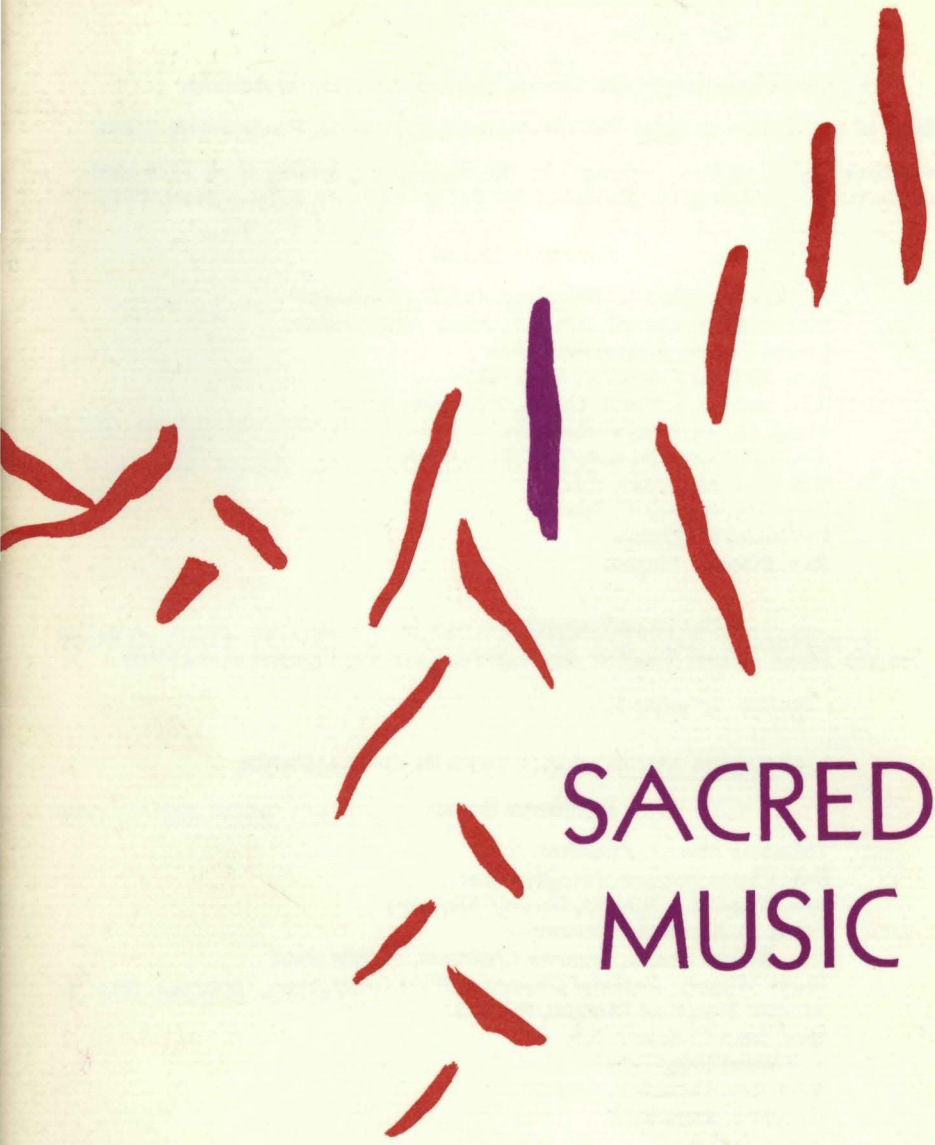


SACRED MUSIC

Volume 93, Winter 1966-67

Published quarterly by the Church Music Association of America

Offices of publication at Saint Vincent Archabbey, Latrobe, Pennsylvania 15650

Continuation of: CAECILIA, published by the St. Caecilia Society since 1874 and THE CATHOLIC CHOIRMASTER, published by the St. Gregory Society since 1915.

Editorial correspondence may be sent to:
SACRED MUSIC, SAINT VINCENT ARCHABBEY, LATROBE, PENNSYLVANIA 15650

Memberships in the CMAA include a subscription to SACRED MUSIC. Voting membership, $10.00 annually; by subscription only, $5.00; student membership, $4.00. Ordinary subscription, $5.00; single copies, $1.25. Write directly to Frank D. Szynskie, Treasurer, CMAA, Boys Town, Nebraska 68010. Make all checks payable to CHURCH MUSIC ASSOCIATION OF AMERICA. Second-class postage paid at Latrobe, Pennsylvania.

SACRED MUSIC

Volume 93, Number 4, Winter 1966-67

THE *PATRIMONIUM MUSICAE SACRAE* AND THE TASK OF SACRED MUSIC TODAY *

PAUL HENRY LANG

Hard and bold thinking about the use of music in worship is taking place these days in ecclesiastical circles, not only because of the reforms and changes instituted by the recent Vatican Council, but because of the enlightened and informed work of certain able churchmen. Now at last we are in a position to touch upon a long-standing illness of religious art, caused by the fact that the 19th century's moral, legal, and social concepts moved relatively slowly while its artistic advance was swift. There thus arose a maladjustment, manifesting itself in the artistic strains of which we are increasingly conscious, and in the sad fact that generations ago the great masters ceased to compose for the church. The Muses without wings, the *musae pedestres,* have largely taken over music for the church, ruining the esthetic perception of generations of worshippers, while what little of the great art of the past is heard comes through the centuries with a pallid air. For well over a century sacred music has embodied an increasing flight from content, that is, from social and artistic reality; many of the works heard on solemn occasions are depressing monuments rather than living art. The object of this gathering is to clarify these problems and to show that they can be solved by forthright thinking, just as the changes in the liturgy itself are being accomplished. Now some of you may wonder what I, a layman not actively engaged in church music, am doing here. I take it that the organizers of the Congress thought that besides persons officially connected with the Church, someone should address you whose only business is to study music from a purely scholarly point of view. Well, that does not make me any more competent than many a person in this room, but I see things from an angle different from yours, because as a musicologist my first allegiance is to music.

