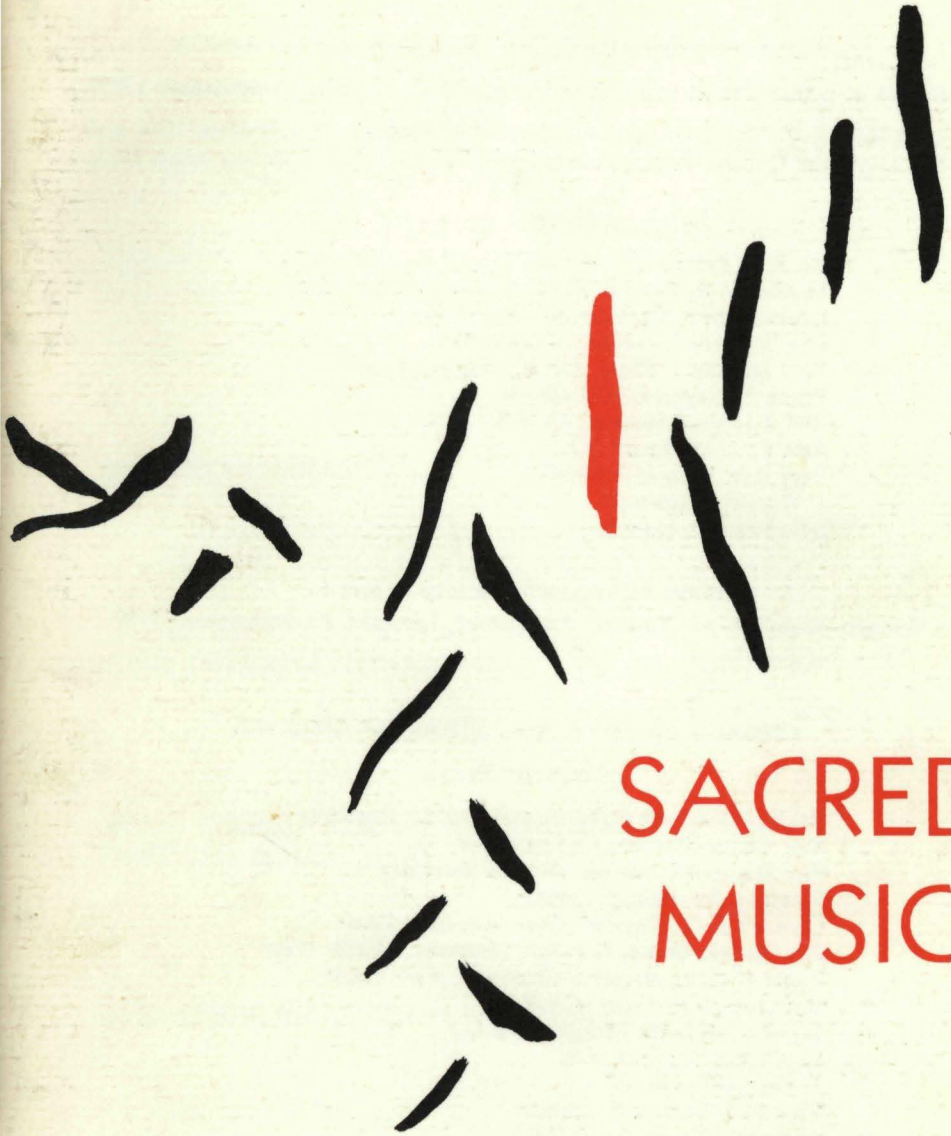

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SECOND THOUGHTS

FRANCIS SCHMITT

I remember John Finley Williamson saying that you can't legislate taste. He was talking about the documents on sacred music of the Roman church when he said it. He was right, of course, and it was in our laboratory that the great experiment fizzled. So I am not as terribly upset as one might expect a church musician to be these days. For a time, I confess, I was hopeful that a statement on sacred music from the post-conciliar commission might clear the air. But the several drafts reflected clearly which group had last got its hands on it, and indicated as well which group would accept or not accept it once it saw the light of day.

Statement or no statement from Rome, we may expect shortly, under official auspices, the next big liturgical sell: the hootenany Mass. One may not like the term, but it will prove a lot more accurate than all the current chatter about folk music. It is the denouement of the great experiment. The liturgists having accepted the phrase about music being an integral part of worship at face value, the demands of renewal being what they are, there is no other way out short of yet another failure.

As I say, I am not particularly upset, because people have always done pretty much what suited their fancy anyway, and God knows that often enough the music sung in the name of liturgical propriety has been more dreadful than that performed in supposed opposition to it. The hootenany stuff, to be sure, will be hard pressed to be as drab as a thousand pieces sporting the episcopal imprimatur. Besides, there is a bright side. Who could possibly object to Haydn or Schubert or Mozart any more? You can't understand the text? Get with it, kid, nobody is talking about texts, much less understanding them. It's the beat.

No, I am pretty unruffled, for me. But I find the reasoning the least bit curious; and the implications of some of it, I must say, I resent. The not-so-new plea is based on that section of the constitution which clearly safeguards music indigenous to mission lands. Handy thing, this legislation — for what could be more derelict territory than the inner core of the secular city? Here's a real crutch. No matter that the Moslem cry comes from almost every place but the inner core: from suburbia, the Catholic college, the convent and seminary, the CFM. Honestly put, one could scarcely object to its being heeded, for it rises from, and exactly reflects, the shallows of an a-musical culture.

I have dealt with the outcast young of the inner core all my life. I resent the implication that they have visited the present state of affairs upon us. As far back as any student of mine can remember, I have never hesitated to sing a

Negro spiritual in church. But I resent the implication that the Negro is so impoverished that he needs the spiritual as a vehicle for his worship.

I resent the proposition that this sort of thing is necessary for the young. To begin with, they have not dreamed it up. They had first to be exposed to the nostrums of arrested adult personalities, draped, as often as not, in religious habits. Most of all, I resent the notion that the young can be bought — for worship or anything else. They are not bought, and they are not fooled; but the panderers and buyers are. I resent the implication that they are bored with a good hymn, or any good musical service. The teachers are perhaps bored. For a long time it disturbed me to hear the kids humming through the organ introduction to hymns, or the instrumental interludes of a Mass: until it became plain that they were simply giving expression to their approval of the music. I no longer complain about it, and the humming becomes more audible all the time. Boredom is a frightful thing. It is the frustration of being subject to inanity. It is the failure of the adult to open for the young a sense of wonder. It is the lost world of under-achievement. It will surely be the complement to the destruction of formality in worship.

I should have saved myself a good deal of time and trouble, and maybe some friends, if I had agreed with Mr. Williamson a long time ago as completely as I do now. Not that it would have made a particle of difference in such teaching procedures as I have tried to follow. I suppose that the teacher, perhaps more especially the music teacher, must do some legislating on his own. But Mr. Williamson was right. He cannot legislate musical taste. He can do something far more important. He can create it.

That is why I am not disturbed, and that is why I think that there is perhaps a brighter hope in the new freedom. It has seen to the winnowing of the chaff from the wheat. Gregorian, polyphony and all the rest will become the property of the secular university and the traveling choir, not because they are no longer pertinent to worship, but because erstwhile champions never really understood or cared for them as music anyway. They were fads, unsuccessfully perpetrated on the uneducated by the half-educated. It was all a little prophetic of what is happening now.

In the end, the art of music will have to be met on its own terms if it is ever again to be described as something integral to the act of worship. I submit that if our society and our journal have a mission at all, it is to meet those terms: patiently to create, as all teachers must, what St. Paul called a taste for the things that are above. Diligently to encourage such pockets of taste as dot the flotsam of our legislative wreckage.

MORE ABOUT OUR NATIONAL AND INTERNATIONAL MEETINGS, AUGUST 1966

REV. RICHARD J. SCHULER

The committee preparing for the Fifth International Church Music Congress and the First Annual Convention of the Church Music Association of America has been hard at work for the past four months. A progress report* on what has been accomplished so far for the August 25-28 meeting in Milwaukee may be of interest to the members of the Association and the readers of SACRED MUSIC.

A considerable effort has been made to obtain new settings for the liturgy in English for use during the congress. Commissions have been awarded to composers both in the United States and abroad. Hermann Schroeder of Cologne has completed a setting for the ordinary of the Mass for mixed choir, congregation, organ and orchestra, which he has dedicated to the Most Reverend William E. Cousins, Archbishop of Milwaukee, host of the congress. This Mass in honor of Saint Cecilia will be sung on Thursday afternoon in Saint John's Cathedral for the opening Mass of the Milwaukee convention. Another setting of the ordinary for mixed voices, congregation, and organ is the work of Daniel Pinkham of Boston. The proper of the Mass of the Holy Spirit has been given a unison setting by Ned Rorem, and Edwin Fissinger has composed a four-part treatment of the texts of the Mass of the Holy Trinity. Leo Sowerby has written an organ prelude for the congress and Jean Berger, a motet. Paul Creston will contribute an anthem for choir, congregation, and organ.

