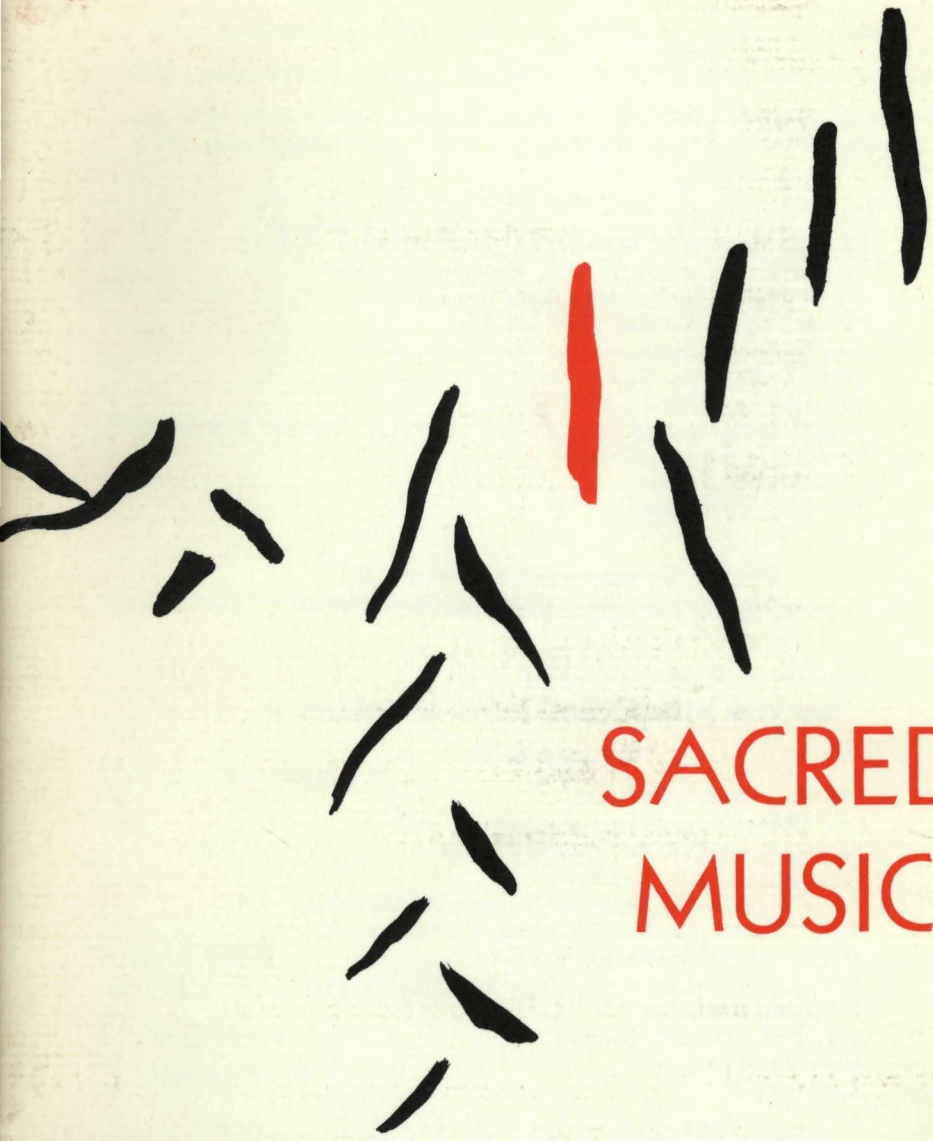

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SACRED MUSIC

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TOWARD SOME RULES OF ENGLISH PROSODY

FOR THE BENEFIT OF LITURGICAL TRANSLATORS

EDMUND HILL, O.P.

All liturgical compositions or translations are subject to the fate of being read out loud, often by people not much accustomed to reading out loud. I include translations of the Bible as liturgical, because the Bible is meant to be read out loud. This being so, the matter of what texts sound like assumes an importance of its own, which cannot be simply neglected in favour of attention given to what the texts mean. And in addition to what they sound like when read out loud, it is not unimportant that they should be as easy as possible to read out loud, without the meaning being murdered by the stresses being put in all the wrong places. There is no fool-proof defence against bad reading, of course, but it is a fact that some books are much easier to read aloud than others. Besides being books written with extreme simplicity, they are usually those whose authors have given thought to what their words will sound like.

In this essay I am considering a very limited aspect of the sound of English — the prose rhythms at the end of sentences and clauses. Very much more than this, of course, goes to the making of a good prose style; the balance of clauses and sentences, the matching of rhythm with the subject matter and mood of the passage, assonances, alliterations etc. of all kinds. But the endings of phrases are of crucial importance both for speaking and above all for setting prose to music.

GENERAL REMARKS ABOUT THE CHARACTERISTICS OF ENGLISH

English is of all European languages the least inflected. What matters for us is that it is a de-inflected language, one which has lost inflections it used to have. This characteristic has two consequences: 1) there are more monosyllables in English than in most European languages, especially among words of Anglo-Saxon origin, which are usually the more concrete words. These monosyllables vary enormously both in their semantic and their sonic value, from merely syntactical particles, *the*, *a*, *and*, *of*, through conjunctions or adverbs which can receive more stress — and very easily receive too much —, *up*, *down*, *for*, *now*, to a host of nouns and verbs, *God*, *man*, *night*, *day*, *run*, *walk*, *pound*, *thump*, *sit*, *stand*, which always require a stress, but vary considerably in their quantity or weight. A sentence composed entirely of monosyllables is not uncommon in English, and it can make difficulties for a reader who is not experienced. Here is an example from the new definitive text for Holy Week, approved for England and Wales, from Psalm 21:

My God, all day long I cry to thee, but thou dost not heed;
and all night long thou art deaf to my cry.

2) the second consequence of English dropping most of its inflections is the irregularity of the stress in words of more than one syllable. It can be on the ultimate, the penultimate, the propenultimate, or the antepropenultimate syllable, *design, signal, significant, significantly*; or there may be two almost equal stresses, even on a two-syllable word (usually a compound of two words), *archetype, respectability, greenhouse*. There is the subtle difference of stress between *greenhouse* and *green house*. I remember the amusement caused in the refectory once, when the reader mentioned a wet nurse brought in to suckle a royal infant as though she were a soaking nanny — a joke impossible to explain to foreigners.

Two other characteristics of English concern us. 1) Besides being a language which strongly differentiates syllables by stress (unlike French), it also retains a noticeable differentiation of them by quantity, or perhaps a better word might be gravity (unlike Spanish). For it is not just a matter of the quality of the vowel sound, but of the consonants that follow it. Both syllables of *substance* are longer, or more accurately have more weight, than the same vowels in *supper. Side* is a word of more weight, indeed the vowel is protracted rather longer than in *sight*. The longest or weightiest syllable in a word or phrase is not always the one with the main stress on it. Thus in *Liverpool* the stress is on the short first syllable, while the long last syllable has little more stress on it as a rule (though it can more tolerably receive it) than the last syllable in *quiverful* or *forgiveable*. 2) Unstressed syllables in English very easily decline into that indeterminate vowel, instanced in the last two syllables of the last two words. It is infinitely more common in English than in French, Latin, Spanish, or German.

These then are the basic features which a study of English prosody must take into account. First, stress; and the many monosyllables in the language pose special problems and situations of stress. Secondly quantity/gravity — and here a peculiar feature is the number of syllables of what one might call negligible quantity/gravity.

SUGGESTED RULES FOR SENTENCE AND PHRASE ENDINGS

I will first set out my rules, with illustrations; then present two examples of great rhetoric from which in fact I gathered them; then in terms of them estimate a few other passages of prose from famous authors and speakers; and finally assess a few examples of current translation by them. I will take the ending of sentences and clauses to include only the last three, sometimes only the last two, stresses. Stress is the principal point to be ob-

served, but quantity also counts, especially in the final group of syllables, governed by the last stress. These are the symbols I will use:

Stress: ˈ + =
full half none
Quantity: ¯ ˘ ˙
long short schwa

I will put the stress on the top line, quantity beneath it; thus —
ˈ=˘ˈ=˘ represents the phrase "London to Liverpool" and
˘ˈ=ˈ=˘ is "Paris to Manchester."

1) How not to end a sentence. Here I have only one rule, which I would make absolute for sentence endings, and slightly less stringent for clause endings, but even here to be avoided where possible; a sentence should never, and a clause rarely, be ended with three or more unstressed syllables. The rule applies to the last measure of a sentence or clause. On no account, therefore, should a sentence end with a word like *irrevocable* or *significantly*, or *comfortable*. If the unstressed syllables are provided by a string of prepositions and pronouns, such an ending will almost irresistibly tempt the reader to put a distorting emphasis on one of them; and as for the reader, so for the luckless musician providing settings for such terminations. Thus '*no comfort in it for me*' is out as an ending, unless the sense can take an emphasis on *me*. If not, *for* is likely to receive a distorting stress.

Put symbolically:

Do not end with ˈ=== ; let alone with ˈ==== or ˈ===== .

1a) Avoid as far as possible ending with two indeterminate vowels — as in *unforgiveable*: ˈ=˘ˈ=˙ ; especially when the stressed syllable is short. *Unforgiveable* is a worse ending than *obligingly*: =ˈ=˘ .

2) Of tolerable endings, some are what I call unnatural; that is they have to be handled with care, or they will tempt the reader to false stresses. They involve the last two stresses or measures. The danger arises where there is a string of monosyllables.

a) =ˈˈ== .
to drive carefully is an ending that presents no difficulties or temptations. But *going right up to him*, which is a satisfactory ending if stressed ˈ=ˈˈ== , could too easily get mangled into ˈ=ˈ=ˈ= . There is nothing wrong with this as a series of stresses, but the stresses do not correspond to the sense.

b) ˈ===ˈ , ˈ===ˈ= , or ˈ==ˈ== .
There is the same danger here of the stresses being falsely rearranged into a ˈ=ˈ=ˈ etc. rhythm. This is more of a risk when there are only three

unstressed syllables before the last stress, than when there are four, or even five. Thus *I gave it to him later* is more likely to attract an undesirable stress onto *to* than is *I gave it to him before*, or *I sent it to him by express*. This will not unreasonably be spoken as =ˈ===+=ˈ .

3) For the rest, any termination is natural, and capable of euphonious use; the last stress being on the ultimate, penultimate or propenultimate syllable, and the two preceding stresses being arranged with anything from five to no unstressed syllables between. It would be excessively tedious to list them all. Perhaps we could classify them as

a) regular: ˈ=ˈ=ˈ= ; ˈ==ˈ==ˈ== etc.
b) braking: ˈ==ˈ=ˈ ; ˈ===ˈ==ˈ= etc.
c) speeding: ˈ=ˈ==ˈ== ; ˈˈ=ˈ== etc.
d) irregular: ˈ=ˈ====ˈ ; ˈˈ==+=ˈ etc.
e) syncopated: ˈ==ˈˈ= ; ˈ=ˈˈ== etc.
f) strong: =ˈˈˈ ; ˈ=ˈˈ ; ˈˈ=ˈ etc.

My own feel is that the first and the last type, should only be used sparingly, the first because it is too easy and becomes a jingle; the last because it should be a device for unusual effect or emphasis. *The Most High God* is a fine, powerful, striking phrase; but if it comes in a string of sentences ending with the same sort of force, it gets swamped. And finally, a sentence ends more felicitously if the last stress is long, or at least if there is a long syllable, even unstressed, in the measure governed by the last stress. *London* is a better ending than *Paris*, *Rome* than *Wick*, *Liverpool* than *Whitstable*.

TWO EXAMPLES OF GREAT RHETORIC

1) A sermon by Hugh Latimer (c. 1550)

1a Now what shall we say of these rich citizens of London,
b what shall I say of them?
2a Shall I call them proud men of London,
b malicious men of London,
c merciless men of London?
3a No, no, I may not say so,
b they will be offended with me then.
4 Yet must I speak.
5a For is there not reigning in London
b as much pride, as much covetousness, as much cruelty,
c as much oppression, as much superstition,
d as was in Nebo?
6 Yes, I think, and much more too.
7 Therefore I say, repent O London.

. . . . . .

8a O London, London, repent, repent,
b for I think God is more displeased with London
c than ever he was with the city of Nebo.
9a Repent therefore, repent, London,
b and remember that the same God liveth now that punished Nebo,
c even the same God and none other,
d and he will punish sin as well now as he did then,
e and he will punish the iniquity of London
f as well as he did then of Nebo.
10a Amend therefore,
b and ye that be prelates look well to your office,
c for right prelating is busy labouring and not lording.
11a Therefore preach and teach and let your plough be doing,
b ye lords I say that live like loiterers,
c look well to your office,
d the plough is your office and charge.

This is strong, unadorned, unpolished rhetoric. Yet he never puts a foot wrong in his endings. 5 is clearly the weakest sentence. 3 is meant to be a weak sentence, an ironically timorous sentence, but notice how he avoids the prosodic solecism of ending ˈ=== , *offended with me*, which is all his meaning required, by adding *then*, and so getting ˈ===ˈ . No sentence, and scarcely a clause ends final stresses on short syllables. Let us set some of the endings out symbolically and see if we get any patterns.

1a	±ˈˈ=== ˈ=	irregular
b	ˈ==ˈ==	regular
2a	==ˈ=ˈ±=ˈ=	syncopated
b	=ˈ=±=ˈ=	semi-regular
c	ˈ==±=ˈ=	irregular braking

In this sentence, it is not the final rhythms we have analysed, but the balance of the members, each slightly longer and stronger in tone, and the threefold repetition that really produces the orator's effect. But the final rhythms support this.

6	ˈ=ˈ=ˈˈˈ	strong. The whole force of this sentence comes from its rhythm.

8a	±ˈ=ˈ==ˈ=ˈ	speeding-braking
b	==ˈˈ=ˈ=ˈ=ˈ=	regular 1
c	=ˈ=±==ˈ==ˈ±	regular 2

Effective use is made with quantity in this sentence, the rhythms all being regular of various kinds. In the first member we have first a predominance

of longs turning into a predominance of shorts; in the second a predominance of longs; in the third a series of shorts, concluding in the effective pair of longs *Nebo*.

