirmasters of the Archdiocese of Saint Paul sponsored a day of recollection for church musicians, November 20, 1965. The theme of the conference, conducted by the Reverend Elmer F. Pfeil, professor of music at Saint Francis Seminary, Milwaukee, Wisconsin, was the spiritual message for the church musician contained in the Constitution on the Sacred Liturgy of the Second Vatican Council.

☐ The following programs have come to our attention:

The Buffalo Schola Cantorum, under the direction of Robert F.

Schultz, sang Joseph Haydn's *Creation*, at Villa Maria College, May 2, 1965.

The Choir of the Cathedral of Saint Paul, Saint Paul, Minnesota, performed the Mozart *Requiem*, under the direction of Gerhard Lang, with the members of the Minneapolis Symphony Orchestra, November 21, 1965, as a tribute to the late President John F. Kennedy.

The Men's Choir of Saint Paul's Cathedral, Pittsburgh, Pennsylvania, under the direction of Paul Koch, presented a concert of sacred and secular music at Central Catholic High School, November 21, 1965.

As one in a series of organ recitals on the Beckerath organ in Saint Paul's Cathedral in Pittsburgh, Karel Paukert of Washington University, St. Louis, played a program including the works of Max Reger, Olivier Messiaen, Paul Hindemith and others, December 8, 1965.

The Tuesday Musical Club presented a program of Christmas music sung by St. Bartholomew's Boys' Choir and St. Bartholomew's Men's Choir of Penn Hills, Pennsylvania. David J. Volker was director of both groups, and the Reverend Aloysius Knoll, O.F.M.Cap., was organist.

The Chorus of the College of Saint Benedict, St. Joseph, Minnesota, sang a program of Christmas music including works by Schein, Pergolesi, Monteverdi, Strategier, and Jean Berger, at the new Benedicta Arts Center on the college campus. Directors of the choral ensembles were Sister Nathan Super, O.S.B., chairman of the music department, Sister Maranatha Renner, O.S.B., and Sister Mary Helene Juettner, O.S.B.

The Christmas concert of Immaculate Heart College, Los Angeles, California, included works by Lassus, Palestrina, Hovhaness, and Vaughan Williams. The *Magnificat* of Buxtehude was performed by chorus, soloists and orchestra. Conductors were Robert Cole and Sister Martin Augustine, I.H.M. Sister Mary Mark, I.H.M., was organist. The program was given at the Immaculate Heart Auditorium, December 12, 1965.

The Girls' Choir of Saint Cecilia High School, Hastings, Nebraska, sang Benjamin Britten's *Ceremony of Carols* as part of its Christmas program, December 15, 1965. Sister Rosalie, O.P., directed and Lauretta Conradt was accompanist. Other works performed were by Bach, Gustav Holst, Randall Thompson, and Gian Carlo Menotti.

The first public appearance of the St. Patrick Choir Boys of Brasher Falls, New York, took place on December 21, 1965, when they presented a festival of lessons and carols under the direction of their founder and director, the Reverend Bernard Christman. The boys sang several Gregorian chants and carols from several lands. They also sang during the Christmas Midnight Mass.

The choral organizations of Catholic Central High School, Marinette,

Michigan, which include the Choir, the Chorale, and the Mass Singers, presented a program of Christmas music on December 22, 1965, under the direction of Robert DeMille, including a cantata by J. S. Bach. These groups also sang for the Midnight Mass at St. John's Church, Menominee, Michigan.

The Men and Boys' Choir of Saint Mary's Cathedral, Saint Cloud, Minnesota, joined with the St. Cloud Women's Chorus, soloists and orchestra to present a program of music for the Feast of the Epiphany, under the direction of Charles Sullivan. Works by Bach, Mozart and Berlioz, as well as Franz Schubert's *Messe in G dur*, were on the program sung in the cathedral on January 7, 1966.

The Roger Wagner Chorale and Chamber Orchestra, heard in many cities across the country, has sung these works among others this season: *Hodie Nobis* by G. B. Nanino, *Salve Regina* by Juan de Lienas, *In Dulci Jubilo* by Michael Pretorius, and *Alleluia, Cantate Domino* by Jacob Handl. *Laud to the Nativity* by Ottorino Respighi and several secular compositions from the Renaissance and other periods were also heard.

AUTHORS OF THIS ISSUE

C. J. MCNASPY, S.J. is associate editor of *America* magazine.

FLOR PEETERS of Malines, Belgium, is well-known to church music circles in America for his compositions, recitals, and teaching.

REV. ROBERT WURM of the Archdiocese of Detroit is a curate at Saint Bartholomew's Church, Detroit.

REV. FRANCIS BURKLEY of the Archdiocese of New Orleans is engaged in graduate studies at Columbia University.

REV. FRANK HAJTAS, also of the Archdiocese of New Orleans, is presently on duty as United States Army chaplain in Germany.

FRED MOLECK, Ph.D. candidate in musicology at the University of Pittsburgh, is an administrative assistant to the Liturgical Commission of the Diocese of Greensburg and director of music at Holy Family Church, Latrobe, Pennsylvania.

MOTHER C. A. CARROLL, music review editor of this magazine, is professor of music at Pius X School, Manhattanville College of the Sacred Heart, Purchase, New York.

MUSIC IN PRINT

Our Parish Prays and Sings (Collegeville, Minnesota: The Liturgical Press, 1965).