During the four days in Milwaukee, the liturgy will be solemnized in Latin, English, and Greek. In addition to the newly composed vernacular music, one Mass will be sung in Gregorian chant, both for the ordinary and the proper, and for the closing Mass on Sunday afternoon, a massed choir will sing Anton Bruckner's *Mass in E-Minor*, scored for mixed voices and wind orchestra, with the proper again in Gregorian chant. The entire scope of church music through the centuries together with contemporary works in the vernacular will be used in the five Masses during the congress in accord with the Constitution on the Sacred Liturgy which calls for the preservation and use of the great treasury of sacred music as well as the creating of a new music for our own times. Every form of participation in song by the congregation will be afforded. In fact, the uppermost thought at all times in the mind of the committee that planned the liturgical events for the congress was always that the congregation must have its part in the various ways that participation can be realized. Since "actuosa participatio populi" is so vital an ideal in the Constitution, it has been made the most important considera-

*This is the second article by Father Schuler in SACRED MUSIC about the meetings. The first appears in the autumn 1965 issue.

tion of the music planned for various Masses, but always with the realization that it can take many forms.

For Sunday morning, August 28, it is planned that representative choirs from all parts of the country be invited to sing Mass in the various parish churches of Milwaukee, according to musical programs of their own choosing. Not only will this give an opportunity to many visiting groups to sing the Sunday Mass, but it will bring the impact of the congress into many parishes of the city.

Among the choirs that will be at the official Masses during the congress are Saint Paul's Choir School of Cambridge, Massachusetts, under the direction of Theodore Marier, the Dallas Catholic Choir, directed by Father Ralph S. March, S.O.Cist., Monsignor Francis P. Schmitt's Boys' Town Choir, Saint Francis Seminary Choir of Milwaukee under the direction of Father Elmer F. Pfeil, and the Twin Cities Catholic Chorale. A massed chorus of some two hundred voices will be under the batons of guest conductors, Roger Wager and Paul Salamunovich. Plans for special sessions of directors of the Pueri Cantores, composers, organists and other individual areas of concentration are being made, and a sizeable list of foreign visitors, important in various aspects of church music, is already being compiled.

Concerts of sacred music will be given by the Roger Wagner Chorale of Los Angeles and other groups that will provide authentic interpretations of medieval and contemporary music. The Milwaukee Symphony Orchestra will play. The series of lectures is not yet complete, but it will include among others Father Colman E. O'Neill, O.P., professor of theology at the University of Fribourg, Switzerland, and Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae.

A registration fee of ten dollars will provide reserve seats for all congress events. Information on hotels and accommodations can be obtained from the Church Music Congress Office, 3257 South Lake Drive, Milwaukee, Wisconsin, 53207. Invitations giving the details on the congress program are now being distributed and provide a registration blank.

SOME OBSERVATIONS ON THE DEVELOPMENT OF THE ENGLISH SUNG MASS

REMBERT G. WEAKLAND, O.S.B.

"Toward the Development of an Authentic English Sung Mass" by Colman Grabert, O.S.B., (*Worship* 40, 1966, 80-90) is an important con-

tribution to the discussion of church music in the vernacular. It is important because it puts the discussion that should be taking place among musicians and liturgists on the proper plane and points in the right direction if solutions are to be worked out. The following are meant to be some observations on the general themes of the article. If the point of emphasis may at times vary from that of the original author and if conclusions on some essential musical problems may be even radically opposed, it does not lessen one's admiration for the contribution made. What is intended is to further — not close — the discussion.

First it should be noted that the discussion centers on the problem of the use of English in the liturgy; the preservation of the Latin repertoire is another question. The role of music in liturgy as but an added decoration for the sake of external solemnity is rightly objected to. Father Colman clearly states: "The truth is that a sung liturgy must have as its primary purpose the heightening of the communal experience and expression so that the 'external solemnization' is a reciprocal cause and manifestation of genuine, more intense liturgical activity on the part of the whole community" (p. 80). Although liturgical music must be judged on the basis of musical aesthetics as such, in other words, that it must stand the test of art, this is not sufficient by itself as a criterion. A piece of music may be excellently composed and show genuine value in itself when heard alone, but as a part of an opera or symphony, let us say, may be *functionally* false and thus destroy the whole. So too a piece of liturgical music must fulfill the function that any particular moment of the liturgy demands. Thus, for my part, the finest Palestrina Sanctus, done by the finest polyphonic choir, does not *function* properly if the Sanctus is seen liturgically as the response to and completion of the celebrant's Preface. I would prefer to hear these as motets elsewhere.

It is with some reservation that I accept Fr. Colman's emphasis on *spontaneity* in liturgical celebration, although his description of the dynamic elements of word and sacrament and of proclamation and response make clear that he is emphasizing the fact that the cultic act is not a pre-rehearsed play, but something being communicated and something being received that will vary in each instant. In this sense each liturgical celebration is unique and must be responded to spontaneously. Music is a heightening of proclamation or response as the case may be and thus an integral part of the cultic act.

It is unfortunate that Fr. Colman did not keep this distinction between proclamation and response before him in his subsequent discussion of the characteristics of liturgical music that will have spontaneity. He enumerates three: 1. the intimate union of liturgical music and meaningful liturgical action; 2. the radical communicative function of all liturgical music; 3. liturgical music as community song. Concerning the first characteristic one would agree that action and music do belong together in the pieces he enumerates

such as entrance song, offertory procession, and communion procession. For these pieces variety and adaptability with regard to length are most important. But action is not the only aspect of the liturgy in which music forms a vital part. There is also a reflective or meditative area in which music plays a role. The gradual is one such example. This function of music overlaps with the second characteristic of liturgical music as communicative. It is here that I would like to take some issue with Fr. Colman's concept as being too restrictive. All music is communicative and music possesses its own distinct means of communication, independent of the text but not necessarily vitiating the meaning of the text. Music is more than a heightening of the text. Poetry is also a heightening of the text in that it adds a dimension to the communication that the text of itself does not have. Music, like poetry in that it is an art, adds another dimension to the communication of the meaning of the text that is proper to it. Music must not be denied its full realm; it must not be denied use of its entire gamut of techniques of communication.

It is here that the distinction between proclamation and response must be kept in mind. The proclamation of a text does demand its perfect audibility by the listeners if they are to respond to it. The music for such proclamation must be a "stylization of the natural rhythm, phrasing, subordination, inflection, and cadence of the liturgical language," but this is not the only potential of music as art. There is also a difference between, let us say, the proclamation of the epistle and gospel and the verses of psalmody wherever they occur. The psalmody already has added a poetic quality. But must one regard the text of the community response in the same fashion as proclamation? Functionally, the answer is no. This is clear if one examines the texts of the introits and communions which are often lyrical or jubilant snippets that — as we are finding out when they are recited — demand a higher musical treatment than natural text declamation. Here the words are not so important as the whole content — logical as well as emotional — of the text. To deny music this role would lead to sterility indeed! Often music can express the meaning of a liturgical moment without text, as St. Augustine so well knew in his description of the jubilus.

For this reason I would also take exception to the conclusions drawn by Fr. Colman that "community song which is hard to learn, which must be labored at in the written complexities of notes, bars, rhythmic indications" is not appropriate, distracts from the text, and vitiates the faith response. The idea that community song must be so simple that it can be learned by hearing once or twice will bring us soon to a dead-end. If these are to be the characteristics, then we would do better to recite *all* texts without music, since it would soon become insipid and annoying, even to the most uncultivated musical tastes. It is precisely here in the community response where the text should serve as the vehicle of higher musical intensification of the whole.

Next Fr. Colman takes up the serious problem of outlining the methodology of developing an English sung liturgy. His assertion that the techniques of adaptation of Gregorian chant currently in use cannot generate a vital tradition of English liturgical music can only be responded to with a triple "Amen." His arguments sustaining this assertion are valid to the fullest and should be carefully considered by all pursuing that road.

The author does feel, however, that a thorough analysis of the development of Gregorian as a vocal tradition can give insights into how an English vocal tradition in the liturgy could be brought about. I wish I could be as optimistic as he is. Firstly, although much could be gained by a cooperative effort with the Anglican and Lutheran liturgical musicians who have been using a vernacular tradition, one cannot say that all of their attempts have had equal merit. If we come to the problem laden with excessive Gregorian formulas in our ears, they often have excessive chromatic harmonies in theirs. But the suggestion is most worthwhile. It is with less optimism that I greet the second suggestion that the roots of the Gregorian vocal tradition as exposed by modern scholarship be made available. These chant studies are still in their infancy and seem to me many times, if not most of the time, to prove the opposite, namely, the prevalence of musical laws over textual ones.

The next area of investigation mentioned is that of the structure of English prose texts and our native English speech patterns and cadences. There is no doubt that this area of investigation is most important if we wish to find suitable formulas for English cantillation that will work for epistles, gospels, or psalm verses, in other words, for those texts that are proclaimed to the people (although one still wonders if simple reading is not better). Such studies will lead to formulae better suited to English than the chant psalm-tones.

But given all these suggestions, I do not feel that we will be on the right track toward a vital, spontaneous, English vernacular music. The reason is that the track suggested would have to be pursued in isolation from the musical culture in which we find ourselves and which has been inherited by our times and which is in constant flux. To try to create outside that heritage and out of touch with that flux will lead to an artificiality greater than that which we have witnessed. What we are being asked to do is a kind of musical schizophrenia. I would be so bold as to say that we cannot conceive of music that is purely vocal. Beethoven said this long before me. We cannot conceive of music that derives totally from texts — especially prose texts — that does not have its own qualities of rhythm, timber, and pitch that are communicative in their own right. We hear harmonies underneath melodies, we hear rhythmic patterns, we create musical contrasts. We do all of this because it is the year 1966 and we have heard of Beethoven and Stravinsky and Brubek. We have no choice but to bring all of this to our liturgy — plus our tape-recorder sounds and our guitars and our Broadway musicals. These are our

heritage. Out of all of these will grow our truly pastoral liturgical song. We can study Gregorian vocal traditions and pre-Reformation hymns and they will make us think we are holy when we sing them because they are old. But they are not the path to the future — only a guide to reach the next trading post.