9a	⏑ ‒ ‒ ⏑ ‒ ⏑ ‒ ‒ ⏑ ‒	syncopated
b	... ⏑ ‒ ‒ ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ‒	regular
c	... ⏑ ‒ ‒ ⏑ ‒ ‒ ⏑ ‒	syncopated
d	... ⏑ ‒ ‒ ⏑ ⏑ ‒ ‒	syncopated
e	... ‒ ⏑ ⏑ ⏑ ‒ ⏑ ⏑ ⏑ ‒ ⏑	regular
f	⏑ ‒ ⏑ ⏑ ‒ ‒ ⏑ ‒ ‒	syncopated

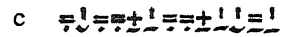
What I call the syncopated rhythms are important for the effect of this sentence.

2) An essay on death by Sir Walter Raleigh.

1 O eloquent, just, and mighty death!
2 whom none could advise, thou hast persuaded;
3 what none have dared thou hast done;
4a and whom all the world hath flattered,
b thou only hast cast out of the world and despised.
5a Thou hast drawn together all the far-stretched greatness,
b all the pride, cruelty and ambition of man,
c and covered it all over with these two narrow words,
d *Hic jacet*!

This is, clearly, a most studied piece of rhetoric, in which the rhythms are most important for effect. There is the almost poetical regularity of the first three lines, though in each there is a different regular rhythm employed, and very skilfully. And the counterpointing of quantity with stress is also part of the general effect; thus in 5a and 5c we have two variants of the strong ending: but in 5a we do not linger on it, because the last stress, though emphatic, is short. In 5c there is a piling up of long syllables — the phrase almost deserves to be the concluding one; yet the short syllable of the penultimate stress as it were prepares us for the actual conclusion, which is a very effective breach of what is normally proper by consisting entirely of short syllables. I set it out symbollically as follows:

1 ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑
2 ⏑ ‒ ⏑ ‒ ‒ ⏑ ‒ ⏑ ‒ ⏑
3 ⏑ ‒ ⏑ ‒ ‒ ⏑ ‒
4a ⏑ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑
b ‒ ‒ ⏑ ⏑ ‒ ‒ ⏑ ⏑ ‒ ⏑ ⏑ ‒
5a ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ‒ ‒ ⏑
b ‒ ⏑ ‒ ‒ ⏑ ⏑ ⏑ ⏑ ‒ ⏑ ⏑ ‒

c 
d 

TWO EXAMPLES OF MORE MODERN PROSE

1) *Sermon 150*, on the call of David, by Newman (c. 1840)

1a Lastly, then, let us inquire who is our Goliath,
 b who is it we have to contend with?
2a The answer is plain;
 b the devil is our Goliath.
3a We have to fight Satan,
 b who is far more fearful and powerful than ten thousand giants,
 c and who would to a certainty destroy us,
 d were not God with us;
 e but praised be his name, he is with us.
4a 'Greater is he that is with us,
 b than he that is in the world'.
5a David was first anointed with God's Holy Spirit,
 b and then, after a while, brought forward to fight Goliath.
6a We too are first baptized,
 b and then brought forward to fight the devil.
7a We are not brought to fight him at once;
 b for some years we are almost without a fight,
 c when we are infants.
8a By degrees our work comes upon us;
 b as children we have to fight with him a little;
 c as time goes on the fight opens;
 d and at length we have our great enemy marching against us with sword and spear,
 e as Goliath came against David.
9a And when this war has once begun,
 b it lasts through life.

My only comment on this is that it was much easier for the author to preach than it would be for a reader to read. This is no criticism of Newman, but the inference is that a writer or translator of liturgical texts would have to be a little more careful than he was; or perhaps call in the printer's aid much more than liturgical texts usually do, to indicate where the stresses should be. It is those monosyllabic strings that could cause trouble; e.g. 1b, 3d, 3e. 8a is almost guilty of the ˈ=== ending; it might have been better if he had ended the clause *our work comes on us*. But a secondary stress on *upon* is not improper here. The successive deployment and crescendo of the terminal rhythms of the whole sentence, with the climax in 8d, is very effec-

tive. So too is the parallelism of 5 and 6, both sentences ending with the same rhythm, but the first clause in each varying in rhythm as well as length.

2) From *Summer Lightning*, preface, by Wodehouse (c. 1925)

1a A certain critic — for such men, I regret to say, do exist —
b made the nasty remark about my last novel
c that it contained 'all the old Wodehouse characters under different names'.
2a He has probably by now been eaten by bears,
b like the children who made mock of the prophet Elisha;
c but if he still survives
d he will not be able to make a similar charge against *Summer Lightning*.
3a With my superior intelligence,
b I have outgeneralled the man this time
c by putting in all the old Wodehouse characters under the same names.
4a Pretty silly it will make him feel,
b I rather fancy.

. . . . . .

5 The fact is, I cannot tear myself away from Blandings Castle.
6 The place exercises a sort of spell over me.
7a I am always popping down to Shropshire
b and looking in there to hear the latest news,
c and there always seems to be something to interest me.
8a It is in the hope that it will also interest My Public
b that I have jotted down the bit of gossip from the old spot
c which I have called *Summer Lightning*.
9 A word about the title.
10a It is related of Thackeray,
b that hitting upon *Vanity Fair* after retiring to rest one night,
c he leaped out of bed and ran seven times round the room,
d shouting at the top of his voice.
11a Oddly enough, I behaved in exactly the same way,
b when I thought of *Summer Lightning*.
12 I recognised it immediately as the ideal title for a novel.
13a My exuberance has been a little diminished since
b by the discovery that I am not the only one who thinks highly of it.
14a Already I have been informed
b that two novels with the same name have been published in England,
c and my agent in America cables to say
d that three have recently been placed on the market in the United States.
15a As my story has appeared in serial form under its present label,
b it is too late to alter it now.

16a I can only express the modest hope
b that this story will be considered worthy of inclusion
c in the list of the Hundred Best Books Called *Summer Lightning.*

Like nearly all modern prose writing, this was not written to be read out loud. It is not intended as rhetoric. Therefore a number of its periods are rather longer than would be suitable in a piece of rhetoric, or a piece of liturgical writing. The terminal rhythms are not of the first importance to Wodehouse's style, which on the whole achieves its quality by other means. But he does value a smooth-running sentence. He slips up in 6, 7c, and 13b. 6 ends  , with a danger of *over* receiving more stress than *spell.* It could easily be rewritten as *The place exercises over me a sort of spell,* or *The place casts a sort of spell on me.* 7c is not liable to that error of reading, and would probably be saved in colloquial reading by being pronounced . . . *int'rest me.* 13b is likely to attract too much stress to *of.* He would have been better advised to write *likes it* or *admires it,* or *thinks well of it.* Even if these points do not matter greatly in the style of a comic novelist, they would matter if this were a liturgical text.

LITURGICAL TEXTS

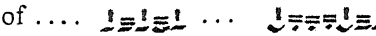
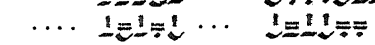
I will not set out texts in this section, but comment on texts which will be easily available to readers. And first on the approved text for England and Wales for Holy Week. My criticism will be entirely negative — I will only be pointing out actual prosodic faults and weaknesses. There are not, as a matter of fact, a great many. But neither are there a great many positive and artistic uses and variations of rhythm to bring out the sense and heighten the feel of passages, such as we noticed in Latimer, Raleigh, and Newman. The task, one of translation, is more difficult than theirs in this respect; but not impossible. Perhaps translators would find it easier if they allowed themselves rather more latitude in translation, and were more actually conscious of the correlation between rhythm and sense or mood.

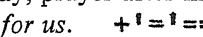
a) Palm Sunday tract, last verse but one:
you descendents of Jacob, glorify him. 

This is almost the unpermitted solecism; just saved by *-fy* being a long syllable and capable of having a secondary stress. But an unskilful reader might give it too much, so that we would get  . It is going to be a not infrequent problem. It occurs in the *Gloria.*

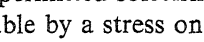
b) Offertory antiphon, last sentence:
For my food they gave me gall, and vinegar to slake my thirst.

There is nothing wrong with the rhythm, but I cite it as one instance where it might have been better, where the harshness of the sentiment might have

been brought out by a harsher, less even rhythm. Thus I suggest:
They gave me gall to eat, and to slake my thirst, vinegar.
Instead of ....  ...
we have ....  ...

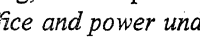
c) Maundy Thursday, prayer after mandatum, last sentence:
Deign thyself to do this for us. 

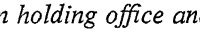
As well as being the unpermitted solecism, it tempts to a false stress on *for*. It could be made tolerable by a stress on *this*, but the sense does not really require it.

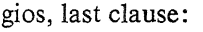
d) Good Friday, bidding prayer 2, first sentence.
the chief Bishop chosen for us. 

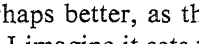
e) *ibid.* 4, the bidding, second pause:
and for those holding office and power under them, ,
under is going to be overstressed. A transposition is called for:
and for those under them holding office and power . . .

f) Reproaches, Hagios, last clause:
have mercy upon us. 

This is going to be a recurring difficulty; the preposition, whether *on* or *upon* is going to be overstressed.
have mercy on us is perhaps better, as the *-cy on* almost get elided, so that we get  . But I imagine it sets the musicians a hard problem. Best would be: *show us thy mercy.*

g) Antiphon, last sentence:
have pity on us.  . Same problem.

h) Vigil: Exultet, second paragraph, halfway through:
may shed his own bright light upon me  should be . . . *light on me*

i) *ibid.*, third paragraph, just before mention of pope:
shed its clear light upon mankind.
A good ending if read properly; but it is an unnatural ending (in my technical use of the word), and in this case is likely to be read 
with an overstress on *upon*. Could best be rewritten:
its clear light upon all mankind. 

j) Renewal of baptismal promises;
. . . who was born into this world and suffered for us?
To avoid this termination, one could add, with the creed, *under Pontius Pilate?*

k) the Benedictus, last verse but two:
the morning sun from heaven will rise upon us.

Secondly, let us look at Versions A and B, the two sample texts of the ordinary of the Mass. As well as considering the prosody of these two versions, I will occasionally also consider the prosodic problems posed by other variants which I would desire on other grounds.

a) Kyrie. The one offered by both versions only has the vice of rhythmic monotony: ˈ=ˈ= ? nine times repeated. The Greek does not suffer from this: ˈ===ˈ== and then ˈ==ˈ== are a lighter rhythm and with a slight variation. On other grounds, I find the literal 'have mercy' a little unsatisfactory; in England I think this phrase requires an object; 'have mercy on us'. But that breaks the rule against ˈ=== . So I propose the following variation on the theme:

Have mercy on us, Lord; Lord, be merciful; have mercy on us, Lord.
Have mercy on us, O Christ; Christ be merciful; etc.
which gives us =ˈ===ˈ : ˈ=ˈ== : =ˈ===ˈ
=ˈ===+ˈ : ˈ=ˈ== : =ˈ===+ˈ

b) Gloria.
A. *Glory to God on high,* B. *Glory be to God on high,*
A is to be preferred, as B, instead of being ˈ===ˈ=ˈ as it should, will be reduced in no time to ˈ=ˈ=ˈ=ˈ .

A. *Peace on earth and God's good will to men.*
The same will happen here, only instead of an unwanted overstress, as in the preceding B instance, here the secondary stress on *go d* will be diminished to a no stress. The same will happen to the second half of B's line, though the first half is better. With one slight alteration, which is a little nearer the original, B will be the best, *viz*:
and on earth peace to men through his good will. ==ˈˈ=ˈ+=+ˈ .

A,B. *We praise you* etc.
Here in each case the last clause is the difficulty, *we glorify you.* Set to music, it will almost certainly come out *we glóriFY you.* Either say *we give you glory,* or *we praise you, we bless you, we glorify and worship you* (*you* and *thee* make no difference here).

A. *We give you thanks for your great glory.*
B. *We give thee thanks because of thy great glory.*
Both dangerously liable to become tetrameter and pentameter respectively, with undervaluing of *great.* Second A alternate therefore preferable:
We give thanks for your great glory. Here the temptation to overstress *your* (always a risk with such a word) and so understress *great,* will be less, because the reciter will not have been started off on an iambic rhythm:
=+ˈ==ˈˈ= .

I object on semantic grounds to *Lord Jesus Christ, the only-begotten*; but there is no prosodic problem here, or in my alternative.

A,B. . . . *have mercy on us.* ; but it will just pass muster. It is in practice quite satisfactory for reciting.

A,B. *You alone are the Lord.* In itself this phrase is unexceptionable; but there is an opportunity for euphonious variation of rhythm that has been missed. Leave out the verb this time, but retain it in the next clause, which is so weighted with stressed syllables, that an extra unstressed is something of a relief. In the next clause, though, the vocative might be profitably transposed:
You alone, Jesus Christ, are the Most High.

Revised Gloria:

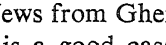
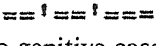
Glory to God on high,
and on earth peace to men through his good will.
We praise you, we bless you,
we glorify and worship you;
we give thanks for your great glory,
Lord God, heavenly King, almighty God the Father.
Lord God the Son, the only-begotten, Jesus Christ,
Lord God, lamb of God, Son of the Father;
as you take away the sins of the world, be merciful;
as you take away the sins of the world, receive our prayer;
seated at the right hand of the Father, show us mercy.
For you alone are the Holy One,
you alone the Lord,
you alone, Jesus Christ, are the Most High,
with the Holy Spirit in the glory of God the Father. Amen.

A. *And with your spirit.* The word that here needs most stress is *your*. Properly this is a good unnatural rhythm, . In fact, it never gets it, we inevitably say . The only remedy I can think of is to add on either *too* or *also*; *and with your spirit too.* This will attract the stress to *your*, and stop people worrying what the priest's spirit has got to do with it; it will also implicitly suggest that the congregation has a spirit. We will get then naturally .