After a summer of waiting for the new version of *Our Parish Prays and Sings*, parishes and schools are now receiving orders they had placed for the books. Make no mistake about it. The book comes as a welcome response to the call of many people who need a comprehensive service book and who need it now. The revision is thorough and ranges from an expanded format to textual changes in some of the hymns. The larger edition (there are two: a regular one with 576 pages and a larger one that numbers 800 pages) includes readings for Scripture Services, Blessings, Sacraments, the Office of the Dead and the Stations of the Cross along with the regular fare of hymns, psalms, sung Masses, texts of the Propers and the prayers of the Mass. The amazingly low price of these two books presents a rather attractive package for use in a parish worship program. The expanded number of hymns could be reason enough to use just the hymnal section of the book if all the hymns were of the caliber of *The Church's One Foundation*, *Eternal Father Strong to Save*, and *O God, our Help in Ages Past*. Unfortunately, a few other new insertions do not measure up to the quality of these three. *My Faith looks up to thee—Thou Lamb of Calvary*, and *Onward Christian Soldiers* are among these new insertions. Many Protestant Churches who boast a first class music program have not sung these hymns for years.

To date, *Our Parish Prays and Sings* is the first hymnal that lays claim to outer space rights. Number 264, *Our Fathers' God whose ever-mighty hand*, is designated as the "Space Hymn" and tries very hard to live up to the innovated title. Stanzas one and three are edited versions of Roberts' nineteenth-century hymn, *God of our Fathers whose almighty hand*. (Yes, that's the one with the trumpets in it.) The second verse, however, offers a more contemporary statement for our singing astronauts:

> And as we float along
> through outer space
> Past galaxies aglow
> in dark's embrace
> Toward other worlds
> where brothers may await
> Do care for us now
> in our weightless state.

If this is the type of verse that is supposed to be relevant to twentieth-century Christians, please give me back my old St. Basil's Hymnal. At least with that dusty volume, one only had to worry about atmospheric conditions in Israel. (cf. #110, The Clouds hang thick o'er Israel's Camp. *The Original St. Basil's Hymnal*, tenth ed., 1906.)

Returning to more solid footing, the High Mass section of the book affords fifteen Masses in two styles for the Christian emerging from his missal (no pun intended): chant adaptations and metrical settings. The chant adaptations, unfortunately, reecho the current controversy of the worth of such arrangements. It is highly possible that our composers will fall into the same pitfalls as the Caecilians of the past—formulating a row of clichés easily copied and hammered out. What the Caecilians did with imitative devices, harmonic progressions and cadences of the Renaissance masters, the chant adapters are now doing with chant melodic patterns. What the Caecilians saw in Renaissance polyphony as the consummate in church music, the chant adapters are seeing in Gregorian chant. Genuine artistic worth is seldom achieved by imitating a style that is revered and nearly deified by the misty-eyed romantic (note well the lower case *r*).

The metrical settings of the Mass texts appear equally wearisome. These two styles represented in the Sung Mass section could easily be seen as a new school of composition in the United States—Dullsville. Once the book is secured for parish use, the congregation is seriously limited to performing some rather uninteresting pieces; antiphons and psalms included.

The various prayers and liturgical aids in the larger version of the book are saving factors. The Scripture Services are imaginative and present a meaningful format for Scripture-orientated worship. The examination of conscience (by Fathers Lebret and Suavet) is the best available for the twentieth-century Christian. The text for the Stations of the Cross is Collegeville's.

One impression remains after the volume is evaluated and it is an obvious one. That the book was compiled in a great hurry can be seen by the weak binding, the large number of inferior musical items, the lack of a detailed index to the smaller volume, and a setting of the "Our Father" that cannot be used at a sung Mass in this country. The pressure under which the editorial staff worked must have been tremendous. To produce such a comprehensive collection in the relatively small amount of time was no small task. But is it asking too much to have quality along with the quantity and speed that is so important to the American standard? It will be interesting to see what the Liturgical Conference's *Book of Catholic Worship* looks like and the contents of World Library's *People's Mass Book*. Very likely many would be willing to wait an extra month or so if it meant a first-class service book.

FRED J. MOLECK

Propers of the Mass (in English), edited by Robert J. Snow. Summit Series of Liturgical Music (Cincinnati, Ohio: World Library of Sacred Music, Inc., 1965).

The Music Commission of the Diocese of Pittsburgh is making a valuable and unique contribution to contemporary church music in this country by subsidizing the publication of the Summit Series. Outstanding composers have been commissioned to write the music for the English Propers for Sundays and Feastdays. To date, some of the Lesson Chants have been published, and if they are a sample of the finished product, the outlook for church music is very bright indeed. The challenge of the Commission has been taken up by R. Feliciano, E. Fissinger, J. W. Jenkins, A. Maddox, R. Sanders, Leo Sowerby and Colin Sterne, each one of whom has set at least one English text for Gradual and Alleluia or Gradual and Tract. No attempt has been made to impose uniformity of style and the result is a variety of expression that ranges from tonal to atonal, neo-modal to dodecaphonic in homophonic or contrapuntal textures. The settings include unison, SA, TB, TTB, with and without organ accompaniment; TTB with boys' choir and organ; SSTTB with organ. In general, care has been taken with the text in the wedding of text and melody and in the projection of meaning and mood in the cultic framework.

For the singers and the organist, this music will be a challenge; for the man in the pew it will be a fresh aural experience with music relevant to the culture of his times. This series may be the twentieth-century counterpart of *Choralis Constantinus* or *Byrd Gradualia*, and we look forward to the completion of the project.

C. A. C.

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* Because of copy error, the name of Dr. Becker (p. 60) has been printed in place of Sister Teresine's (p. 59) and vice versa. The page reference in this index to their respective columns, therefore, is correct.

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Milwaukee, Wisconsin 53215

Dear Sister Theophane,

Please send the leaflet and application form for ☐Voting member *or* ☐ Student member in the CHURCH MUSIC ASSOCIATION OF AMERICA to the following address:

signature . . . . . .

please print: name, address, zip code:

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