I would agree with Fr. Colman that this development should not be frozen too early. Those who are interested in the folk idiom see in it the simplicity, directness, and singability that seems needed for participation. The professional musician is also interested in the idiom because of the naturalness with which the English language is handled and because it has retained some of the primitive and still valid liturgical forms involving a leader and a chorus. Because of the improvisational character of the leader's role, the song can be spontaneously adapted to any given circumstance. A search into this vocal tradition would seem more fruitful than into the formation of the Gregorian vocal tradition, but it must be kept in mind that this tradition has not been isolated from the general music of our day, that its texts are usually metrical, that it has a strong beat, that its melodies are harmonically supported, and so on.

Another area of investigation for finding paths to the development of a true English vernacular music might well be the English songs of the late sixteenth and early seventeenth centuries. The romantic adaptations of Chant that one finds in the Anglican Church and some of the more recent ones of our century try too hard to preserve the Gregorian character. The composers of the earlier period — I am referring to Dowland, Gibbons, and the like — have much to offer us in the manner in which they handled the English language. Nor should one neglect to examine Menotti and the authors of some of our Broadway musicals for idiomatic settings of English.

These brief references to other areas that might be investigated are motivated by the conviction that no truly natural vernacular liturgy will develop in isolation from the musical scene in which the man of the twentieth century finds himself. This is the chief point I would like to add to Fr. Colman's observations on the development of an authentic English sung Mass.

THE FOLK TRADITION IN LITURGICAL MUSIC

PAUL REUTER, O.S.B.

In the process known as secularization, man has shifted his attention from other-worldly views of life to the concreteness of this world. Related to this development is the Church's growing perception of God's

action in this world and in our midst. The boundaries of sacred and secular are not as clear as before. Distinctions exist but they are the type that call both sacred and secular to authenticity and then to correct relationship. In this relationship we see that the so-called profane is now holy in Christ, and is yet becoming holy — the characteristic tension of the "between times" in which we are living.

At the heart of this becoming process is liturgy, God's salvation extended in history. Here God's word and man's response take place in the present, in the "now" of our experience. But if this is to be the case, liturgical expressions must be understandable, relevant, and profoundly true expressions of the worshiping community.[1] It is true that education can lead us to appreciate and use man's past responses to God's action, but this is only half of a really living tradition that continues the best of the past and lives in the present. Thus it is most important that word, movement, song, painting, and all liturgical expressions naturally express the people gathered to encounter God in Christ. This does not mean that we resort to the lowest common denominator, but that celebrant, people, choir, and cantor participate in the fullest, most beautiful way possible. True mystery is not deepened by unintelligible signs but by wholehearted participation in the liturgical action. It is strange to note that while this aspect of liturgical relevance has been recognized in "mission" countries, it is struggling for survival in the Western church as a whole.

Perhaps part of our problem lies in the tremendous diversity of our personal, social, and cultural backgrounds. For example, it would seem to be impossible to determine *one*, true set of liturgical expressions for our own country. Because of the different backgrounds and needs of communities and the rapidly changing times, diversity will be the keynote of liturgical expression. Some new "finalization" is out of the picture. Much more realistic are personal and community insights, guided by convictions based on experience, contributing to the ongoing dialogue that constantly reshapes our liturgy.

One such insight in the realm of liturgical music leads me to suggest that we have only minimally recognized and drawn from one of our richest sources of music today: the folk tradition. A brief description of its main elements will open up to us its great potential in liturgical music. Also to be considered is the possible role of the guitar in liturgy. A few examples will be given to demonstrate concretely the possibilities of the folk tradition.

THE FOLK TRADITION

One must first recognize that "folk tradition" is not identical with "hootenanny." Folk tradition is a much broader concept describing *the living*

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[1] Cf. *Constitution on the Sacred Liturgy*, Article 37.

and developing music of ordinary people. It is music that is true and natural, that can be sung with feeling and intelligence, that has been tested by its own gradual development.

In the American folk tradition we are confronted with diversity — a wide variety of folk strains mixed and blended and re-mixed again. In fact, the natural tendency of folk music to mix and change as it comes into contact with new elements is the hallmark of folk music in the American melting pot. For the music that our forefathers brought with them, although it was in some instances preserved intact as a result of social isolation, generally encountered different traditions that altered its character. Among the many traditions active in this process, we discern two that principally shaped our folk heritage: the British and the West-African.[2]

The music of the early British colonists was largely in the form of ballads.[3] The ballad type put great emphasis on the narration of a story, an aspect that has done much to preserve and continue the ballad tradition. The solo singer related his story, whether of violence, love, or freedom, in a manner that was seemingly impersonal but that had many subtle opportunities for the singer to express his feelings. Ornamentation was the chief means whereby each singer developed his own version. The words of the metered verse were considered more important than the melody, although many became inseparably united through long association.

Along with the ballad two other musical forms developed that need to be mentioned. The first are the lyric pieces closely akin to Irish and Scottish reels and jigs which provided much of early America with its recreation. These lively pieces, usually accompanied by fiddle or banjo, still survive relatively unchanged in some sections of our country. The other musical form is that of the religious song. Psalms and hymns, of a more communal nature than the ballad, were a part of the struggling existence of the colonies from the very start.[4] They were introduced and kept alive wherever a singing teacher of any ability was available. A common feature of these psalms and hymns was intonation or "lining out" in which the leader would sing a line or two which would then be repeated by the congregation. Many of these psalm-tunes were based upon ballads and other quite lively melodies. An outgrowth of these religious songs were the white spirituals of camp meetings. This development was greatly influenced by Negro spirituals then

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[2] For a brief introduction to American folk music and a wide range of examples, cf. Alan Lomax, *The Folk Songs of North America* (New York: Doubleday and Company, Inc. 1960).

[3] On ballads, cf. Gordon Hall Gerould, *The Ballad of Tradition* (New York: Oxford University Press 1957) and John Jacob Niles, *The Ballad Book of John Jacob Niles* (New York: Bramhall House 1960).

[4] On early American psalm-singing, cf. John Tasker Howard, *Our American Music* (New York: Thomas Y. Cromwell Company 1946) p. 3-17.

blossoming. Generally we can say that the Anglo-American music is more conservative in structure and development than the Afro-American music with which it soon became closely involved.

To the slaves brought to America from West-Africa, music-making was largely a group activity, a creation of the whole community. It was an emotionally charged experience involving the whole person that gave the Negro opportunity to express all the feelings and drives that social condition made impossible to live out in reality. The wide range of early musical forms included work songs, religious songs, reels, lullabys, ring shouts, field calls, field blues, and spirituals,[5] all of which are characterized by spontaneity and freedom. Everyone contributed something unique to the total performance which at the same time achieved a wonderful unity. The leader-chorus style predominated and gave direction to the musical experience. In the music itself the most deeply rooted element was rhythm, rhythm that was strong and pulsating and also highly complex. Rhythmic patterns expressed themselves in drums, handclapping, and dancing, but mostly in the treatment of words and melody. This is easily seen in those songs of other traditions that have been taken over by Negroes and have been given their own interpretation. Words and melody were intimately united and given much more rhythmic feeling than in the British tradition. Harmony was also present, simple yet richly blended, the result of the intermingling roles of leader and chorus and the spontaneous inventiveness of those singing.

In contrasting Anglo-American and Afro-American music, Alan Lomax writes: "If the Negro emphasis is on the improviser and his chorus, the white is upon the solo song rememberer and his silent audience. For the Negro, song is a natural part of life's activity; for the white a self-conscious moment of communication."[6] Contrasted though they are, the convergence of these two traditions has brought forth an abundance of music that is our American folk tradition. Melodies, rhythms, words, instruments, and forms were borrowed and adapted, thus creating new types of music which themselves gradually changed. Ballads intermingled with work songs. Psalms and hymns led to spirituals, both Negro and white and combinations of the two. Brass bands and blues contributed to the formation of jazz which has influenced much of modern music.[7] Band music, musicals, and popular music of all kinds have all developed within this atmosphere and have been shaped by these two powerful traditions.

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[5] For examples of various types of Negro songs, cf. John W. Work, *American Negro Songs and Spirituals* (New York: Bonanza Books 1940).

[6] Lomax, *op. cit.*, p. XXVI.

[7] For an excellent account of the formation of jazz, cf. Marshall Stearns, *The Story of Jazz* (New York: The New American Library of World Literature, Inc. 1958).