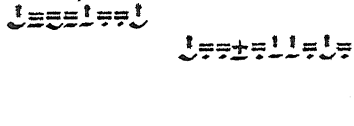
B. *And with you.* I find this semantically less satisfactory. But as a phrase it is not open to the above objection. The trouble is that *and* inevitably gets overstressed. I find myself giving it the main stress, . *And with you also* would solve this one: .

c) Creed. All my criticisms are semantic ones.

d) Sanctus.

B. *Blessed be he who is coming in the name of the Lord.*
This, and to a slightly lesser degree A, is too unrelievedly a tripping rhythm, like the 'Good News from Ghent to Aix':  .
Here, I suggest, is a good case for using the genitive case ending:
Blessed be he who is coming in the Lord's name.  .
Semantically, B seems to beat A on points.

Praeceptis salutaribus.
There is nothing prosodically wrong with either version, but each is so undesirable on other grounds that I offer an alternative:
Following our Saviour's advice,
faithful indeed to God's own instructions,
(we are emboldened to say
(we find the courage to say:



This seems to be prosodically satisfactory, as well as truer to the rather striking meaning of the Latin.

THE SACRED AND THE SECULAR IN MUSIC*

REV. RICHARD J. SCHULER

The Oxford Dictionary defines "sacred" as "consecrated, dedicated, set apart, made holy by association with a deity." It defines "secular", on the other hand, as "pertaining to the world as distinguished from the church and religion; with reference to music, not concerned with or devoted to the service of religion, not sacred, profane."

These two words sum up a great controversy that is penetrating many areas and disciplines within the Church today. It is felt, for example, in the convent and monastery in efforts to adjust the consecrated, dedicated Religious to his position in the modern world. It is met in theology, and especially in ascetical theology, where the term "world" was long taken as the equivalent of evil. It is at the basis of the *aggiornamento* which seeks to adjust the Church to its position in the modern world, the sacred amid the secular. In the arts, we are confronted with the question of a religious painting or a profane one, a sacred building or a secular one, a sacred dance or a worldly one. But nowhere at this moment is the controversy so immediate as in the art of music, which we are told by the Constitution on the Sacred Liturgy of the II Vatican Council is an "integral part of liturgy." Is there a sacred music which is something different from secular music? Are present outcries that some music is profane and does not belong in worship justified? What makes music holy or evil, fitting or unfitting, worthy or unworthy of divine worship, sacred or profane?

Before we attack these questions and others, we should note that we do have a distinction drawn between sacred and secular music. Pope Pius XII in his encyclical, *Musicae sacrae disciplina*, begins that document with the very words "sacred music," and in the course of his instruction he is at great pains to point out that "anything unbecoming divine worship or hindering the faithful from lifting up their minds to God be removed from sacred music." He maintains that church music is a music set apart and dedicated to a particular purpose, *viz.*, the worship of God. St. Pius X made the quality of "holiness" one of the marks of true church music in his *Motu Proprio* of November, 1903, and Pius XI in his Apostolic Constitution, *Divini cultus sanctitatem*, says the liturgy is indeed a sacred thing which the Roman Pontiffs have been solicitous to safeguard and protect. Protect from what? From the non-sacred, the profane, the secular, of course. The phrase, *nil profanum*, has echoed through the centuries.

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*Originally a lecture given by Fr. Schuler at Catholic University this past summer as part of their annual series of workshops. Permission has been granted to present it in SACRED MUSIC through the courtesy of Fr. Robert P. Mohan, S.S., director of the workshops. It may also be found in the proceedings published by the university.

Historically, the problem of the sacred and the secular is an old one. It was fought out in the early centuries by the Fathers of the Church, many of whom feared the pagan influences that could creep into Christianity through Greek music, instrumental music and musical devices associated with various pagan cults or lascivious practices. Clement of Alexandria (c. 150 — c. 220), a very learned man with musical and poetical talents, warned against the use of instruments such as "the ancient psaltery, the trumpet, the timbrel and aulos, which those engaged in war and those who reject the fear of God make use of in the singing at their festivals."[1]

In the Alexandrian tradition of allegorical interpretation, Eusebius of Caesarea (c. 260 — c. 340), the church historian, disapproved of instruments and substituted various allegories for the realities to explain his position: "We sing the praises of God with a living psaltery." He called the body the cithara and the lyre of ten strings the five bodily senses and the five virtues of the soul in trying to explain references to the use of such instruments in the Old Testament.[2] Saint Athanasius (c. 298-373) followed in the same Alexandrian viewpoint.

In the West, Saint Jerome (c. 340-420), who indeed spent a long period of his life in the East, was opposed to the use of instruments in Christian worship and made his influence felt on his friend, Pope Damasus, in a period when much of the organization of the Roman liturgy was taking place. Saint Augustine (354-430) did much to achieve a synthesis between the learning of pagan Greece and Rome and the Christian Faith, but he still accepted an allegorical interpretation of the use of instruments in Christian worship, chiefly because of the fear of the associations connected with their use in pagan cults. It was always, of course, Psalm 150 that caused the problem for the commentators, since it so distinctly calls for the praise of God with instruments, "Praise the Lord with the sound of the tuba; praise him with psaltery and harp." The singing of the spalms was ever urged and the practice of singing them even in rather elaborate settings was widely attested to.

After Saint Augustine, as the Church grew and its influence extended, less is found about the dangers inherent in the use of instrumental music or in the singing of women, because the association of these things with the pagan rites was gradually being forgotton as paganism diminished. At the same time, as the Church gained strength, it was able, little by little, to make use in its worship of those cultural, artistic and popular traditions of the Mediterranean basin that formerly had belonged in some part to pagan celebrations.

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1. Migne, PG VIII, 443.

2. Migne, PG XXIII, 1171.

It is significant that it is the association or the connotation with evil, paganism or secularism that concerned the Fathers. Once that connotation ceased to be attached to music, the problem no longer loomed large. After the time of Augustine, the old fears were beginning to be lessened and the writers and preachers no longer are opposed to music. It is significant also that it is in the period when the Church and Christian influence are small and struggling and the dangers of the secular engulfing the sacred are great, that we hear cries of alarm from the religious writers. When the influence of the Church is great, the danger of secularization is less, and we often find secular things being brought into religious use without fear of profanation.

Let us examine several periods in the history of music with these two points in mind: 1) connotation, and 2) the absorption of the sacred by the secular and vice versa, in periods of greater or lesser Christian influence. First, the question of connotation of the secular. In ancient Greece, the aulos and the cithara were instruments employed in the worship of Dionysius and Appollo, and, for converts to Christianity in Greek lands, these sounds recalled all the rites of pagan worship in their past lives and endangered their attachment to the newly embraced Christian Faith. As paganism declined, generations grew up who had never experienced pagan rites and for whom the association of these instruments with sinful festivities did not exist. In time, these instruments came to be used in Christian life and even in Christian worship. In a sense they ceased to be pagan and secular and even became sacred because the secular and pagan associations were no longer present.

One can see a similar pattern in much of the music that came to be the great corpus of Roman chant. A considerable bulk of it was derived from the folk music of the Mediterranean regions. These melodies lost their secular associations and acquired religious ones as the Church grew in influence on the lives of the people of the fifth and sixth centuries. We can see a similar thing happening in other artistic and cultural areas during those centuries also, when the Roman Empire was changing into the new medieval order. For example, the old garments of the Roman patricians were retained as the vestments of the clergy; the very shape and structure of the Christian church was borrowed from the ancient basilica which originally was a secular edifice; the political nomenclature of the ancient empire was accepted by the Church as she organized her dioceses, provinces, prefectures, or sent out her legates and nuncios; the faldstool, the chalice itself, the bishops' garb, the use of statues, mosaics and painting, were all found in pagan and secular culture. But as the Church spread and grew, connections that many things had with paganism and secular uses were forgotten, and they became fitting aids to Christian worship.

Through the Middle Ages there seems to have been little concern for a distinction between the sacred and the secular. Today, we cannot easily detect the difference between the melodies of the troubadours and the trouvères and the melodies employed as hymns and sequences unless we examine the texts. Even when Pope John XXII spoke out in the constitution, *Docte sanctorum*, in 1324, he was not so concerned about secular influences as he was with the care for the proper use of the church modes, the intelligibility of the texts, and the general dignity of the service which he felt the novelties of the Ars Nova were endangering.

The early Renaissance period found no problem in employing profane sources — chansons, madrigals, lieder — for a *cantus prius factus* of a Mass composition, and even in entitling the work from the secular sources to identify its origins. These were not exceptionally profane or secular times. On the contrary, in addition to the fact that the secular connotations of a chanson or a madrigal *cantus* were lost in the complexities of contrapuntal treatment, we must remember that the times were such that religion was still strong in its influence on life and thus the sacred was able to absorb the secular. Only when the Catholic Faith began to weaken under the stress of the Protestant Reformation do we have this device of using a secular *cantus* for a religious composition forbidden by the Council of Trent. The composers indeed continued to write a "Missa sine nomine" where the secular *cantus* was still used but not identified, but no one objected because the association of the melodies with secular sources was not made.

The second point of our consideration is that when the Faith and religion are strong, the danger of the secular engulfing the sacred is much less, and thus we experience little outcry against the secular. Without repeating the history of each era, it should suffice to say that this was true in the early Middle Ages as instrumental music came to be adopted into the liturgy. The organ, for example, was in its origin a secular instrument, but by the high Middle Ages it was so regularly found as a part of the church furniture that it became the sacred instrument *par exellence*. In the fourth, fifth, and sixth centuries the chant absorbed a great bulk of the Mediterranean folk music, as Christianity became an all powerful element in European life. Throughout the Middle Ages the sacred pervaded all life and dominated its secular aspects in every sphere. What we possess of medieval music, painting, sculpture, and architecture demonstrates this again and again.

In music the serious and lasting dichotomy between the sacred and the secular that we know today dates from the beginning of the Baroque era, the early seventeenth century, and with this began the split in musical style between sacred and secular which led to the gradual decay of church music, a decline that musicians for the past one hundred years have been trying to

arrest. The Baroque era was wery concerned vith and conscious of style. The unity of style that had characterized the music of the Middle Ages and the Renaissance was lost when the new devices for the expression of the affections of the Baroque were applied to the music of the church as soon as they appeared in secular forms. They were judged by some to be unfitting for the music of worship. These new techniques were essentially means for displaying the so-called affections through music, and they were thought to be undignified and unworthy in connection with the sacred texts of the liturgy. Thus began the creation of a particular sacred style after the manner of Palestrina's compositions, a style of writing now set aside as a sacred music. The new developments in composition were generally relegated to non-church music and were therefore considered all the more secular and unfitting for church use. The Church herself was on the defensive against the reformers, and the sacred was under attack also. It could no longer absorb and assimilate the secular. Thus, in the early 17th century, the very problem that afflicts us today was born, and we still live to a great degree under the influences of the 17th century. We cannot easily push aside in a short time what has grown and become ingrained for nearly four hundred years.

To repeat, then, we can say that in times of great Christian strength and influence, secular music has been absorbed into the Church's worship without fear of secularization or profanation, but when the Faith declines in influence great concern is shown for the dangers involved in such a process.

But is there any real distinction between sacred and secular in music? Is there something essentially sacred in a church style? Are certain melodies, rhythms or harmonies by their very nature holy or sacred and others secular and profane? Music is music; of itself it is neither sacred or secular, just as mathematics is neither sacred nor secular. But by association, connotation, the consent of society, or the practice of the community, certain devices, harmonies, or rhythms — in a word, a certain style of composition and performance — has come to be called secular and another style sacred. In studies on the psychology of music this is referred to by the term "connotation," which we can define as "the result of associations made between some aspect of the musical organization and extra musical experience."[3]

Training and experience are necessary to establish such connotations, and once established they are hard to overcome. They are not merely individual,

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3. Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956) p. 258.

personal associations, but the common experience of a whole cultural group. We all know the difficulties involved in determining the emotions expressed by most Oriental music that we hear; we are unconditioned by experience or study to know if it is sad or joyous, religious or secular. Music in itself is not a language of absolute terms of communication. It differs from spoken language where sounds have absolute meanings agreed upon by the whole community. To express descriptive ideas, music must be dependent on outside means — words, pictures, or onomatopoeic effects. Of itself it can convey only what experience and training have come to associate with certain sounds or devices. Thus we arrive at certain notions of what music for church should be by association and experience from our very earliest days. Some associations are entirely traditional. The pipe organ, for example, for the peoples of Western culture is associated with church and evokes attitudes of piety, religion and faith. This is not true of the oriental who lacks such experience. For him the gong, on the other hand, is a common sound lacking the Westerners' connotation of the mysterious and the exotic.

Associations can develop and can cease to exist also. Life is constantly forming new connotations in everyone. Some ages have consciously developed a system of elaborate connotative devices in their music. By means of melodic, rhythmic or harmonic techniques certain emotional states or even symbolic ideas have been expressed. The leitmotivs of Wagner or his pseudo-religious atmosphere created by shimmering strings and modal melodies are examples of such efforts. The Baroque era, also, cultivated the use of dissonance to express the emotions contained in words such as "sigh" or "suffer" or "die." We today also have connotative music as the score of any film will demonstrate. We easily recognize the associations achieved by military music, by cowboy music, by the soap opera theme played on an electronic organ, or the night at sea or a storm or a hundred other well established musical devices that depict a scene or evoke an idea. And we have some ideas also about what we think is sacred music and what is secular.

The important thing is that in times of great religious faith, we tend to say that the secular music of the age sounds like religious music, but in times of lesser faith and religious influence we tend to say that the religious music sounds secular. For example, the 16th century madrigals, performed without their texts, approach so closely to the motet writing of the same period that we might think of them as sacred, but the Mozart Masses remind us of his operas, only because the operas are better known. Had it been a different age, perhaps we would say that the operas sounded like masses and the motets like madrigals.

Thus, there is nothing in the music itself — even in complicated rhythms — that is by nature sacred or secular. It is the connotation that makes the

difference, and in a secular-dominated society church music must beware of being submerged by these secular connotations.

There is no doubt that our times are secular. Materialism is the characteristic of our day. As this move away from the supernatural increases, there is a corresponding growth in the establishment of purely human, secular values. Actually, one wonders even if the human person is going to maintain his position at the center of our present world, or whether as God has been replaced at that center by man, man in his turn will fall before the machine which is his creature, just as man is God's creature. It has been noted often before, that our age with its increase of concern for man's material well-being (which is secularism) has also seen the greatest increase of brutality, war, exploitation of our fellowmen, and curtailment of the liberty and freedom we so often hear about and in the name of which so much has been done. It is against this that the Church must assert its force and its teaching, for the sacred exists and is in opposition to the secular by their very nature and ends.

It is true, of course, that the Church must exist in the modern world and must be attuned to the twentieth century, but it cannot be thought of as a mere human institution like others, because it is set apart. It is sacred. Its rites are forbidden for ordinary use. Its teaching and purpose dedicates it to another world of eternity. The problem lies in connecting these sacred rites and teachings with secular man, of uniting his ordinary life with the sacred life of the Church.

Language, symbols and music can be the connection, the bridge between the sacred and the secular. Some have claimed that the language, symbols and music employed by the Church have ceased to "communicate" with twentieth-century man, and thus the decline of authority and prestige in religion among many is traceable to this. Modifications and change became necessary. The II Vatican Council attempted to do precisely this, and we have experienced reforms in ritual and music and in various other areas intended to adjust the Church to the life of man in the twentieth century. What the Council has ordered is well considered, but what some have read into the Council's documents is often exaggerated and even harmful.

It is an axiom that as the means of communication are altered there is danger of altering thereby the reality itself. For that reason, the language of theology must be so carefully worded or else the doctrine expressed will be changed; and the wording of a law must be precise and clear or the intention of the lawgiver will be modified. The Church is sacred and it must remain so. Her mission is in the world but not of the world. Yet by modifying the symbols that express her mission, it is possible also to modify her basic doctrine and purpose. This is well expressed in a sociological principle: "Whenever the

symbolism of a social institution is so modified that the symbols suggest meanings contrary to, or destructive of, the function of the institution, the modification is suicidal for the institution."[4]

I submit that the introduction into our sacred rites of such secular instruments and music as we are currently witnessing in this secular age has gone beyond the limits of change that are prudent and that rather than sanctifying the secular as many claim they are doing, such a procedure will, because of the strong secular connotations involved, lead to the secularization of the sacred. In our age of materialism and secularism, we must repeat what was the cry of the Church Fathers: *nil profanum.*

TRITE OR TRUE?

A CASE AGAINST PARALLELS

PAUL PARTHUN

A large portion of the sacred music being composed today is harmonically conceived, based upon the traditional or modal systems. Many of these pieces show a predilection for the use of parallel chords that they are incorrectly interpreted by non-composers or others lacking thorough training as good practice. Instead, such use is merely a weak substitute for harmonic and contrapuntal invention. Frequently composers attempt to avoid the appearance of parallels by disguising them with a contrived contrapuntal treatment that has in recent years become a thinly disguised cliché. As he becomes familiar with these practices, the Church musician may be in a better position to evaluate the plethora of new music being composed and published today.

OPEN FIFTH STRUCTURES

Inspired, perhaps, by the liturgical sound of parallel fifths, many compositions show a treatment that is reminiscent of the early Christian practice of simple organum. This is not a harmonic treatment in the traditional triadic sense, and the impressive untraditional sound, fortissimo, on the keyboard, has given us far too many passages like example one.

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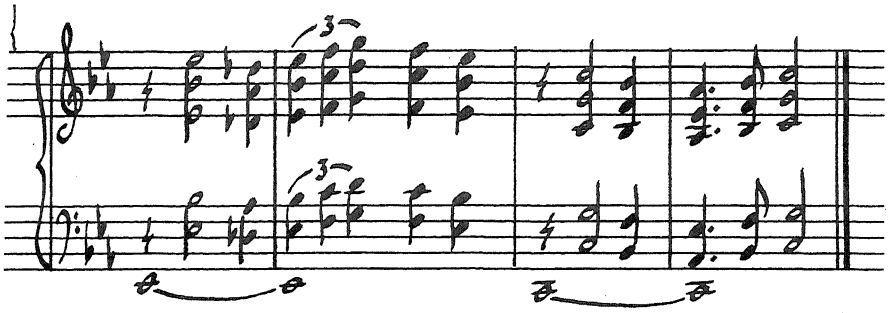
4. Marshall E. Jones, "Some Limits of Change: an Essay in the Sociology of Religion." *American Benedictine Review*, vol. XVII: 1 (March 1966) p. 8. I am indebted to this article for several ideas expressed here.

example 1

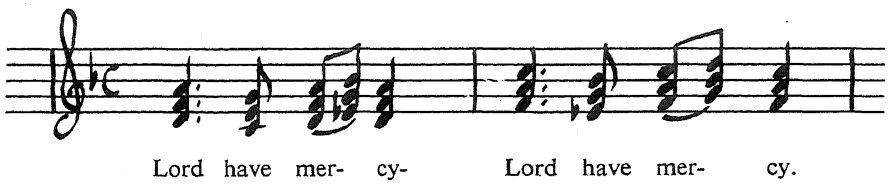


TRIADS IN ROOT POSITION

a. closed position. Parallel triads in root position are just as frequently used, not only because some recent masters have become models, but also because it is the easiest way to achieve a harmonic sound. It is used equally as well by amateurs to secure harmonic support to a melodic line, and by those a little skilled at the craft to avoid the traditional harmonic voice leading, but who delude themselves about the sources of originality.

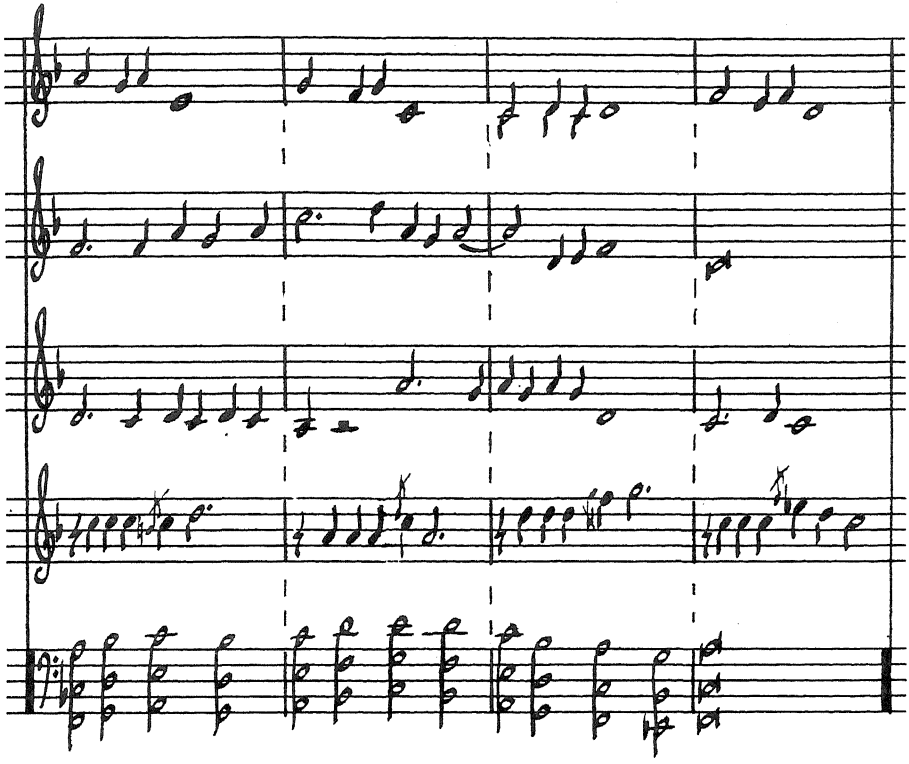
Example two illustrates a common application. Not only harmony is offended; such atrocities to music involve a compounded disregard and ignorance of the rhythmic and melodic properties of music.

example 2



b. open position. This type of triad treatment is most often used for increased sonority, especially in the lower voices. Example three shows the open position triad in a sequential pattern on the lowest stave. Above it are various melodic types that can be performed as a single line above the bass sequence, two, three or four voices together or in any combination. Performed retrograde, the result is no worse than many printed specimens.

example 3

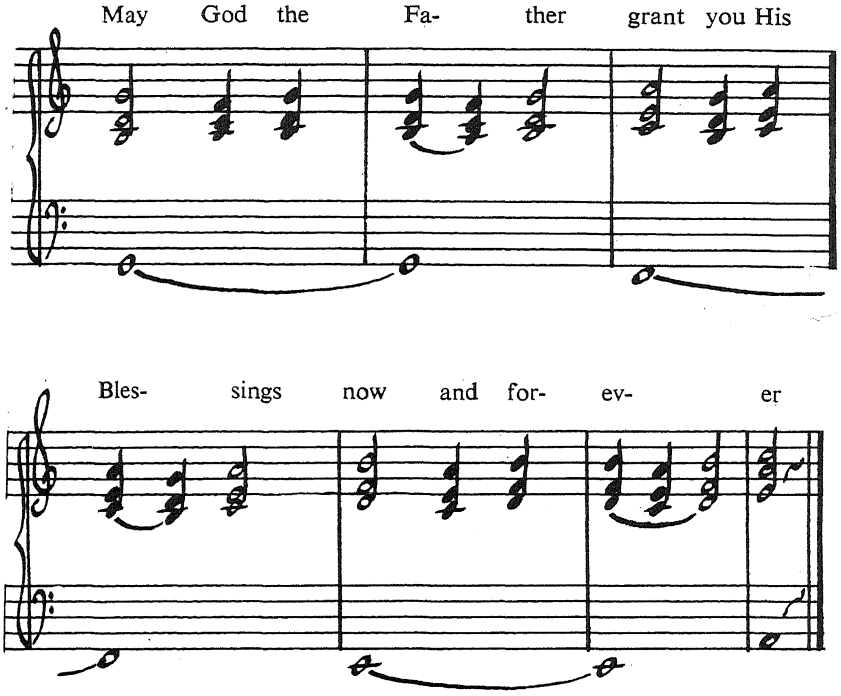


An illusion of polyphony is created, but the example shows that anyone can concoct such tunes in minutes, and almost any arrangement of notes will fit if they agree with the modality. The resulting sound, in any manipulation, will be innocuous and saccharine, two adjectives that unfortunately describe the sounds of many "modern" Church compositions.

TRIADS IN INVERSION

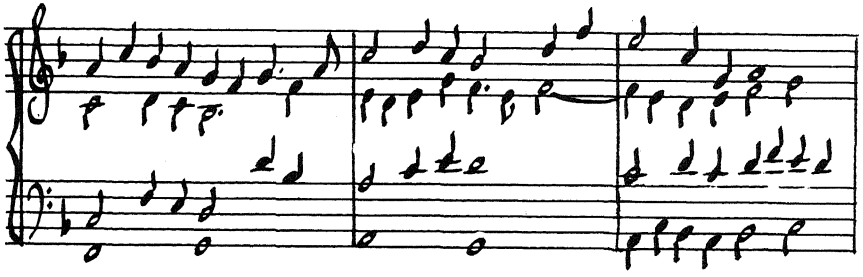
Parallel triads are also frequently used in their inverted positions. Even the precedent of Beethoven, or the pedal point cannot justify the amateur dabbling manifest in example four.

example 4

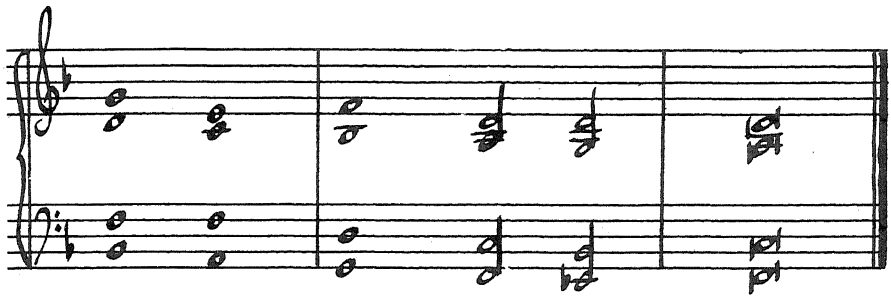


Some present day composers with a little training but with nothing to say, "dress up" their parallels to disguise them. A few non-harmonic tones are added and a little imitation is even attempted. But the result is technically sophomoric and musically feeble. See example five. The last three measures are outlined so that the reader may prove to himself, by ornamenting them, that whatever the manipulation, parallel triads produce weak progressions and melodies without shape or contour.

example 5



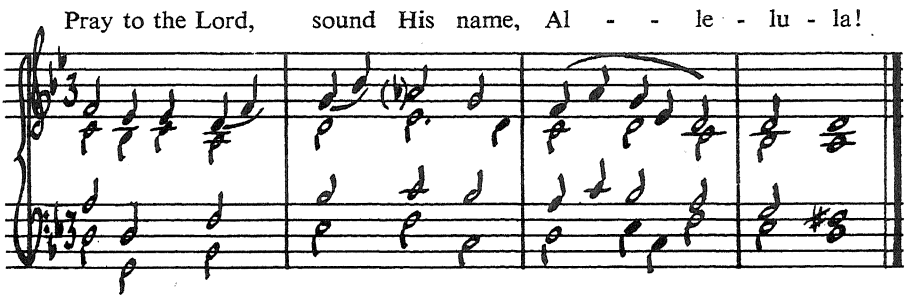
example 5, continued



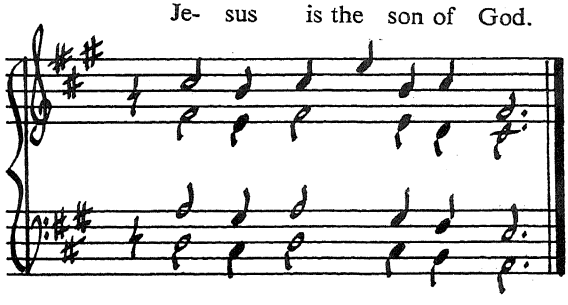
COMPOUND CHORDS

Whether a chord structure is a seventh or a triad with an added sixth isn't necessary to clarify here. But it is not unreasonable to suspect that many composers of Church music don't know the difference and write by ear, one hand at the piano. Ninths too, are written to provide the "sweet" feminine sound so often heard today. See examples six and seven.

example 6



example 7



Summarily, parallel chords have been used since before the 11th century. Students are warned against their use not only to develop discipline and to encourage invention, but also to form an awareness that the use of parallels has always been singular and highly interesting. Therefore, the point is strong against the use of parallel chords when employed by composers who lack the inventiveness and technique to apply more disciplined and musical methods. When used by such composers the result is inevitably weak and unmusical.