We may honestly ask ourselves how all these varying combinations relate to liturgical music. In a few very rare cases, certain melodies or styles can be used directly, such as the ballad melody of Psalm 127 in the *Peoples Mass Book* or the Negro spiritual style of Father Rivers' music. But we must be careful not to copy some past form supposedly "pure," unless that particular expression is relevant to the worshiping community. Novelty or anything that obstructs God's word or our response is definitely not suitable for the liturgy. We must recognize here that different situations have different needs. Thus for young people, high school or college groups, liturgical music more directly related to the folk tradition is entirely valid and necessary to promote true liturgical spirituality. For others, and this will probably include the average congregation, another approach is needed. It is an approach that will take essential elements of the folk tradition — melodic patterns, rhythms, treatment of words, forms — and modify and incorporate them in music in such a way as to be meaningful to those persons worshiping. To do this, one must first become familiar with a wide range of actual folk music through listening and personal performance.[8] This familiarity, when joined to a deep appreciation of other traditions including Gregorian chant and its development in the Anglican Church, classical works, and modern works, can be the integrating force in creating new liturgical music. It is the challenge to create music of great beauty and deceptive simplicity that springs from the living folk tradition.[9]

A few examples will be given shortly, but we may say now that certain guidelines stand out. In creating for our people, we will feel the need for deep rhythms that involve the whole person in the musical experience. We will feel the need for expressive, natural melodies. We will learn to reverence words and their accents. We will look for sincerity in expression, a truthfulness to self and others that disposes us for true encounter with God. We will make use of various forms involving leader and chorus. American folk music can be the source and inspiration for new music that is alive and capable of expressing God's word. For scripture and especially the psalms lend themselves to this medium. The wide range of mood, the penetrating ability, the relevance to people: these are all characteristics of God's word that are at the same time marks of the folk tradition.

THE GUITAR

A logical result of such liturgical music is the question of suitable accompaniment, especially the question of the guitar. To approach with an

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[8] A wide variety of records and books on folk music, at once both scholarly and enjoyable, are available today and are very helpful in acquiring a feel for this rich music.

[9] On the role of folk songs in the formation of the plainsong of the Church, cf. G. B. Chambers, *Folk-Song - Plainsong* (London: The Merlin Press 1956).

open mind, we need first to understand the role of all instruments in liturgy. Joseph Gelineau defines their role as the support and enhancement of singing and the reinforcement of the meaning of the liturgical action.[10] Father Gelineau then gives three things to be safeguarded when considering instruments: "the primacy of the text, the sacred character of the instrumental playing, and its value as art."[11] It is my conviction that the guitar can fulfill all these requirements. When played in a reverent manner (here we must respect different community situations and interpretations of "reverent"), the guitar truly accompanies word, expresses the sacred character of liturgy, and is true art. The contention that the guitar is not suitable because of its secular association is met in two ways. Since secular is not identical with error, superstition, abuses, or novelty, we may say that the secular *must* be brought to worship. We come to worship as ourselves and as we have been formed by our background, and this must be taken into account in shaping meaningful and relevant liturgy. To keep a valid element of our human nature from encountering Christ in worship is to deny the very becoming-process which liturgy is to accomplish. Secondly, we may say that the manner of playing the guitar is important in considering it as a liturgical instrument. As Father Gelineau states: "The sacred or profane character of an instrument does not depend solely on its construction but still more on the way in which it is played."[12] One method found to be reverent and still dynamic will be described in conjunction with the examples.

Past cultures found a vital place for the guitar and its related instruments in musical life, a tradition continued and emphasized in America. From the beginning, instruments related to the guitar accompanied the British ballad. The guitar was soon taken over into the Afro-American tradition and given a very different character. These two traditions have grown together to produce the American folk guitar, capable of as many expressions as there are diverse strains in our music.

In all its expressions certain characteristics come to the fore that lend the guitar to worship. The first is its truly accompanying role, its respect for the primacy of text. Word is not buried in sound, but is borne up and accented by the rich harmonic background. The second characteristic is the profoundly rhythmical nature of the guitar. It leads by rhythmic stress and gives movement and tone to the natural and expressive melodies. Emphasis on rhythm is sorely needed to give life to our dry, mental, note-conscious singing. Here too, diversity in the need for rhythm must be respected. Another

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[10] Joseph Gelineau, S.J., *Voices and Instruments in Christian Worship* (Collegeville: The Liturgical Press, 1964) p. 155.

[11] *Ibid.*

[12] *Ibid.*, p. 157.

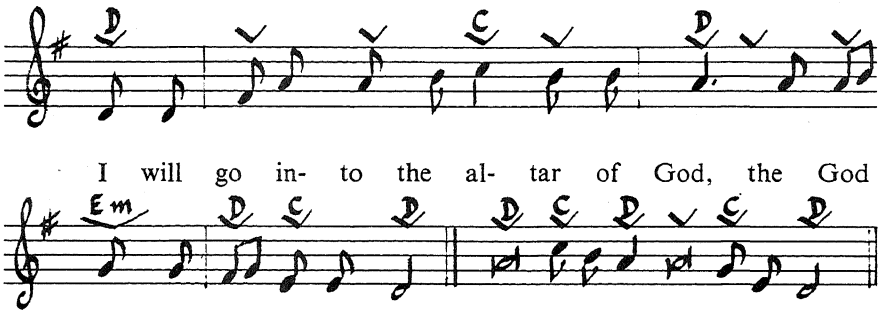
mark of the guitar is its ability to adapt to the varying roles of leader and chorus. More intricate accompaniments to the leader's or chanter's part and solid support for the people's refrain are both natural to the guitar.[13] Songs and hymns in the folk tradition also lend themselves to guitar, but one quickly sees limitations when dealing with other forms.

A FEW EXAMPLES

As examples of music in the folk tradition, we have already mentioned Psalm 127 and Father Rivers' music. We also find examples in Joseph Gelineau's psalms and in the excellent metrical psalms of Lucien Deiss. The original examples that follow are short refrains to be sung first by two chanters or by choir, then repeated by all, and then interspersed with verses. I have indicated a psalm tone and have written two verses of a psalm beneath each refrain.[14]

In order to show some of the potential of the guitar with music of this kind, I have indicated chords and marked (✓) where a basic strum should be played. This very simple technique gives emphasis to accent points; and because it is so uncluttered, it results in a very prayerful mood. Stronger rhythms and more complicated picking techniques can be used depending on the congregation and the skill of the guitarist.

This first refrain, to be sung with a lively zest, can be used either at the entrance or at the offertory.

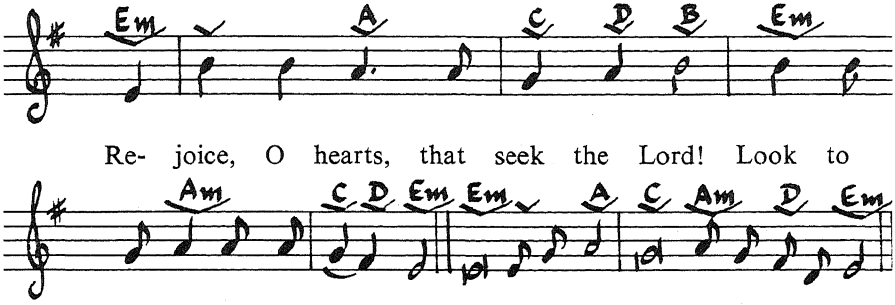


[13] One aspect of support is correct volume. While the guitar easily accompanies small assemblies, larger situations will require amplification. It has been found that sensitive microphones placed at a distance give the desired volume without being harsh. In both situations a felt pick is suggested in order to achieve mellowness of tone and to retain clear rhythmical stress.

[14] This refrain technique has proved very useful in the Eucharist. An appropriate refrain can be chosen in the spirit of the day, and the proper text set to an accompanying psalm tone. These verses can occasionally be done in harmony by choir. Duplication of rites is thus eliminated as also is the strain of constant hymnody.

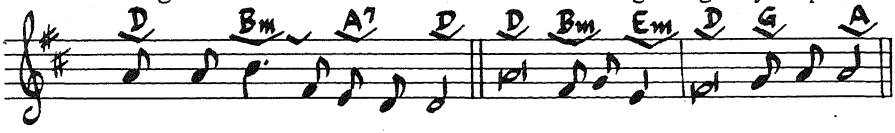
Why are you cast/down, my soul,* why groan with-/IN me?
Hope in God; I will/praise him still,* my saviour/and my God.
(repeat refrain)

The next refrain springs from the ballad tradition.



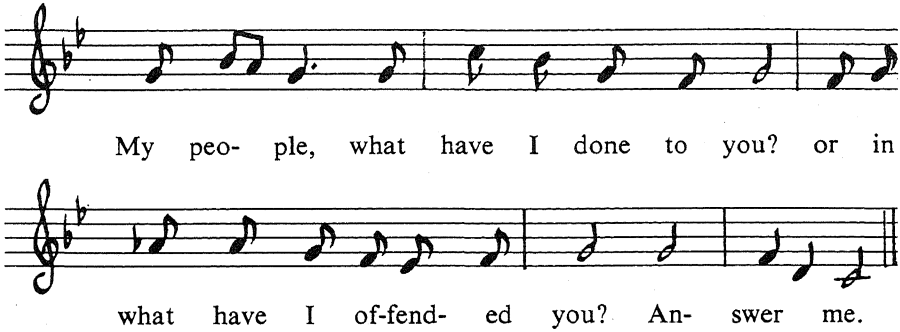
Seek his face /ev-er-more,* seek to /serve him con-stant-ly.
Give thanks to the Lord, in-/voke his name,* make known among the /nations HIS deeds.

The following refrain is a short acclamation containing a slight syncopation.

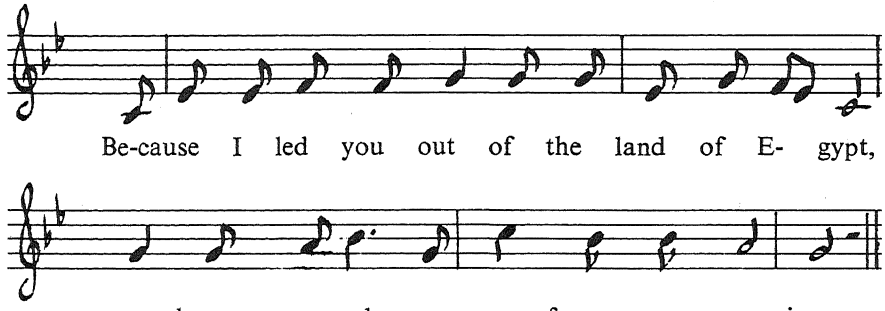


Let all be put to shame and con-/FU-sion* who seek to snatch a-/way my life.
O let them turn back in con-/FU-sion* who delight in /MY harm.