REACTIONS ON THE RECENT CHURCH MUSIC CONGRESS

(Editor's note: While arrangements are being made for further coverage in the coming issues, SACRED MUSIC presents the first two entries it has received of opinions on the recent Church Music Congress.*)

CANTARE AMANTIS EST! TO SING IS AN EXPRESSION OF LOVE! These most appropriate words of St. Augustine were chosen as the motto of the Fifth International Church Music Congress which was organized by the Consociatio Internationalis Musicae Sacrae in collaboration with the Church Music Association of America. The emblem of the Congress was the fiery tongue of the Holy Spirit since it was hoped that the Holy Spirit would inspire not only the deliberations of this first international meeting of musicians since Vatican II, but would also inspire musicians to create as artists in a language of love a truly artistic and liturgically acceptable music that would speak to all men and lead them to God.

I would like to give you some of my impressions of this Congress as a Catholic layman who is not a professional musician, but who is deeply interested in the place of music in the worship of God, especially in the Mass.

I was impressed first of all by the aims of the Congress, by the wide scope of its program and by the high religious, intellectual and cultural plane on which it was realized. His Holiness, Pope Paul VI, in a letter blessing the Congress, gives the following directive for the meetings: "The Fifth Congress has been rightly concentrated upon the great problems of sacred music arising from the decisions of the Council . . . . It is only by profound meditation upon these fundamental prob-

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*SEE ALSO:
"Congress of Lost Opportunities" by C. J. McNaspy, S.J. in the Fine Arts section of *America*, September 24, 1966, p. 360.

"Congress in Milwaukee" by Frank Cunkle, ed., and Lawrence Robinson in *The Diapason*, October 1966, p. 44.

"A Meeting and Congress on Sacred Music" by Haldane D. Tompkins, in the Chronicle section of *Worship*, v. 40, no. 8, October 1966, p. 520.

An article is also forthcoming in the recently initiated publication *Church Music* (Missouri: Concordia Publishing House.)

lems that an equitable application of the high directives of the Council can be made, thus avoiding hasty or improvised solutions which may, in the future, damage the very cause they seek to promote." The Congress was divided into two parts, the first being a study session at Rosary College in Chicago which lasted from August 21-25. At these meetings outstanding experts in music (musicology, composition and performance) and theology who had been invited by the Consociatio Internationalis Musicae Sacrae presented and discussed papers. These papers treated, from a pastoral, theological and historical view, such subjects as the true meaning of "actuosa participatio", the possibilities and limitations of congregational singing, the place of music in religion and the liturgy. The entire membership of the Consociatio (The Consociatio is an international organization of those involved in Church music which was established by the Holy Father in his letter "Nobile subsidium Liturgiae" of November 22, 1963. It was entrusted at this time with the responsibility of organizing international congresses in order to promote progress and wise development in this field.) was also invited to these study sessions in order to profit from the study which had been given to these essential problems by those invited to speak on them.

In general, I was greatly impressed by the pastoral quality of the speeches given and by their intellectual soundness, sincerity, and solid theological foundation. In particular, I would like to cite the paper of Rev. Colman O'Neill, a Dominican from the University of Fribourg, who in strong theological and philosophical arguments explained the meaning of "actuosa participatio populi". He said that the first and most essential form of "actuosa participatio" (which he feels is mistranslated as *active* participation) is that participation which comes because of the character and grace of Baptism which makes us Christians and thus united mystically to Christ in the offering of the Holy Sacrifice of the Mass. Thus even when silent the faithful "participate" in the Mass. Lest Fr. O'Neill be misinterpreted, may I hasten to add that he does not advocate the "re-silencing" of the faithful, but rather that he says we must be careful not to confuse true participation with mere activity.

It was also interesting to hear the opinions of the church musicians attending the Congress and to read the proposals which were officially submitted for consideration. An example is the proposal of the French church musicians which decries the misinterpretation of the Constitution on the Sacred Liturgy by those who wish to eliminate the rich patrimony of sacred music in Latin, including Gregorian chant and polyphony. These musicians also object to the use in Church of music inspired by commercial ballads and jazz because it is undignified and not suitable for the liturgy. Views similar to these were expressed by most of those present and, in fact, were among the official statements of the Congress.

On Thursday, August 25, the experts moved to Milwaukee where they were joined by some 2,000 church musicians from all over the United States. There sessions were organized for everyone connected with church music: composers and organists, those involved in Sister formation, seminary music professors, Pueri Cantores directors, parish priests, directors of liturgical music schools and members of diocesan music commissions. The speakers and discussion-leaders were all well-qualified and active in their fields and thus could speak from experience on the problems facing the church musician.

As a practical application of the role of music in the liturgy there were five Pontifical High Masses. Two of these were in English and were in fact Masses com-

missioned directly for the Congress; one by Daniel Pinkham, the "Mass of the Word of God" and the other the "Mass in Honor of St. Cecilia" by Herman Schroeder. Both of these Masses included parts for the congregation and these were beautifully sung by the more than 2000 people who jammed the Cathedral. There was one Gregorian chant Mass and the closing Mass was the Bruckner "Mass in E Minor." I was privileged to be one of the 250 singers in the choir for that mass and it was a religious experience that I will not soon forget. After the Mass many told me how moved they were by the Mass and how prayerfully it had been sung. This was true because I am sure that each and every one of us remembered while we were singing the exhortation of the director — that we let everyone know by the way we sing the Mass that we know and understand and firmly believe in every word that we sing. In order to include every aspect of the liturgy in the Congress, there was also a pontifical Mass in the Ukrainian Byzantine rite and a Scriptural service and Benediction of the Blessed Sacrament.

To round out the program there were also organ recitals by famous organists and beginning organists, two exquisite choral concerts and Masses sung in parish churches by many visiting choirs. In all for the furtherance of artistic sacred music, nine major works were premiered at the Congress. This, together with the exchange of ideas among the experts, the major lectures, the study sessions on the practical aspects of sacred music and the liturgy gave the Congress a very broad scope.

What touched me personally the most, however, was the intelligence, sincerity and holiness of those speaking, the high artistic, spiritual and cultural tone of the whole Congress and the spiritual inspiration which the liturgical functions gave all of us who participated. The Congress had the effect on me of a well conducted retreat. In trying to analyze the reasons for this, I have come to a conclusion which is at the same time very simple but very essential. Both my mind and heart were touched by the events which took place — my mind by the words of the speakers and the message of the liturgy, and my heart by the "musica sacra," both the traditional and the modern. According to Monsignor Johannes Overath, president of the Consociatio, "Such is the language of art, which does not turn to reason, but touches the innermost heart of man, and sets it beating faster." He continues, "Music can only be a language of love, a language created in the burning heart of an artist with faith, a language that will be understood by all men no matter what tongue they themselves happen to speak."

Here then is the challenge for the church musician. This is the challenge of the Constitution on the Sacred Liturgy. This is the challenge presented by the Fifth International Church Music Congress. The task of the creation of new music and the living preservation of the rich patrimony of sacred music is not an easy one. Let us hope and pray, however, that all those involved in church music will courageously accept the challenge given them so that music will retain in all art and dignity its rightful place in the worship of God. Let us hope that they will work so that the faithful throughout the world will in the future have the opportunity to be inspired as we were by truly artistic sacred music and not merely disedified by the monotony and mediocrity of much of what is forced upon us today.

VIRGINIA SCHUBERT

(SECOND REVIEW:)

Undoubtedly, the most troubled area of our present transitional liturgy is the musical one. Many of the difficulties to be encountered here stem from the very nature of the art of music itself. Others, however, derive from the socio-economic situation that has prevailed in church music since the French Revolution, from the utter failure of the American music education system and, above all, from the fact that for over a century the great majority of our church musicians, performers as well as composers, deliberately have cut themselves off from the vitalizing influence of the serious art music of their day. Because of the magnitude of these problems and the relatively little success that has been achieved in trying to solve them during the past two years, church musicians throughout the world looked forward to the recent Fifth International Congress of Sacred Music with the hope that this assembly might offer them at least a few tentative answers to their problems.

As all know, this Congress, held in Milwaukee August 25-28, was the first to be organized under the auspices of the newly-founded *Consociatio Internationalis Musicae Sacrae* and the first to be held in America. The Church Music Association of America was host to the Congress and Rev. Richard Schuler, secretary of the Church Music Association, was general chairman of the Congress.

The fifth Congress, the purpose of which was stated to be the musical implementation of the Constitution on the Liturgy, differed considerably from previous ones. This can readily be seen from comparing the activities in Milwaukee with those of the first Congress, held in Rome in 1950. At Milwaukee the activities consisted almost exclusively of concerts that were held sometimes within, sometimes outside of the framework of the liturgy, and only one paper that could be described as professional or scholarly was delivered at a general meeting. Furthermore, pastoral and theological problems of the liturgy and its music were totally ignored. At the Roman Congress, however, all aspects of the problems of sacred music were dealt with in depth by a great number of highly competent scholars.

This Congress also differed from previous ones in that it was preceded by a series of meetings at Rosary College, Chicago, Illinois, August 22-25. Originally, these meetings were to have been secret and attendance by invitation only. The principal criterion for invitation it would seem was a very simple one, namely conservatism and conservatism only, and, in so far as was possible, most open-minded musicians were deliberately excluded (as were all theologians and liturgists), including such a prominent figure as Fr. Joseph Gelineau or anyone else who exhibited concern for the pastoral aspect of liturgical music. To all appearances, even those members of the American bishops' Music Advisory Board who displayed any "liberal" tendencies were excluded in so far as it was possible to do so.

The reason for such tactics was obvious. This self-assembled group of "experts" had but one goal: to present to the Holy See resolutions calling for the banning from the liturgy of all present-day experiments at making church music relevant to the various cultures and sub-cultures of the twentieth century and requesting a return to our "great heritage." That which they would have banned included not only what, for want of a better term, might be called pop-folk music but also music using strictly twentieth-century devices and techniques and electronically

generated sound.* Some of these "experts" were even hoping to bring about a return to the exclusive use of Latin whenever the liturgy would be celebrated with music, i.e., as a "high" Mass!

The fact that restrictive resolutions did not emerge at least publicly from the Chicago meeting was due to two factors. The first of these was the pressure of public opinion, which forced the "experts" to open their meetings and allow anyone who wished to do so, to attend as a passive auditor. The other was the presence of a few open-minded persons among those invited; these succeeded in persuading a few other invited persons, mostly Americans, and many of the auditors of the danger or restrictive resolutions, of new blue laws, in the area of aesthetics. Undoubtedly, the Chicago meetings will long be remembered as one of the most shocking efforts in the history of church music to repress stylistic freedom in liturgical music. What is particularly puzzling to this writer, however, is how such a group of persons, most of whom presumably are knowledgeable in the field of music history, could have so utterly failed to learn the lessons of music history as to propose such restrictions. If, for example, church musicians of the fourteenth century had heeded the admonition of Pope John XXII, who, in his bull of 1324/25, tried to ban from church services practically all kinds of polyphony except the most primitive types of organum, we probably would never have had the great flowering of Renaissance church music a century later. Nor would we have had the oratorio if, in the 1550's, someone had seen fit to prohibit St. Philip Neri and his followers from using *laude spirituali* (many of which were derived from secular sources and often were accompanied by that extremely popular instrument, the lute!) in their prayer services, meetings not unlike our present Scripture services. And, assuredly, the splendid church music of the French Baroque would not have developed as it did if early seventeenth-century collections of sacred texts in the vernacular set to secular tunes had not introduced a new spirit into French church music. Consider, for example, *La Despouille d'Aegipte ou Larcin Glorieux des plus beaux Airs de Cour apliquez à la Musique du Sanctuaire*, Paris, 1629, and *La Philomele Seraphique*, Tournai, 1632. The latter is a two-volume publication in which the original texts of two of the tunes began *Belle bouche, oracle d'amour* and *Ouvrez vos yeux, divine Amaranthe.*

The material used by St. Philip and that in the French collections is analogous in spirit and origin to the popular music being introduced into the liturgy today. The difference between the two earlier situations and our own lies in the fact that in sixteenth-century Italy and seventeenth-century France there were serious musicians in the employment of the church who were able to take the essential elements of this popular music and artistically transform them and incorporate them into serious art music without destroying their popular spirit and appeal. Today, however, there are no such people in the employment of the church; whether there ever again will be any depends largely on those who control ecclesiastical purse strings.

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*Editor's note: This does not refer to music produced on an electronic organ or on other familiar electronic (amplified) instruments but to the wider range and variety of electronically generated sound which is in many instances recorded first on tape and then used as an integral part of a composition.

One can only hope that the universally binding and excessively repressive legislation so ardently desired by certain of the persons present at the Chicago meetings will never materialize and that, instead, all matters pertaining to sacred music will be placed in the hands of the national hierarchies so that truly effective yet general guidelines can be drawn up in a manner relevant to the problems peculiar to each of the various countries using the Roman rite. Only if this happens can we hope to see the development of viable church music in the vernacular and the successful implementation of Chapter VI of the Constitution on the Liturgy.

The Chicago meetings closed on a less than happy note at noon on Thursday and the participants moved on to Milwaukee for the Congress itself. Here the events fell into three categories — celebrations of the liturgy, concerts and addresses — and evident in almost all of them was the same narrow-minded, ultra-conservative and unimaginative spirit that had characterized the Chicago meetings.

The principal liturgical events of the Congress were four pontifical celebrations of the Roman rite, two in English and two in Latin, a pontifical celebration of the Byzantine liturgy and a Scripture Service with Benediction. The first of the English celebrations of the Roman rite, with Archbishop Cousins as celebrant, opened the Congress Thursday afternoon and featured a Mass Ordinary by the German composer Hermann Schroeder and Mass Propers by Ned Rorem.

The ordinary, sung by a choir of over 200 voices accompanied by an orchestra of some 50 instrumentalists and conducted by Roger Wagner, was unquestionably well-performed but left much to be desired as a piece of music created in the latter half of the twentieth century. Even though the composer included parts for the congregation, it can be described only as a stylistically irrelevant as well as unrealistic piece of liturgical music for today and a magnificent example of the Romantic hangover from which many of our church musicians are still suffering. Highly eclectic in style, it utilized elements drawn from Berlioz through Bruckner and its various movements were conceived in a manner typical of the nineteenth century, including the usual long orchestral introductions and interludes. The Sanctus was of such an impractical length that the celebrant, in desperation, finally proceeded with the Canon of the Mass without awaiting its conclusion. Most people failed to notice this, however, since they were turned toward the rear of the church in order to watch the great performance — all choirs sang from the rear of the church! It was only too evident that the composer is unacquainted with the liturgical and pastoral theology that prompted our present liturgical reforms and the broad musical implications that flow from these. He also seems to be unaware of musical development since Debussy; otherwise, one finds it difficult to see how he could have presented such a musical anachronism with a straight face. It is also difficult to conceive of such a work being accepted musically by any group of musicians other than those whose whole music-life has been lived within the framework of the Catholic church music ghetto that has developed during the last one hundred years. The Mass concluded with the hymn *Praise to the Lord*, a rather poor choice in the opinion of many people who found a certain incongruity in singing ". . . now to his altar draw near . . . ." as the celebrant and his ministers left the church.

The Propers of the Votive Mass of the Holy Spirit, by Ned Rorem, were unquestionably of musical value and the composer's lyric gift was certainly in evidence. What might be termed poor programming, however, juxtaposed them with the monstrously flamboyant Ordinary by Schroeder and as a result they were made to

seem rather inconsequential. They also suffered from a shaky performance and the text simply could not be understood much of the time. Liturgically they were less than successful. This was especially true of the lesson chants, the traditional musical high-point of the liturgy. Rorem's Gradual and Alleluia were the least consequential of all his Propers, in the Gradual there was no real distinction between respond and verse, and the verse of the Gradual flowed directly into the Alleluia. Also, the traditional use of the doxology was not observed at the conclusion of the psalm verses of the Communion and a translation other than the official Confraternity version seems to have been used for the added psalm verses at all the antiphonal items. Mr. Rorem, however, cannot be held responsible for any of these faults since he is not a Catholic and cannot be expected to know liturgical details of this kind; rather, responsibility rests with the person who supplied him with the texts but failed to explain to him exact liturgical forms, principles and situations.

The second of the two celebrations of the Roman rite in English took place on Saturday morning with Archbishop Cody as celebrant. The Propers of the Mass were by Edwin Fissinger, the Ordinary by Daniel Pinkham. In this celebration there was, I suspect, some sort of record set at the Entrance rite. The official entrance antiphon and psalm of the day were preceded by the Langlais *Sacerdos et Pontifex* and this in turn was preceded by a hymn. The result was, in effect, a triple Introit and it took, by this writer's watch, a good twenty-two minutes to reach the Collect of the Mass! One cannot help but wonder whether this celebration would have had a fourth entrance song in the form of the *Asperges* if it had been celebrated on a Sunday morning. (Apparently, in the minds of the organizers of the Congress the use of a hymn before each celebration of the liturgy, even those in which the official entrance antiphon and psalm are sung in full, is the exclusive sign of the liturgical renewal and henceforth is *de rigueur.*)

The Pinkham Ordinary, *Mass of the Word of God*, was not a success. Again, the composer obviously did not understand the nature of the liturgical renewal and its requirements (he is not a Catholic) and consequently was unable to approach the Ordinary in any way other than what might be termed the pre-Vatican II manner. The congregational parts were most unrealistic as to range and degree of difficulty and the problems the congregation had to cope with in making its entries were not alleviated by the congregational director. If a congregation of professional musicians cannot easily sing an Ordinary, how can an average parish perform it?

The Propers of this Votive Mass of the Trinity were by Edwin Fissinger and of all the commissioned choral items, only these can be said to have been satisfactory both liturgically and musically. The Gradual and Alleluia admirably fulfilled the function of meditation chants, and the antiphonal items were all correctly constructed; the fact that the Introit seemed overly long probably resulted from the inclusion of two "pre-Introits", the hymn and Langlais piece. The liturgical side of this success undoubtedly stems from the fact that this composer is cognizant of current liturgical problems and this underscores the absolute necessity for a sound liturgical training for all who would create music for the new liturgy. The works of Rorem and Pinkham, on the other hand, demonstrate only too clearly that compositional ability alone is not enough.

Friday morning's Votive Mass of St. Gregory, with Archbishop Binz as celebrant, was the first of the two celebrations in Latin. The Proper and Ordinary were from

the *Graduale Romanum*. The items of the Ordinary are also to be found in the *Kyriale Simplex*, however, and program references were to this volume rather than to the *Graduale Romanum*. Undoubtedly, this celebration was the most satisfactory of all from a liturgical point of view despite, once again, a triple entrance rite of hymn, *Sacerdos et Pontifex* and official entrance antiphon and psalm. That this celebration proved most satisfying to many of those attending the Congress does not mean that the program followed here would be suitable for a parish. Those in attendance at the Congress were all skilled (artificially, not naturally) in the idiom of Gregorian chant and consequently were capable of performing it well and appreciating its esoteric beauties; this is not the case in an ordinary parish. Despite the stylistic irrelevancy of Gregorian chant, however, and the unintelligibility of its Latin text to the average twentieth-century Christian, the chant still remains a supreme model of what liturgical music could be, provided it is viewed in the proper manner. Undoubtedly, its future role primarily will be to serve as an example for those generations of composers to come who wish to create for their day and age a music as relevant to their times as Gregorian chant was to the early Middle Ages.

The other Latin celebration of the liturgy was that which closed the Congress on Sunday afternoon. The *pièce de resistence* of this concertized liturgy was the Bruckner *Mass Ordinary in E minor*; the Propers were from the *Graduale Romanum*. Once again there was the tedious three-fold entrance rite consisting of, first, the usual hymn, then a piece from the dreadfully dreary Caecilian school and finally the Official Introit of the day. (This writer was beginning to wonder if perhaps there was some sort of profound mystical symbolism present here but reflection convinced him that it was, after all, probably nothing other than the result of profound liturgical insensitivity.)

The performance of the Bruckner Mass was a highly creditable one and the work certainly ranks as one of the great masterpieces of nineteenth-century liturgical music. One cannot help but ask though, why such a well-known work which is readily accessible in recording was chosen for performance. Assuming, for the moment, that it might be justifiable on special occasions to celebrate the liturgy as a framework for the performance of works such as the Bruckner Mass, the present writer wonders why some other great but less well-known work was not chosen. This would have been a magnificent opportunity to resurrect a work such as the *Mass in D* by Jommelli or some of the polyphonic Propers of one or another of the Renaissance composers. Isaac, Asola, Porta and Amon, for example, are but four of the several 16th century composers who have left us settings of the Introit for the Mass that was celebrated that day. Were the members of the program committee perhaps unaware of just how great our heritage really is and how much of it still remains hidden away in chapel archives and libraries? There are among the members of the Church Music Association several competent and knowledgeable musicologists, any one of whom could have prepared a performing edition of some important but as yet unpublished work and the Congress could thus have made a valuable contribution by expanding our knowledge of our heritage. This certainly would have been preferable to another performance of an only-too-well-known work of the nineteenth century.

Also included in this final Mass were an optional Offertory "motet", *Inveni David*, also by Bruckner, which textually was totally irrelevant to the feast of the day (it is actually the Gradual from one of the Common Masses for a martyr and

pope), and two Communion "motets", *Adoro te devote* and *Pange lingua*, neither of which could be said to have underlined the nature of the activity which takes place at that moment in the Mass. (In general, all of the optional motets used at the Congress Masses were lacking in relevance.)

The fifth of the great pontifical celebrations was in the Ukranian Byzantine rite. Held on Friday afternoon, it featured rather familiar music of Bortniansky and Tchaikovsky, all in the traditional style usually associated with this rite. The only other liturgical celebration designed for a full assembly of the Congress was the Saturday afternoon Scripture Service and Benediction, which was memorable for the fine singing of the Boys Town Choir.

No special Congress Mass was scheduled for Sunday morning; instead, participants were invited to attend any one of twenty-three Milwaukee parishes, the choir programs of which were available before hand, or any one of six other Masses at which choirs from outside of Milwaukee were singing. It was most interesting to note that all the Masses listed for the twenty-three Milwaukee parishes were in English and that, theoretically, at least, most of the various Ordinaries that were being sung provided an opportunity for congregational participation. A well-organized diocesan effort, with full support of the bishop, probably must be responsible for this happy state of affairs. It was also a pleasure to notice the names of a few good composers listed among the various programs. A considerable amount of extremely mediocre music was being used also, of course, because serious composers are only beginning to write for the vernacular liturgy. Nevertheless, much of the music listed certainly was not inferior to Caecilian material formerly in use, whether it be of the German, Italian, Dutch or American branches of that school. Milwaukee must be one of the more advanced cities in the musical area of renewal.

The situation in regard to the six visiting choirs was somewhat different. Three of these were also participating in the Congress in some other capacity while three sang only on Sunday morning. The latter three were but a rather small percentage of those to whom an invitation was extended for this occasion but because the Congress was unable to offer financial assistance to the invited choirs a number of excellent groups who deserved to be heard were unable to attend. This was particularly unfortunate in the case of the Contemporary Chamber Music Choir of the University of Illinois. This group, directed by Kenneth Gaburo, is now one of the leading American choral groups specializing in contemporary music and any program thay would have presented would have been a welcome change from the conservative programming that characterized the Congress.

Little needs to be said in detail about the music sung by these choirs, three of which sang an English service and three a Latin one. It should be noted, however, that in so far as this reviewer could determine, only the Boys Town Choir made an effort to have congregational participation of any kind. As for those three choirs which performed Latin services, not only did one get the impression that the Constitution on the Liturgy had never been written but one also wondered if their directors had even heard of the Instruction of 1958 and its recommendations. All in all they presented a rather grim picture liturgically although perhaps the Ordinaries performed by two of them — the Mozart *Missa Brevis in C Major* and Senfl's *Missa super 'Per Signum Crucis'* — justified the whole business as an exception. What escapes this reviewer, however, is how one justifies, at a Congress

supposedly devoted to the implementation of the Constitution on the Liturgy, the third of the Latin programs with music such as that by Jaeggi whose work can hardly be construed as belonging to our great heritage.

From the liturgical point of view it is evident that the Congress was a failure and made no contribution to the implementation of the Constitution on the Liturgy. The complaint, voiced by one after another of those in attendance, to the effect that nothing pertinent to a practical parish situation was done was only too valid. As regrettable as the failure of the Congress to contribute to the implementation of the Constitution may be, still more regrettable is the effect it is having on many liturgists. The anti-liturgical bias of the entire event, coupled with public statements by Rev. Richard Schuler and others closely associated with the Congress in which they condemned such figures as Joseph Gelineau and Clarence Rivers, has served only to deepen the liturgists' distrust of musicians. This is unfortunate in the extreme because it is making it increasingly difficult to convince liturgists that the attitude exemplified in Milwaukee is not held by the majority of serious church musicians but only by a very small minority, albeit a stridently vociferous and persistant one.

The purely musical activities of the Congress included six organ recitals, two concerts by the Roger Wagner Chorale and one by the John Biggs Consort. The standard of performance at all the events this reviewer attended was, for the most part, quite high but, again, the programming was on the conservative and unimaginative side. Fortunately, some of the organ recitalists included one or another short but interesting and rarely heard item, such as the *Obra de Octavo Tono Alto* by Sebastian Aguilera de Heredia and this alleviated the monotony somewhat. The Spanish and Portugese schools of organ music are only now beginning to be systematically explored and one looks forward to more of this music on future organ recitals.

Something to which one does not look forward is more organ transcriptions of vocal works, whether they be of music of the Middle Ages, the Baroque or the Romantic period. One wonders what prompted Mr. Noehren to open his recital with a transcription of one of the Perotin organa. The Schering thesis was exploded long ago. Furthermore, this purely vocal music needs its text for its formal articulation. Mr. Noehren certainly would not program an organ transcription of *Là ci darem la mano* nor of a chorus from Brahms' *German Requiem*; why program the Perotin transcription? Let us hope that this sort of thing ceases before some organist applies the principle to a still earlier period and we find ourselves istening to transcriptions of Gregorian chant.

The Saturday evening program by the John Biggs Consort was one of the musical high-points of the Congress. This is a relatively new group which does not yet have a wide reputation but the performance it gave at the Congress leads one to think that it will have a bright future. Its program included a variety of interesting things from the medieval, Renaissance and Baroque periods and concluded with several works by living composers. The contemporary material, however, was undistinguished and this reviewer would have preferred to have heard more music from one of the earlier periods since there is still so little opportunity to hear this material in a live performance. Also, one becomes a bit weary of listening to music by choral directors and conductors who then insist on programming it themselves. Let them write, if they will, but let other choral directors perform it; if it is good music it will be heard.