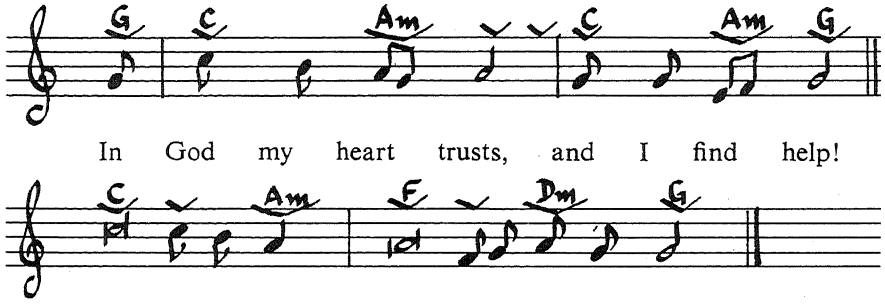
From the Good Friday liturgy is the following antiphon to be sung without accompaniment. Its mood is not sad but questioning.



VERSES:

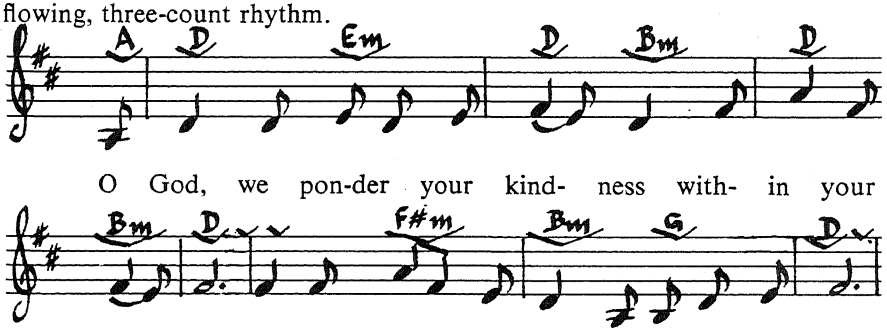


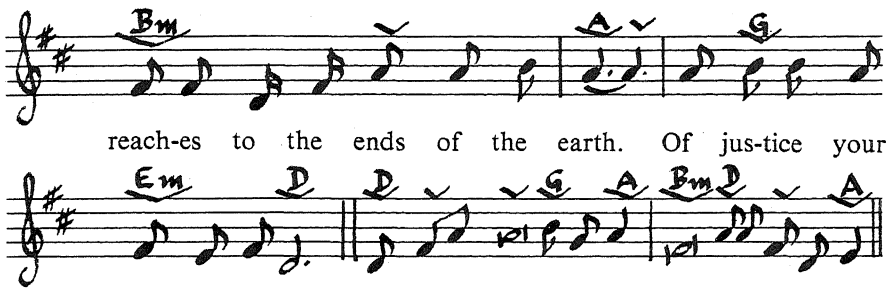
Confidence and joy is the theme of this refrain:



In the Lord my /heart ex-ults,* and with my /song I give him thanks.
To you, O /Lord, I call,* O my God, do /not a-ban-don me.

The following entrance song from the Feast of the Purification is based on a flowing, three-count rhythm.





Great is the Lord, and wholly to /BE praised,* in the city of our God, his /ho-ly MOUN-tain.

To the Father, the Son, and Holy /SPI-rit,* give praise for-/ever. A-men.

In these few examples we glimpse the wide range of expression of music in the folk tradition accompanied by guitar. Shouts of joy, songs of praise, penetrating questions, prayers of faith — these are all given depth and accentuated by such music that is relevant to our people.

This attitude of relevance, of "presence," is greatly needed if liturgy is not to be mere formalism. It requires the courage to look at ourselves and our manner of encountering Christ in worship. In our searching I believe we will find a place for the folk tradition and the guitar.

MUSIC IN PRINT

Biblical Hymns and Psalms, by Father Lucien Deiss. (Cincinnati, Ohio: World Library of Sacred Music.)

The material in this collection is presented in four sections: 1) The Christmas Cycle; 2) The Easter Cycle; 3) Hymns to the Virgin; and 4) Hymns and Psalms for Various Occasions. Predominantly biblical, the texts include ancient Latin hymns, Marian antiphons, etc., all of course translated into English. Generally the texts are carefully identified and explained in brief commentaries.

Immediately evident is the great versatility of the material, appropriate for use in the Liturgy, in non-liturgical services, in confraternity functions, in the school, in the family circle, etc., bringing the songs of the Bible into the mainstream of day-to-day Christian life. The aim of the book is a noble one entirely in accord with the spirit of Vatican II.

The settings are responsorial, alternating antiphons and verses and involving cantors, choir and congregation. The

pieces may be sung by one voice, by several voices in unison, by a chorus of equal voices or by a mixed choir. Some of the equal voice settings are in two parts, others in three or four. The mixed choir settings are in four voices, with the congregation sometimes added as a fifth part. The various arrangements may be interchanged at pleasure, thus affording great variety.

The vocal writing is easy and singable, ranges and tessitura normal, even conservative. In the verses there is no attempt at the traditional Gregorian psalm tones, but much use is made of quasi-psalmodic recitative. Melodic style in both antiphons and verses is influenced by the modes, and the harmonies too are often modal. Gregorian melodic idioms are not infrequent.

This music of Father Deiss, nevertheless, is quite different from plainsong. Although there are some instances of free and irregular rhythm, the conception, by and large, is regularly metric with normal binary division and subdivision of the beat and occasional triplets as well. Modern meter signatures are implied or even expressly indicated much of the time.

The part-settings are essentially homophonic and chordal with touches, here and there, of effective contrapuntal dissonance — suspensions and passing-tones for the most part. The voice-leading, correct enough according to conservative canons, is often agreeably strong in effect despite its simplicity.

Conceding that there is much to admire in these settings and that the skill of the composer merits honest respect, this reviewer does not feel great enthusiasm for the musical, as distinguished from the evangelical, results. Nor is he convinced that they represent or even suggest a very promising direction for Roman Catholic church music of the future. Particularly disturbing is an unconvincing musical style that seems to find at least some of its roots in a neo-medievalism curiously out of step with current theological and aesthetic thought. Granting that a scriptural hymnal in the vernacular is an admirable experiment and a bold creative step, could not the musical setting have been — without sacrificing its simplicity — a little more venturesome, a little more in accord with the taste of our day?

To return to the immediate and practical, in some of the pieces quite explicit suggestions for performance are given. In others, however, either nothing is said or the directions are not very clear. The choirmaster may at first be a little mystified as to when and how to perform the antiphons. This is no very serious matter, since the composer apparently wishes to leave considerable latitude in the matter. With a little experimentation the choirmaster will find the solutions that are best for his particular situation.

More troublesome, perhaps, is the absence of suggestions as to where, precisely, in the liturgy these hymns and psalms might best be employed. The composer does carefully indicate the feast or liturgical season for which they are appropriate but generally says nothing regarding their place within or outside of the Mass. If it be argued that conventional hymnals are no more explicit in this respect, the rebuttal would be that they do not involve responsorial settings such as those of Father Deiss. In view of the confusion about the new liturgy still widespread among clergy as well as choirmasters, it might have been helpful had the composer or his editors given more definite instructions for the use of the material.

The layout and printing of the book are very good. The art work deserves special praise.

In all respects a remarkable achievement, in many ways an admirable one, *Biblical Hymns and Psalms* will find wide acceptance among those sincerely interested in the scriptural-liturgical movement. Until a finer musical realization appears on the horizon, it will fill its avowed purpose very well.

EUGENE J. SELHORST

The Book of Catholic Worship (The Liturgical Conference, Washington, D.C.)*

EDITOR'S NOTE: The Liturgical Conference has issued a response to the following review. This response and other reviews of the same book will be printed in the next issue of SACRED MUSIC.

The Liturgical Conference's long-awaited "Book of Catholic Worship" has at last appeared and it is a thing of great visual beauty. The typography could hardly be surpassed; it is printed on a fine quality of paper and is bound exceptionally well. In these respects it is superior, by far, to any other hymnal-service book now available.

As stated in the introduction, the book is intended to be a pew book, "a book that can be picked up by whoever comes to church, or chapel, whatever the occasion. It should contain all, but only, the people's parts, not only of the Mass but of the sacraments and other public services . . . Above all, it should be flexible, providing for the many legitimate variations which may occur in the celebration of a particular rite." With this laudable goal in mind the material of the book is arranged into five principal sections: Missal, Hymnal, Psalter, Sacraments and Parish Services.

The Missal section of the book contains the texts of the traditional choral Propers of the Mass — Entrance Antiphon and Psalm, Gradual, etc. — and references for the biblical sources of the scripture readings. The scriptural sources of the various choral Propers are also indicated and it is suggested that additional Psalm verses be appended to the antiphonal items or so-called processional chants, the Entrance, Offertory and Communion. Rather vague directions as to how this is to be done are given on pages XVII-XIX. My own experiences lead me to believe that these should have been far more explicit.