The preceding evening the Roger Wagner Chorale gave a highly polished and successful concert despite the accoustical obstacles of the Milwaukee Auditorium. In addition to the pieces listed in the printed program — the Durufle *Requiem* (currently *en vogue* in the United States) and the Kodaly *Missa Brevis* — the Chorale also sang two pieces by Sweelinck, *Ave Maria* and *Hodie*, and the *Magnificat* of Vivaldi. This made for a rather long program at the end of a very long day but no one objected seriously and this evening of good music in excellent performance helped to take away some of the bad taste left from the music sung the evening before at the formal opening of the Congress.

The formal opening of the Congress was also held in the Milwaukee Auditorium and consisted of the usual welcoming addresses by civil and ecclesiastical authorities and the performance of the well-known *Magnificat* of Flor Peeters, an *Alleluia* by Roger Wagner and a newly commissioned work by Max Baumann entitled *Psalmi*.

The rather ordinary Magnificat by the leader of the Dutch neo-modal school was a replacement for the originally announced *Stabat Mater* by the young Polish composer Krzysztof Penderecki.* This setting of the *Stabat Mater*, unfortunately not yet available on a commercially released record, is a stunning piece of music of drammatic and expressive intensity rarely encountered. Constructed on simple but completely contemporary principles, it calls for three four-part choirs but makes no unusually difficult demands on the singers. No explanations were given as to why it was withdrawn from the program and replaced by the pedestrian Peeters *Magnificat*. Its presence would have given us at least one piece of strictly contemporary music.

The major musical work of the opening session of the Congress was the Baumann *Psalmi*, a work specifically commissioned by the Congress for this occasion. Baumann is a member of the provincial and highly conservative Berlin school and is almost totally unknown outside of that circle. As a composer he is primarily an eclectic who borrows heavily from the styles, devices and techniques of many other composers. He juxtaposes these borrowed elements but because of deficiencies in his technique, never quite succeeds in transforming and uniting them into something distinctly his own. This characteristic feature of his work was only too evident in *Psalmi*. Here he ranged far and wide over the entire history of western European music, taking now a fragment of chant, now harmonic constructs from the Romantic period, now devices from the Classical period, trying to fuse them together by means of what seemed to be an organizational principle of the Baroque (modified Concerto Grosso?) and a superficial contemporary sound. The result was a monstrous piece of junk. *Psalmi* can be said to be analogous to a play in which one scene might be in the style of Shakespeare, the next in that of Albee, the third in that of Beaumarchais but using the vocabulary of Chaucer, etc., all without a unifying plot. The truly depressing fact about all this, however, was not so much the specific piece of music itself but rather the way in which it was received by many of those at the Congress. This revealed how ignorant many of our church musicians are of contemporary music, how totally unable to evaluate anything written in a style other than that of the late nineteenth

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*Editor's note: As our readers may recall, some of Penderecki's current activities are discussed in the music section of the October 14 issue of TIME magazine.

century or its Caecilian school. We still have a long way to go to update ourselves musically as well as liturgically. (Perhaps this fact explains the cancellation of the Penderecki *Stabat Mater.*)

What might be called the scholarly side of the Congress was very slim indeed. Only two general sessions were scheduled for papers and only the address given by Dr. Paul Henry Lang — "The *Patrimonum Musicae Sacrae* and the Task of Sacred Music Today" — was pertinent, perceptive and scholarly. It was one of the high-points of the entire Congress and one hopes that it will speedily find its way into print and receive wide-spread distribution since it not only definitively refutes the arguments of those who would legislate against esthetic freedom in the liturgy but also contains many helpful suggestions and signposts for future development.

Other papers were delivered at the various luncheon and dinner meetings but since two of each of these were always scheduled simultaneously, it was impossible to attend more than half of them. Several of the luncheon and dinner papers seem to have been of little or no value but those by Dr. Eugene L. Brand (Composition in the Renewal of the Liturgy) and the Rt. Rev. Rembert Weakland (Legislating for the Arts) deserve to be printed in the immediate future and studies seriously.

The only other official event of the Congress that should be mentioned is the special reading session that was held Sunday afternoon, Mr. Theodore Marier, the newly-elected president of the Church Music Association, was in charge of this and most of the music he presented was of good quality. Among the composers represented were some from the Renaissance (Handl, Senfl and Redford) and several living writers (Sowerby, Titcomb, Binkerd, Woollen, etc.). Almost all of the music, however, was far beyond the average parish choir in its difficulty and almost all was for an SATB choir. If this writer's memory does not fail (because an insufficient number of music packets was available, he has only a more or less complete list of the material used which he made from someone else's packet) the only unison pieces included were settings of the Introit and Communion for one of the Sundays after Pentecost and these were by Mr. Marier himself, as was the only Ordinary included in the session! Consequently, we again have an example of the conservative and unrealistic attitude that prevailed at the Congress. Here, at least, an effort should have been made to present something of a practical nature but this was not done. Ignoring the needs of the vast majority of choirs hardly seems the way to go about implementing the Constitution on the Liturgy.

The responsibility for the dismal state of liturgical and musical affairs at the Congress clearly rests on the shoulders of the general chairman and his committee members. Because many of these same persons hold key positions in the Church Music Association of America, liturgists and other interested persons have been asking if the attitude exemplified at the Congress are those of the membership of the Association as a whole and if the membership of the Association can be considered as truly representative of American church musicians.

The answer to the first question is certainly a negative one. From conversations which the writer had with many other members present in Milwaukee it was evident that they were as displeased with many of the features of the Milwaukee Congress as they were with the attitudes exhibited in Chicago. The answer to the

second question also seems to be a negative one. At the time of the Congress the voting membership of the Association consisted of only slightly more than 200 persons. Thus, on the basis of numbers alone it can hardly be considered as representative of American church musicians. Furthermore, it cannot be considered representative because it has failed to attract most of those musicians, often the better ones, whose professional music training was acquired in the large state universities and conservatories rather than in the Catholic school system.

Therefore, it seems to this writer that if the Church Music Association is to have any real future and, above all, if it is ever to be able to perform one of the functions which several of the founding members hoped that it would, namely to serve as a music advisory body to the American bishops, two difficult tasks must be accomplished. The first of these is that the current officers must somehow regain the confidence of the present small membership. The second is that the Association as a whole must make itself relevant to the present, assume a constructive attitude in all its activities and demonstrate that it has something of real value to offer to all American church musicians; only then can it hope to attract more than a handful of members, begin to make its influence felt and be of any service to the American church. This will not be easy to do and it will not be accomplished overnight.

To many this review undoubtedly will seem harsh; they would prefer to have everyone view things through rose-colored glasses, pretend that all is well in the field of liturgical music, describe the events of Milwaukee in glowing euphoristic terms. To have done so would have been patently dishonest and no favor to the cause of liturgical music. Church music is beset by many ills, most of which manifested themselves in Milwaukee. We must quickly recognize these ills, diagnose them and seek remedies or all is lost. Time is rapidly running out, the handwriting is on the wall.

ROBERT J. SNOW

MUSIC IN PRINT

CHRISTMAS MUSIC

The following list contains music useful for the Christmas season, including a few carols. Most of this material was published within the past year. Single copies are priced at about one quarter of a dollar.

SATB

Christ the Lord Is Born, anonymous (16th century Spanish), adapted by Robert L. Goodale. Elkan-Vogel Co., no. 1233.

Glory to God, by Juan Esquivel (16th century), adapted by Robert L. Goodale. Elkan-Vogel Co., no. 1232.

To Us Is Born Emmanuel (Enatus est Emmanuel), by Michael Praetorius (Musae Sioniae, 1609). Concordia, no. 98-1868.

A Child This Day Is Born, by William Herrmann. A cap.; G. Schirmer, Inc., no. 11404.

Sing Your Psalms to the Holy Child (Psallite), composer unknown (Musae Sioniae, VI, 1609). Concordia, no. 98-1869.

To Us a Son Is Given, by Melchior Franck (d. 1639), arranged by Walter Ehret. Elkan-Vogel Co., no. 1236.

Of the Father's Love Begotten, by Robert Ashfield. G. Schirmer, no. 11373.

Sussex Carol, traditional English carol, arranged by Ralph Hunter and Gerald Weale. A cap.; Lawson-Gould, no. 51286.

The Star Proclaims the King is Here (Epiphany), melody and setting by Melchior Vulpius, 1609. Concordia, no. 98-1867.

SAB

When Christ was Born of Mary Free, English carol (16th century), arranged by Elwood Coggin. G. Schirmer, no. 11325.

Shine Forth, O Beauteous Morning Light, by J. S. Bach, arranged by Paul Bunjes. Concordia, no. 98-1156.

Rejoice, Rejoice, Ye Christians, by Leonhard Schroeter (d. 1602), arranged by Don Malin. A cap.; B. F. Wood.

TTBB

Rejoice, Rejoice, Ye Christians, by Leonhard Schroeter (d. 1602), arranged by Don Malin. A cap.; B. F. Wood, no. 782.

The Snow Lay on the Ground, traditional Christmas carol, arranged by Leo Sowerby. H. W. Gray Co., no. 2825.

TREBLE (SA, SSA, etc.)

A Child This Day is Born, by William Herrmann; a Christmas carol for SSAA. A cap.; G. Schirmer, no. 11405.

Angels We Have Heard on High, French carol, arranged by B. Wayne Bisbee for SA (with flute and 2 violins or 2 clarinets). Concordia, no. 98-1838.

Lo, Behold, We Come to Adore Him (Epiphany), by Guillaume-Gabriel Nivers (d. 1714), edited by Mason Martens. SA; Concordia, no. 98-1841.

All My Heart This Night Rejoices, by Johann Georg Ebeling (d. 1676), arranged by Jan Bender. Unison, Augsburg Publishing House, no. 1375.

Infant Holy, Polish carol, arranged by Robert Bowlus for SSAA. A cap.; G. Schirmer, no. 45529.

On This Day Christ the Lord was Born (Hodie Christus Natus Est), by G. M. Nanino (d. 1607), arranged by Sister Ida, O.S.U. . SSA, a cap.; Harold Flammer, Inc., no. 89158.

ADVENT MUSIC

TREBLE

Wake, Awake, for Night is Flying, setting by Franz Tunder (d. 1667), edited by Paul Thomas. Unison; Concordia, no. 98-1816.

The King Shall Come When Morning Dawns, setting by Ludwig Lenel (1965). Unison and SA; Concordia, no. 98-1831.

O Gracious Lord God, May We Be Vigilant and Ready, by Heinrich Schuetz (d. 1672), edited by C. Buell Agey. Soprano I-II; Concordia, no. 98-1558.

O Come, O Come, Emmanuel, plainsong melody, arranged by Elliott Goodwin. SSA; Harold Flammer, no. 89147.

MIXED VOICES

O Come, O Come Emmanuel, plainsong melody, arranged by Donald Johns. SAB, a cap.; Augsburg, no. 1395.

Savior of the Nations, Come, by Gerhard Krapf. SATB; Augsburg, code: 11-9366.

MALE VOICES

Advent Carol, by Lloyd Pfautsch. TTBB, a cap.; G. Schirmer (Lawson-Gould), no. 51014.

REV. ELMER F. PFEIL

One of the tasks appointed to the Committee on Recommended Music is to compile and publish a list of recommended music. Until such time as the list can be made ready for publication, we will publish in these columns a few of the choices already made by the committee. Comment on the choices will be welcome.

MASSES

UNISON

Blanchard, R.	Mass for God's People	World Library of Sacred Music, Inc.
Langlais, J.	God have mercy	McLaughlin & Reilly
Peeters, F.	Confraternity Mass	McLaughlin & Reilly
Rottura, J.	Parish Mass	Alloway

EQUAL VOICES

Jenkins, J.	A Feastday Mass for Parishes	WLSM
Theophane, Sister M.	Mass in honor of Mary Immaculate	Gregorian Institute

SATB and CONGREGATION

Heiller, A.	English Mass	McLaughlin & Reilly
Woollen, R.	Missa Antiphonalis in English	McLaughlin & Reilly

MOTETS—HYMNS

UNISON

Charpentier, M.A.	Three hymns for unison voices	Concordia
Frauenholtz, J.	Jesus thanks to Thee, we offer	Concordia

SA/TB

Bender, J.	God so loved the world	Concordia
Lenel, L.	With high delight	Concordia
Schalk, C.	Two-part canons on classic hymns and chorales	Concordia

SATB

Andriessen, H.	O Lord with wondrous mystery	WLSM
Holst, G. (arr.)	O taste and see	Oxford
Lindusky, E. (ed.)	Ten Renaissance motets (in English)	WLSM
Sateren, L.	Christ is the world's true light	Concordia

Music commissioned for performance at the Fifth International Church Music Congress Milwaukee, August 25-28, 1966, included the following:

Creston, Paul	Now thank we all our God — chorale prelude for organ
Fissinger, E.	Proper of the Mass of the Holy Trinity
Pinkham, D.	Mass of the Word of God
Rorem, N.	Proper of the Mass of the Holy Spirit
Sowerby, L.	Postludium super Benedictus es Dominus
Theophane, Sister M.	Finale on the Old 100th.

C.A.C.

Englert, Eugene. *Mass to Honor Christ, the Prince of Peace.* Three Equal Voice Choir and Congregation with Organ Accompaniment. World Library of Sacred Music.

A simple, effective setting well within the powers of the average choir and congregation. The music is of immediate appeal and, apart from a few clichés here and there, in good taste. Unpretentious, conservative in idiom, well constructed, this mass will be especially welcomed by choirmasters looking for a setting that is musically attractive and easy to perform.

Peloquin, C. Alexander. *Magnificat. My Soul Glorifies the Lord.* For two equal voices with Congregation or unison choir and organ. McLaughlin and Reilly Co.

Suffering as we still are from the delusion that church music must always be "churchly", that is to say lugubrious and dull, we find it a pleasure to encounter so happy and vivacious a piece as this *Magnificat.* For Mr. Peloquin the canticle of Our Lady is no somber, long-faced affair but rather an outburst of joy needing a mantle of joyous music. He provides a setting full of sparkling rhythm and piquant harmonic touches—not profound, certainly, but mighty invigorating. Even older folk will be captivated by this breezy, 20th-century music.