An idea of the confusion and chaos that will probably result from the inexact indications given here can be had from examining the three antiphonal chants for the First Sunday of Advent, p. 3. At the Entrance chant the antiphon and its official Psalm verse are clearly distinguished one from the other through the indentation of the Psalm verse. Next comes the rubric "turn to Psalm 24," the scriptural source for the antiphon and hence for the verses. Since the antiphon consists of verses 1-3 of the Psalm, the *official* verse is No. 4 of the Psalm and the first *additional* verse should be No. 5; this, however, is not indicated. At the Offertory the antiphon consists, again, of verses 1-3 of Psalm 24 but since there is no official verse here, the first verse to be read from the Psalter should be No. 4. Again, this is not indicated. At the Communion the antiphon is taken from Psalm 84, verse 13, and consequently the first verse read from the Psalter should be No. 1. Failure to indicate the number of the verse with which one should begin to add additional verses is a serious defect, especially if the entire congregation participates in the reading of them . . .

An even more serious defect is the failure to clarify the forms of the lesson chants — Gradual, Alleluia, Tract — and to indicate the use of additional Psalm verses here. In the Mass Liturgy it is *only* at the lesson chants that all other activity ceases and Psalms are sung for their own sake. At the Entrance, Offertory and Communion rites Psalm-singing accompanies an action and it terminates when the action is completed; hence, at these times Psalm-singing serves as a sort of background music, the theme of which is the antiphon, and the worshippers' attention is fixed not only on the singing but also

*Through Mr. Deedy, editor of *Pittsburgh Catholic*, permission has been granted to SACRED MUSIC to reprint this review by Mr. Snow from that paper's Thursday, May 19 issue, 1966, Fine Arts Supplement.

upon the action taking place. It is, indeed, most unfortunate, then, that the Respond and Verse of the Gradual, a responsorially performed Psalm, the theme of which is the Respond, are not indicated so that additional verses may be added in the correct manner at the one place in the Mass Liturgy when Psalms are sung for their own sake.

The efforts to restore the original responsorial form to the Gradual date from as long ago as 1907, when the rubrics of the Vatican Gradual indicated the repeat of the Respond after the Verse as an optional manner of performance. These efforts are now culminating in the restoration of additional verses at the Gradual, as, for example, in the Jubilee Masses. It is all the more regrettable, then, that this book has failed to make possible the correct addition of other verses at the Gradual.

Great confusion exists also in the lesson chants in Lent. See, for example, those of the Second Sunday of Lent and of the following Monday. On this Sunday one finds, following the First Reading, the heading "Songs of Meditation and Response." Following this are the Gradual and Tract, two distinct lesson chants; they are, however, so printed that they seem to be but one item. In reality the first two lines of this item are the Respond of the Gradual, the next two lines are the Verse, and the remaining eight lines constitute the Tract, a separate liturgical item. (Should the ancient third lessons be restored, a scripture reading would be inserted between these items.)

An entirely different manner of presenting the same two items is used for the following Monday. Here the Gradual stands alone with its own heading, "Songs of Meditation," and again with no indication of Respond or Verse. The Tract follows and, for some reason, on this day it has its own heading, "Response." While the Tract may well be a "Response" to something in the sense of an "Answer," the heading is most confusing since it seems to imply that the Tract is a responsorial Psalm, which it is not; it is sung *tractim*, hence its name. All this makes it evident that there is a great lack of understanding of the manner of and reasons for Psalm-singing at the various points within the Mass Liturgy on the part of those persons responsible for this section of the book. It is also evident that the prime consideration in the layout of this part of the book was visual beauty and not the clear presentation of the forms of the liturgical items it contains.

It also should be mentioned that in this section a great number of the page references to items in the Hymnal are incorrect. See, for example, pages 80, 81, 91, 95 and 98. Furthermore, the rubric as to how to perform the antiphons and Psalms used during the distribution of psalms on the Second Sunday of Passiontide is missing (p. 81) and an incorrect translation of the versicles and responses that conclude the Washing of the Feet on Holy Thursday is given. Rubrics as to how to perform the Reproaches of Good Friday are also missing, etc., etc., etc. These errors are minor in one sense but they can cause great confusion in a book intended for congregational use.

The Hymnal section of the book contains 173 numbered items, the first 101 of which are hymns. For some unexplained reason these are arranged in an inconsistent alphabetical order rather than a topical one. The many advantages of the latter method of arrangement have long been demonstrated by many excellent hymnals and one can only wonder why such an inconvenient method of arrangement was used here. A topical index given on page 803 is apparently an afterthought designed to alleviate the difficulties arising from the alphabetical arrangement, but since it gives no textural incipits, only page numbers, it is far less helpful than it could have been. One also wonders

why it occurs on page 803 rather than immediately after the index of first lines, found on pages 553-554. One thing the topical index does do, however, is make immediately evident a decided lack of balance in the contents. It lists, for example, ten hymns for Ascension but only eight for the entire season of Advent. It is also full of mistakes. Hymn No. 4, "Hark! A Thrilling Voice is Sounding," a translation of the Advent hymn for *Lauds, En clara vox*, and Hymn No. 58, "O Come, O Come, Emmanuel," are both listed under the heading Penance! Other errors of the same kind abound here.

Over half of the hymns have been taken from the "Protestant Episcopal Hymnal, 1940," and these, along with a few taken from the "The Lutheran Service Book and Hymnal" and "The English Hymnal," are of excellent quality and are broadly representative of the best in Protestant hymnody from the 16th Century to the present. A number of the more popular traditional Catholic hymns such as "Come, Holy Ghost," "Immaculate Mary," etc., are also included. Almost all of this material is in public domain and the bulk of it can be found in other recent hymnal-service books for the Catholic liturgy.

Several recently written hymns from Catholic sources and a number of others that appear in print here for the first time complete the hymn section of the Hymnal. Unfortunately, most of these are extremely poor and this fact is made more evident as a result of their appearing in the company of so many great masterpieces from the Protestant tradition. The items by R. F. Twynham, for example, are monumentally monotonous and trite and the same thing must be said of those by C. Reilly and J. Roff.

Mention must also be made of the harmonizations of certain old tunes, for example, Nos. 86, 87 and 95. Here, the persons responsible for the harmonizations have failed to recognize the basic fact that the style of a tune predetermines to a great extent the style of the harmonization. The result is the incongruous wedding of accompaniments in a sort of late Baroque or Bach style to tunes exhibiting features of an entirely different style period. This situation is made worse by the fact that the accompaniments fail to adhere to the premises on which they are based. One also wonders why, for hymn No. 59, one of the two harmonizations available in the Protest Episcopal Hymnal (Nos. 238 and 346) was not used; either would have been preferable to the one given here. As for the texts of the newer hymns, they can be described only as doggerel; see, for example, those by P. Cummins and G. Huck. One would hope that before attempting to write more texts, the authors would peruse the book by Erik Routley entitled "Hymns Today and Tomorrow," Abingdon Press, 1964.

Hymnal items Nos. 102 through 130 are antiphons for general use; Nos. 131-135 are special items for Holy Week. This section is totally lacking in variety since all items except five — three by Murray and two by Gelineau — are by a single person. Also, for some unexplained reason, the five items just referred to have no accompaniments given, even though their composers wrote them; all other items, however, are provided with an accompanying organ part. This lack of accompaniment for the antiphons by Murray and Gelineau is most regrettable because the remaining examples, all by Twynham, are extremely poor, their characteristic features being poverty of melodic invention and a consequent reliance on clichés and a decided lack of stylistic consistency and musical logic in the harmonizations.

The Hymnal continues with music for the Ordinary of the Mass and the arrangement here is a most useful one. Instead of presenting one entire Mass Ordinary after another, an arrangement customary since the 15th Cen-

tury, the earlier practice of grouping all the settings of each item together is followed. Thus, all the settings of the Short Litany (Kyrie) are followed by all the settings of the Angelic Hymn (Gloria), etc. Also the settings of the introductory versicles and responses for the Preface, the settings of the Lord's Prayer, etc., are given at their proper places according to the order of the service, all of which makes for great convenience.

Unfortunately, however, the contents of this section leave much to be desired, both as to variety and quality. The settings are almost all taken from four Masses previously published: "Mass in the Vernacular," by J. Gerald Phillips; "Mass for Parishes," by C. Alexander Peloquin; "People's Mass in Honor of Pope John," by Joseph Roff; "Mass in Honor of the Immaculate Conception," by Marcel Rooney.

The first two of these are musically somewhat superior to the latter two. Each, however, exhibits features which make them less than ideal for congregational use. These features stem from the failure to recognize that music for the untrained congregation must be conceived quite differently from music for a trained choir. It is not to be choir music with a part for the people nor even simple choir music. What it is to be must be determined by its purpose, which is to serve as a vehicle for communal sung prayer. It is not music to be listened to in the usual sense, it is not music to be sung *by* one special group *to* another group as a means of communication; it is "music to pray by." Distinctions of this kind were well understood by composers of former ages but have yet to be learned by most composers presently writing for the liturgy. If either of these ordinaries is to be done successfully from the musical standpoint, the attention demanded on the part of the congregation is going to be so great that they will hardly be able to pray while singing and this is not right. Further, the range of the first of them, in particular, tends to be excessive for those congregations just beginning to sing; the Prayer in Preparation for Communion (Agnus Dei), for example, has the range of a tenth. One wonders if either of the composers has ever worked for a prolonged period of time with an average congregation in an average parish.