The piece lasts about four minutes, the tempo being an unbroken allegro. A congregational Alleluia refrain is cleverly interspersed between the successive verses sung by the choir or soloists. The excellent translation is that of the London Grail.

The vocal ranges are almost too modest, the lines very singable. Rhythm will pose no problems, at least for young singers. But the organist will have to be on his toes! (In a preface Mr. Peloquin suggests that additional instruments may be used to good effect in the accompaniment.)

Recommended to all, and prescribed for the doleful.

Newman, Anthony. *Four Anthems for Mass in Strophic Hymn Form.* McLaughlin and Reilly Co.

It is difficult to see any practical purpose in these anthems. Apart from tonal difficulties, the range is much too high for performance by the congregation or by the choir singing in unison. Nor do the pieces seem suitable for a boys choir. Perhaps they are intended for high voice sections or for soloists. The music is strange, to say the least. The conventional four-bar phrase technique seems ill-matched with the tonal content. Nowadays no one objects to spicy dissonance, but the harmonies here are illogical, lacking in purpose or direction. The over-all sound is incongruous, the effect that of an old-fashioned style with many wrong notes. Perhaps the composer is not being serious with us or perhaps he is experimenting. In any case, the rather effective and devout poems, by Rev. Norbert Herman, C.P., deserve a better fate.

EUGENE J. SELHORST

Van de Weghe, Paul L. *Mass to honor St. Clement.* SATB a cappella. World Library of Sacred Music, Inc.

This is beautiful, prayerful music. Closely following the text, it possesses freedom of rhythmic movement within a measured form. The flowing melodic lines, cast in modal tonality, develop into powerful and effective climaxes at appropriate points in the text.

The "Lord have mercy," with tenor I and II, opens with soprano and alto in parallel fourths moving counter to the tenors also in parallel fourths while the bass sings recto-tono. At "Christ have mercy" the music is imitative and builds to a climax at the final invocations.

The "Glory to God" is an expressive and sonorous hymn of praise in predominantly syllabic style. Its outstanding features are a well-designed variety in texture and a tasteful mingling of consonance and dissonance.

There is no setting of the Creed.

The "Holy, holy, holy" begins with a canon between the bass and the upper voices which are cast in the style of parallel organum. In the second phrase the voices move in close, consonant harmony and gradually proceed to open texture. At the final "hosanna" the music returns to the style of the "Lord have mercy."

The first "Lamb of God" is imitative; the second moves in parallel triads counter to the bass; and in the final invocation the voices begin in unison then open out until a full consonant sonority is achieved in "grant us peace."

This Mass which, as noted above, was composed for SATB choir has the following note appended to the published copy:

> The imprimatur has been granted with the following understanding: that all of the parts of this Mass are not to be used at any individual celebration; rather some provision should be made for the congregation to take part in the Ordinary by using a people's Mass for one or more parts of the Ordinary. (Archdiocese of Cincinnati)

This reviewer wonders if, by using on the prescribed days a Creed sung by the people, this Mass could then be used in its entirety?

Philipp, Franz. *Sing All Ye Choirs.* Arranged and adapted by Paul J. Hotin for SATB and organ; two trumpets, two trombones and timpani *ad lib.* McLaughlin and Reilly Co.

This is a festival hymn in honor of the Holy Trinity, but for general use. The arrangement is brilliant and moderately difficult. It is in traditional harmonic style, in 6/4 meter and the organ accompaniment duplicates the main vocal lines. The hymn closes with a very florid Amen based on the music of the opening section. (Performance times at 3½ to 4 minutes.)

SISTER M. TERESINE, O.S.F.

NEWS REVIEW

☐ At the first business meeting of the Church Music Association of America held at the Pfister Hotel in Milwaukee during the August Church Music Congress, Mr. Theodore Marier's election as the new president of the association was announced. Fathers Cletus Madsen and Richard Schuler and Mr. Frank Szynskie were reelected as vice president, general secretary, and treasurer respectively. The two newly elected members-at-large are Mr. Robert I. Blanchard and Mr. James Welch.

☐ Resolutions — printed here by popular request — made by the American component, a sixty-member group, at the Chicago congress of August 21-25 of this year (Fifth International Congress on Sacred Music) are as follows:

BE IT RESOLVED THAT

1. All "vota" of the Fifth International Congress be acted upon by all participants in Chicago with the realization that it might not be representative of the thinking of the Church musicians of the world.

2. All matters pertaining to sacred music, in keeping with the provisions of the Constitution on the Sacred Liturgy, be entrusted to the Competent Territorial Authority (the national conferences of Bishops), better to attain the pastoral ends which sacred music must serve.

3. Greater opportunities for corporate efforts between theologians, liturgists, and musicians be effected for the development of the liturgical apostolate.

4. Special encouragement be given to, and confidence placed in, contemporary composers to meet the pastoral needs of the vernacular liturgy and that respect be paid to the tradition and treasury of sacred music.

These resolutions, however, were not presented on the floor either at the Chicago meeting or at the Milwaukee gathering that followed (August 25-28). They were prepared independently by the American group and mainly in the event that "vota" would be taken up by the whole of the representation at Chicago, and, since that matter was tabled, they now stand as at least indicative of the majority trend of American thought on the status quo. (For a more detailed account, SEE: "A Meeting and Congress on Sacred Music" — a report prepared by Haldane D. Tompkins for *Worship*, volume 40, number 8, October 1966: pp. 520-526.)

☐The Right Reverend John J. McEneaney, President of The Liturgical Conference addresses the following news release to Church Musicians and Music Educators:

A new book on Church music is now available. It addresses itself to the apparent impasse that exists between professional musicians and professional liturgists. Both groups feel misunderstood, and rightly so. The Liturgical Conference and the Church Music Association of America have cooperated to produce *Harmony and Discord: An Open Forum on Church Music* (paperback, eleven essays, 96 pp., $1.95; may be obtained from The Liturgical Conference, 2900 Newton Street, N.E., Washington, D.C. 20018). Early in December of this year, both musicians and liturgists will meet for three days in Kansas City to discuss the ideas presented in *Harmony and Discord.* The meeting is vital for both groups in order to resolve the misunderstanding and create an atmosphere for the team work needed to implement renewal in worship and song.

In a leaflet on the book and the meeting, Monsignor McEneaney writes, "No aspect of liturgical renewal is so controversial as church music. The purpose of this book as well as the fall meeting is to expose all points of view with complete candor in an earnest attempt to bring these divergent viewpoints not into a single note of unity but into a richer harmony."

(For additional information on the meeting write to the address given above, The Liturgical Conference.)

☐A solemn memorial Mass was celebrated in Dowd Memorial Chapel at Boys Town, Nebraska, during the Fourteenth Annual Liturgical Music Workshop for the repose of the soul of Father Francis A. Brunner, C.SS.R., who died at Christmas, 1965. Father Brunner had been a member of the faculty of the first workshop and every succeeding one until his death. He was recipient of the Boys Town Cecilia medal and one of the charter members of the Church Music Association. Participants at the workshop sang Faure's Requiem Mass for the occasion.

☐Ross Lee Finney, noted American composer, author of the book, *The Game of Harmony*, and of many articles on the contemporary composer in

American life, conducted a two-day workshop in theory and composition at Alverno College, October 28 and 29. Mr. Finney lectured on "The Analysis of the Creative Process," and "Theory in a Period of Change." Participants submitted original works for analysis and discussion. Mr. Finney has been professor of music and composer in residence at the University of Michigan since 1948. He holds a Pulitzer Prize (1937), two Guggenheim Fellowships (1937 and 1947), and a Boston Symphony Award (1955).

☐ Universa Laus, an international study group for music in the liturgy, has a Council consisting of about thirty members from various countries. Three Joint Presidents direct its affairs. The Constitution provides that the Association shall be established in Switzerland, with an official office there.

Committees will be set up from time to time to deal with particular matters as they arise, such as the organization of meetings or the study of special problems. A bulletin will be issued three times a year in order to keep members informed about the activities of the Association and projected meetings. The bulletin will also contain notes and information about publications—books, articles in specialized journals etc.—which have appeared in various countries and which members may find of interest.

Anyone who shares interest or responsibility in the present day renewal of Liturgical music may become an Associate of 'Universa Laus'—liturgists, musicologists, teachers, poets, composers, choir directors, organists. Group membership is also available for institutes, societies, choirs, publishers, etc. All members will receive the thrice-yearly bulletin.

An annual membership fee is payable by all members. The amount suggested for individuals is 10 Swiss francs and for groups 50 Swiss francs. For North Americans, this is equivalent to about $3.50 and $15.00 respectively.

" 'Universa Laus' will gladly welcome the support of all who wish to work by means of music for the 'Instauratio' desired by the Second Vatican Council, in a spirit of free collaboration, and with an open mind always faithful to the wishes of the Church, and so to further in all countries, according to their various needs and circumstances, the festal celebration of the Christian mysteries."

The group has recently been vindicated by the postconciliar liturgy commission in the latter's publication, *Notitiae*, after a rumor to the effect that Universa Laus was condemned by the Holy See. Joint Presidents of Universa Laus are: Luigi Agustoni (Orselina & Milan), Joseph Gelineau (Paris), and Erhard Quack (Spayer). Secretary, Michel Veuthey, CP 78 1950 Sion 2, Switzerland. North American Correspondent, (Rev.) Stephen Somerville, St. Michael's Choir School, 66 Bond Street, Toronto 2, Ontario, Canada. (Correspondence from the United States or Canada may be sent either to the Secretary or to the correspondent member for North America.

☐ Organ Concerts for 1966-1967 presented through the agency called "Mode Locale," Mariners' Church, 170 E. Jefferson Ave., Detroit, Michigan, are listed as follows:

October 30 — Dr. Fred Marriott
November 20 — Noel Goemanne
December — Jason Tickton
January 29 — Lode Van Dessel
February 26 — Kent McDonald
March 12 — Edgar Billups
April 30 — Pierre Toucheque

☐ World Library Publications, Inc., is the new official name of the Cincinnati-based publishing house, formerly called World Library of Sacred Music.

According to Omer Westendorf, founder and president, the new title better identifies the activities of the corporation which has branched out into publishing folk songs, secular choral and piano music, records, and books. The familiar title of World Library of Sacred Music will continue as a trade name for liturgical music printed. Other trade names include Greenwood Press, Spire, and Tribute.

☐ Among the many such similar instances of music and the occasion for it in regard to liturgy and the younger set, the following has come to our notice:

"It was a scene right out of the New Testament. The worshippers were gathered in the fields where the crops waited harvesting. The homily was preached against a background of trees and hills . . .

Except that New Testament man could hardly have imagined the sound of the electric guitar accompanying the choir.

It was a folksong Mass, celebrated by Bishop Wright and lustily sung by a group of city teenagers standing on the soil they had plowed, planted, watered and worked all summer. The site was McDevitt's Farm, north of Pittsburgh, near Ingomar.

The farm project, a brainchild of Fr. William Rutledge of North Side's Annunciation Parish, has come quite a ways, literally and figuratively, since the priest started it three years ago to keep high schoolers in the area active in the summer.

Bishop Wright's presence at the field Mass lent a further sign of approval and stability to the project whose key purpose, Fr. Rutledge has said from start, was not profits and vacations but that 'priceless sense of accomplishment' that makes all the difference to young people."

(From a report by Judy Wilt in *Pittsburgh Catholic*, Thursday, August 25, 1966, front page.)

AUTHORS OF THIS ISSUE

EDMUND HILL, O.P., of Hawkesyard Priory, Rugeley, Staffs, England, is currently engaged in the work of the International Committee on English in the Liturgy, and has assisted as one of the principal collaborators in translation and literary revision of The Jerusalem Bible recently published.

REV. RICHARD J. SCHULER, reelected as General Secretary of the CMAA, is well known to our readers from the many contributions he has made to SACRED MUSIC. He is assistant professor of music at Saint Thomas College, St. Paul, Minnesota.

PAUL PARTHUN, recognized composer and organist, teaches at the College of Saint Teresa, Winona, Minnesota.

VIRGINIA SCHUBERT writes to us from Macalester College in St. Paul, Minnesota, and is on the language faculty as French professor there.

ROBERT J. SNOW, editor of the Summit Series, serves on the faculty of the University of Pittsburgh and is actively engaged in the work of Pittsburgh's Diocesan Liturgical Commission.

TO THE EDITORS

Dear Friends,

Since it is impossible for me to thank the general membership personally for having elected me to the Executive Board of the CHURCH MUSIC ASSOCIATION OF AMERICA, kindly allow me to do this through SACRED MUSIC. I accept the honor and responsibility with the full knowledge that an elected member "at large" is elected by his fellow members to be their spokesman and representative, and therefore I welcome their letters and ideas. We need calm, professional, positive leadership in church music today. I hope the CMAA will give it to us. If we begin by working in a realistic way, taking things as they are and not as they were or as they might have been, we shall be off to a very good start in giving that leadership. I am grateful for the confidence, and I shall do all that I can to help make the CMAA the kind of organization we all want it to be.

Sincerely yours,
Robert I. Blanchard
Diocesan Director of Music
Charleston, S. C.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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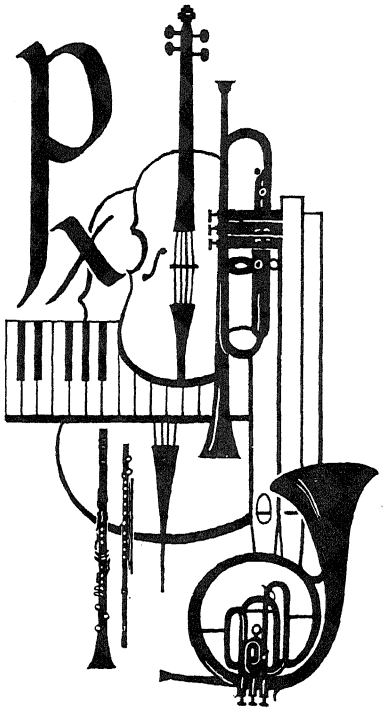
I certify that the above statements made by me are correct and complete.
Rev. Ignatius J. Purta O.S.B.
Managing Editor



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