The other two Ordinaries can only be described as deplorably cheap music and their inclusion in a book of this kind, destined for wide use throughout the country, must be vociferously objected to. This kind of music will be totally rejected by professionally trained and knowledgeable musicians, a number of whom are now entering the service of the Church. For far too long the Church in America has had foisted off on it hack work that was sloppily constructed from nothing but tired old clichés derived from the limited vocabulary of the Cæcilian and similar schools; it is high time this ceased. It may be contended that nothing better was available for inclusion but this argument will not stand up. There are many good composers active today and they are not difficult to find; if asked, they are almost all more than eager to help. We can no longer afford to rely on the incompetent dilettante, no matter how well-intentioned, for our music.

Another objection needs to be raised concerning the exact location of the two settings of the Conclusion of the Preface (Sanctus) that occur in the new Sacramentary. These settings are not official in any sense but were included in the Sacramentary in order to demonstrate the nature of the musical relationship that should exist between the Preface and its Conclusion. Here, these two settings of the Conclusion, Nos. 151 and 152, are separated from the Introductory Versicles and Responses of the two Preface Tones, Nos. 145 and 146, by four other settings and not a word is said about their relation-

ship with the two Preface Tones. The whole purpose of their inclusion in the Sacramentary is thus negated completely. It should also be pointed out that in the Conclusion for Preface Tone 11, No. 152, the wrong pitch is indicated for the words "Hosanna in" at their first appearance and also for the words "Blessed is he who comes in the name of;" these words should be sung to the pitch 'g' instead of 'a'.

The Hymnal section concludes with ten formulae for singing the Psalms. Again, very serious shortcomings are found. First, there is a lack of variety as to style. Also, all ten formulae seem to envisage performance by a four-part choir composed of sopranos, altos, tenors and basses. Nothing is provided for any other combination of mixed voices, nothing for equal voices, nothing for unison singing by the congregation! Even worse are certain musical shortcomings of these formulae. All have the same number of musical units — three — at both their mediant and final cadences. Not one cadence is adjustable so that the accentual patterns of the English language may be accommodated; the result is that misaccentuation of the text will occur everytime a line or half-line ends with an accentual pattern other than strong-weak-strong. Formulae constructed in the Anglican fashion, which is by no means ideal, would have been far preferable to these attempts. Further, the ten formulae are musically trite and often exhibit a lack of technical competency and musical imaginativeness that would not be tolerated in a sophomore music theory class at a reputable university; also, in some instances, the first half of the formula is stylistically incongruous with its second half and the formulae as a whole usually exhibit a stylistic incongruity with the antiphons with which they are designed to be used. Finally, the Psalms texts, given in the following Psalter, which are supposed to be sung to these formulae (as well as used for additional verses to be read at the Entrance, Offertory and Communion rites) are totally devoid of any system of pointing. This makes it virtually impossible for a choir to apply the formulae to the Psalm texts at sight. From the musical as well as the practical standpoint, therefore, the various elements of the Psalter must be dismissed as almost completely worthless.

Only in the final section of the book, The Sacraments, does one find something worthy of the Liturgical Conference. Here there is material for use at baptisms, confirmations, penance, weddings, anointing of the sick (it seems rather strange to find this in a pew book), funerals and various parish services. A word of caution is needed even here, however, in regard to the various hymns suggested as suitable for certain of these occasions since many of those suggested are not particularly well chosen; see, for example. "O Come, O Come, Emmanuel!" for infant baptism.

Viewed as a whole the book can hardly be described as anything other than a disaster for many reasons. In addition to the reasons listed above there is the fact that it does not work well when used in an actual service. One wonders if the editors ever sat down with the book and tried to use it as it would be used in the actual celebration of the liturgy. I think not, for if they had they would certainly have included ribbons, have placed the antiphons adjacent to the Psalm tones, etc.

A final question needs to be raised: do we need at this particular stage in the liturgical renewal such an expensively produced book? It seems to this reviewer that we do not. What we need is a small book with better contents and priced so that it may be disposed of in two or three years without a great financial loss. This book has far too many expensive non-essentials, including the design, full score for most of the hymns, all 150 Psalms (hardly more than two-thirds of them are

called for in the Mass liturgy), etc. All of these are things one would hope to find in a book for the fully revised liturgy of the future but the pressing need of the moment is better contents more reasonably priced. One would also hope for an edition omitting the missal section, perhaps with a list of the scripture readings given instead. It by no means unanimously agreed that it is desirable to have the congregation read the choral Propers and it is also most probable that the next change in the liturgy will occur in these items, thus rendering about half of the book obsolete.

ROBERT J. SNOW

NEWS REVIEW

☐☐Mother Josephine Morgan, R.S.C.J., presents, in the form of a letter, the following news on the golden jubilee of Pius X School of Liturgical Music to our associates:

Before the end of World War I, Mrs Justine Ward and Mother Georgia Stevens conceived and executed their plan to bring to the United States the liturgical movement which originated in Europe. Through the Justine Ward Method and the Normal Training School founded in New York City at Manhattanville College, they soon became known as promoters of church and school music according to the directives of Pope Pius X.

It is with great pleasure that now in 1966 we celebrate our Golden Jubilee on Saturday, July 23. We have scheduled a Solemn Mass in the late morning and at luncheon there will be an outstanding speaker. In the afternoon a symposium or Pius X demonstration will be held and in the evening a concert of sacred music in the college chapel. We are anxious to have a large attendance and an enthusiastic response on this occasion.

For the 1966 summer school, we have planned, with composers, a stimulating program of new church music in which Alexander Peloquin will have an active part. All our students will have an opportunity to experiment with new and challenging liturgical music. Joseph Garvey, Harry Gunther and Guido de Sutter will conduct workshops in new church music.

Ralph Hunter will again conduct our polyphonic chorus. A concert will be the culminating high spot in the fourth week of the session, and in the following weeks the Brahms Requiem will also be prepared to be sung.

Greetings from all at Pius X. Devotedly yours — J. Morgan, R.S.C.J.

☐DePaul University of Chicago and Saint Joseph's College of Rensselaer, Indiana, have announced the affiliation of Saint Joseph's College department of music with the DePaul University graduate school, music division. The affiliation establishes the Rensselaer Center of DePaul's graduate school. Under the program, the degree of Master of Music will be granted by DePaul to qualified students of church music who fulfill the requirements. Dr. Arthur C. Becker has only recently announced his retirement as dean of the school of music of DePaul, and Father Lawrence F. Heiman, C.PP.S., is chairman of the music department of St. Joseph's. Rene Dosogne is chairman of the department of church music at DePaul.

☐The Archdiocese of Boston conducted a workshop for organists and choirmasters at St. John's Seminary, Sunday, November 14, 1965. Lists of recommended music for weddings and funerals, both vocal and instrumental, were distributed. The event was under the supervision of the music committee of the Archdiocesan Liturgical Commission.

☐Announcements for summer sessions in church music received so far include:

Webster College, Saint Louis, Missouri 63119. Among the faculty will be Rev. Cletus Madsen, Rev. Thomas Reardon, and Sister Rose Vincent, S.L. June 20-July 29.

The Catholic University of America, Washington, D.C. 20017. Among the faculty will be Elizabeth Crook, Charles Gary, Warner Lawson, John B. Paul, Rev. Richard J. Schuler, and Richard H. Werder. June 13-June 24.

Rensselaer Center of DePaul University and St. Joseph's College, Rensselaer, Indiana 47978. Among the faculty will be John B. Egan, Rev. Paul Arbogast, Rev. Columba Kelly, O.S.B., Rev. Eugene Lindusky, O.S.C., Sister Mary Denise, O.P., and Sister Helen Louise, C.S.M. June 19-August 3.

Boys Town, Nebraska 68010, Choirmasters' Workshop. Among the faculty will be Monsignor Francis P. Schmitt, Flor Peeters, Eugene Selhorst, and Roger Wagner. August 7-19.

University of Windsor, Windsor, Ontario. Gregorian Institute. Among the faculty will be Rev. Clifford Howell, S.J., Paul Salamunovich, Berj Zamkochian, Wayne E. Belton, and Rev. Gilbert Chabot, S.A. August 15-26.

Loyola University, New Orleans, Louisiana 70112. Special program in sacred composition. Composers in residence for the session, Anthony Milner of King's College, London, England, and Jack Gottlieb, assistant conductor, New York Philharmonic. June 13-July 27.

St. Michael's Cathedral Choir School, Toronto, Ontario. Twenty-third annual Summer School of Sacred Music. Coming from France, famed Paris organ virtuoso, M. Antoine Reboulot. Msgr. Peter Somerville is the director of the school. July 4-29.

Saint Vincent Archabbey, Latrobe, Pennsylvania 15650. Eighth annual liturgical music workshops, conducted by the Benedictine Fathers "for Priests, Seminarians, Brothers, Lay Men, Sisters, Choir Directors, Organists, Lay Women." August 14-20.

World Library of Sacred Music, Incorporated, presents "Liturgical Music Workshop '66 . . . . Open to religious and laity of all faiths . . . . in two convenient locations — June 20-24, University of Portland, Portland, Oregon; and, June 27-July 1, Fairleigh Dickinson University, Rutherford, New Jersey."

☐The Capuchin Order has announced an international congress of Capuchin musicians to be held in Rome and Assisi, May 21-27, 1966. Among the subjects to be discussed are the "History of the Musical Tradition in the Franciscan Order," "The present state of music in the Order," "Missions and Music," and "Education and Music." Several concerts and recitals are scheduled, including an organ recital by Father Aloysius Knoll, O.F.M. Cap., of Saint Fidelis College and Seminary, Herman, Pennsylvania. Among the prominent Europeans taking part in the congress are the Very Reverend Dr. Peter Peacock, O.F.M. Cap., of Oxford, England, and Père Pierre Merlet, O.F.M. Cap., of Paris, France.

☐The following programs have come to our attention:

The Dallas Catholic Choir of Dallas, Texas, under the direction of Rev. Ralph S. March, S.O.Cist., sang *Requiem Solemne in C Minor* by Johann Michael Haydn and *Magnificat in G* by M. A. Charpentier at a sacred con-

cert in Highland Park Town Hall, February 6, 1966. The choir was assisted by orchestra. Konnie Koonce was accompanist.

The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein gave its silver jubilee concert on January 16th in Harkness Chapel, New London. The main work was Jacobus de Kerle's *Missa Regina Coeli*. Other composers represented on the program were Jean Mouton, V. Ruffus, Clemens non Papa, Christopher Tye, and F. de Penalosa. James S. Dendy played a short organ program.

At the dedication concert of the Helen Calder Memorial Organ in Mariners' Church in Detroit, Michigan, February 10, 1966, Jack H. Ossewaarde played compositions by Bach, Franck, Widor, Langlais, Noel Goemanne, and Peter Hurford.

A solemn liturgical ceremony was held at Saint Paul Seminary, Saginaw, Michigan, January 24, 1966, to dedicate the new Hillgreen-Lane pipe organ. The dedicatory concert was played by D. Byron Arneson. Rt. Rev. Monsignor James A. Hickey is rector of the seminary, and Rev. Richard E. Cross is director of music. Daniel M. Meyer and Jeffrey J. Donner are the student organists.

Music for the consecration of the Most Reverend Joseph M. Breitenbeck at Blessed Sacrament Cathedral in Detroit, Michigan, included Noel Goemanne's *Mass for Unity* and C. Alexander Peloquin's *Song of Daniel*. Three choirs of seminarians sang at the ceremony which took place December 20, 1965.

Programs of organ music in the new Sacred Heart Hospital, Eau Claire, Wisconsin, have been announced by Sister Claire Marie, O.S.F., music therapist at the hospital. The series began January 24.

Saint Paul Choir School of the Archdiocese of Boston presented a program on Gaudete Sunday, December 12, 1965, at Saint Paul Church, Cambridge, Massachusetts. Among the larger works on the program were J. P. Sweelinck's *Gaudete Omnes* and Hermann Schroeder's *Magnificat*. The director of the choir was Theodore Marier. Guest organist for the occasion was Max Miller, who played compositions by Dupré and Bach.

The thirty-first music festival sponsored by Modern Music Masters, an international music honor society, was held at Our Lady of the Lake College, San Antonio, Texas, on March 4, 1966. Sixteen high schools participated in the event, each group performing two selections, one sacred and one secular. A Mass of Thanksgiving was celebrated by Reverend James C. Brunner, superintendent of schools, at which the entire congregation sang.

Manhattanville College of the Sacred Heart, Purchase, New York, observing the 50th anniversary of the Pius X School of Liturgical Music, presented a concert in Town Hall, New York, conducted by Ralph Hunter. Among the selections performed were a *Gloria* by Guillaume Dufay, William Byrd's *Songs of Sundrie Natures*, Claudio Monteverdi's *Sonata supra Sancta Maria*, Heinrich Schutz's *Auf dem Gebirge hat man ein Geschrei gehoret*, Giovanni Gabrieli's *O Jesu, Mi Dulcissime*, and W. A. Mozart's *Sonata for Organ and Orchestra* (K-336). The concert, on March 27, 1966, featured the college choirs and chamber orchestra.

The choir of Saint Patrick's Church, Johnstown, Pennsylvania, under the direction of the Reverend Martin D. McCamley, presented a program of liturgical choral music from all the seasons of the church year. The choristers number fifty boys and men. Among the compositions performed were *Mass of Saint Paul* by Rosendo E. Santos, Jr., *Adoramus Te Christe* of Palestrina, *Joy fills the morning* by

Antonio Lotti, and the *Hallelujah* from *Judas Maccabaeus* by G. F. Handel.

On May 15, a testimonial concert of compositions by Arthur C. Becker, retiring dean of DePaul University's School of Music, was given at DePaul Center Theatre. Compositions included *Paean for Brass Sextet*, *Miniature Suite for Organ*, and three songs for mixed choir.

The Choir of the University Church, St. Vincent DePaul, assisted by a Brass Quartet and solioists under the direction of Dr. Becker presented the Faure *Requiem* on Sunday, March 27, at the church. Afterward, choir and congregation combined in the singing of hymns at Mass.

The Choral Society of Saint Dominic, Shaker Heights, Ohio, recipient of the First Place Award in the international Fred Waring Sacred Heart Choral Competition, participated in an interfaith program April 17, at Cleveland Heights. Cal Stepan is choirmaster. The choir will be featured through 1966 on the Sacred Heart Hour network radio and television broadcasts. During Lent the Choir also performs in a liturgical drama on the Way of the Cross at Saint Dominic Church.

Composer Noel Goemanne, organist and choirmaster at Our Lady Queen of Martyrs' Church, Birmingham, Michigan, gave the dedicatory recital, May 12, on the new Casavant at that church.

The Schola Cantorum of St. Francis De Sales Church, Philadelphia, presented a concert of sacred music there, April 17. Under the direction of Peter La Manna, the choir of men and boys has performed on many outstanding occasions in addition to the regular services at the parish and has recorded an album for Columbia Records with the Philadelphia Orchestra and conductor Eugene Ormandy.

The April program featured new English versions of liturgical settings parallel to the traditional Latin.

☐ The January issue of *Diapason* lists the following installations of new organs in Catholic churches and institutions during 1965:

National Shrine of the Immaculate Conception, Washington, D.C., four manuals, Moller.

Saint Michael's Church, Annandale, Virginia, three manuals, Reuter.

Saint John's Church, Dunellen, New Jersey, three manuals, Rodgers.

Our Lady of Perpetual Help Church, Glenview, Illinois, three manuals, Saville.

Saint Ignatius Church, Cleveland, Ohio, three manuals, Schantz.

Belmont Abbey Cathedral, Belmont, North Carolina, three manuals, Zimmer.

Sanctuaire Marie-Reine-des-Coeurs, Montreal, Canada, two manuals, Casavant.

Saint Margaret's Church, Bronx, New York, two organs, two manuals, Delaware.

Saint Paul's Church, Greencastle, Indiana, two manuals, Fisk.

Mount Saint Michael's Seminary, Spokane, Washington, two manuals, Gorman.

Saint Stanislaus Church, Lansdale, Pennsylvania, two manuals, Mudler-Hunter.

Saint John's Church, Lawrence, Kansas, Reuter.

Saint Anastasia Church, Waukegan, Illinois, two manuals, Saville.

Saint Elizabeth's Hospital, Lafayette, Indiana, two manuals, Saville.

Our Lady of Peace Church, New Providence, New Jersey, two manuals, Schantz.

AUTHORS OF THIS ISSUE

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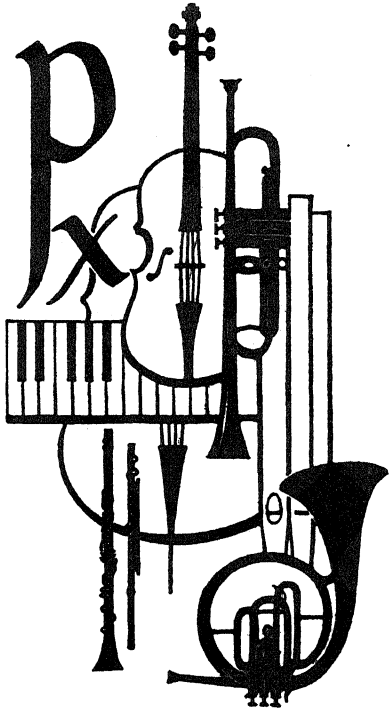
Golden Anniversary

THE PIUS X SCHOOL OF LITURGICAL MUSIC



SUMMER SESSION 1966

JUNE 27 - AUGUST 19

CHURCH AND SCHOOL MUSIC TODAY

for information address

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14TH ANNUAL
LITURGICAL MUSIC WORKSHOP
AUGUST 7-19
1966
Boys Town, Nebraska

DR. ROGER WAGNER, Founder and Director of the Roger Wagner Choral; Chairman, Music Department, Marymount College; Director of Choral Organizations, U.C.L.A.; Choirmaster, St. Joseph's Church, Los Angeles; Capitol and Angel Records; publications, over fifty sacred and secular compositions; United States State Department sponsored tours of Latin America, Japan, Europe.

DR. EUGENE SELHORST, Associate Dean, Eastman School of Music of the University of Rochester; holds rank of Professor and teaches organ and seminars in Music Literature; since 1955 in charge of Doctor of Musical Arts program at Eastman; composer, organ recitalist and author.

DR. FLOR PEETERS, Director Organ Department of the Royal Flemish Conservatory, Antwerp, Belgium; organist at Metropolitan Cathedral, Malines, Belgium; noted composer of organ works and liturgical music, and international recitalist.

CANON JOSEPH JORIS, Director of Lemmensinstitute, Malines, Belgium; member Belgian committee on Liturgy.

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