The musicologist knows how idle is the attempt to analyze the musical experience in divine worship before we have ascertained the ways in which music performs its function. He also knows that it is difficult to define sacred music because it is itself indefinite. And I might add that the historian's motto, *dubito, ergo sum,* is also somewhat different from yours. As you well know, throughout history there have been many churchmen who have denied the validity of esthetics in church music altogether on the ground that esthetic judgement is irrelevant in matters theological. Theo-

* Given by Dr. Lang as one of the major addresses at the Fifth International Church Music Congress, 27 August 1966, Milwaukee.

logians have doubted whether divine transcendence can really be conceived by the human mind on the plane of esthetic genius. Their discussion of music is therefore restricted to such things as propriety, tone, attitude, suitability, and so forth. Now all these are important criteria which must be considered, but they do not touch the artistic essence itself. In other words, these churchmen, and the literature they influenced, forgot the subject in their preoccupation with the precepts, and they spent much earnest study and wrote many pages of legislation on something that will not submit to a system.

The way in which the eternal, which satisfies through being both historical and valid, is made available for man today and every day, is through the liturgy. Obedience to the liturgical spirit is for the artist much more than paying heed to merely legal commands, yet for some time the best musical minds have been prevented by the latter from fulfilling the former. The legislators on liturgical music have failed to consider that while music as a vehicle for religious expression is innate in man, that emotion beyond words takes refuge in music, as a phenomenon music exists for its own sake. They forget, also, that the composer lives in a certain age, writes for certain patrons, be they popes, kings, impresarios, publishers, or just country congregations, and is therefore limited to a certain extent by the knowledge and beliefs of his own period. Obviously, artistic significance is created by many factors and the religious is only one of the many. What is it, then, that makes sacred music sui generis of artistic validity? These are some of the questions that have been lightly passed over in decrees and encyclicals. The liturgists, like the Curia itself, were determined to be impregnable, as a result they failed to establish communication with the musicians.

One of the prime forms of anti-intellectualism is the belief that worship music should not be contaminated by either high artistic principles or by imaginative scholarship. But we, the scholars, are equally at fault with our often irrelevant learning, removed from everyday life and local ties. Yet the scholar's purpose — and it should be yours too — is like Odysseus's: "to sail beyond the sunset." It is essential for us to discover some criteria that go beyond esthetic fancy, but also beyond the sole religious purpose, in order to find a reconciliation with life.

There is a secret connection between lyricism and religion, indeed, the soul of the Church has manifested itself in lyricism from its very beginnings, and congregational worship naturally tends to it. Thus the motto of this Congress, "Cantare amantis est," is more than just a nice phrase. One is tempted to say that the first Christians were all poets and singers of

sorts in the tremendous inspiration of spiritual awakening. Nor should we forget that at the bottom of even the driest theology there is poetry. But next to the holy *textus receptus* we see also, and from the earliest stages of Christianity, the appearance of individual inspiration, the Christian poet arriving with new poems, followed by the composer with his new songs. The inspiration of the creative artist was considered of divine origin, even indication of sanctity, though some, who remembered the saturnalia of antiquity, were adamant about the morally debilitating effects of music, which St. Ephrem called "poison coated with sweetness." This hostility to music, strongly present in the writings of some of the Church Fathers (whence it found its way into Calvinism and the denominations inspired by it) created a dichotomy that has accompanied the *ars sacra* throughout its history, and there is no question but that the wide-ranging freedom and variety of individual inspiration was not without theological dangers. The Church had become an organization and like all organizations it was compelled to establish a certain external discipline in order to protect its spiritual message. Council after council was occupied with restrictive legislation, but while the theological decrees were respected — at least until revoked or altered — the artistic were not; the "poison coated with sweetness" became everyday nourishment. The songs grew in numbers, and as St. Clement said, "the whole life of Christianity is a ringing feast." Indeed, this song was a mighty charm, a tremendous flag and weapon, and we see the spectacle of heretics and true believers battling one another with hymns.

The power of this music and the ardent devotion with which it was used should not obscure the fact that while the gift of art is God-given, the arts are made and administered by men. We should also remember the profound truth expressed by Dryden that "the first spiritual want of a barbarian is decoration." Man is not a creature moved by reason on Monday and emotion on Tuesday, but his reason is emotional and his emotions reasonable. The Church, wisely recognizing that since both the religious and the artistic instincts are innate, decided that they should be joined. In this union, however, music occupies an exceptional position among the arts, because unlike architecture or painting it was made an integral part of the liturgy itself; therefore it became the sacred art par excellence. And yet, what is the exact connotation of the word "sacred" in music? The widely accepted thesis leads to a supposed distinction — not only in mood but also in effect — between musical effort undertaken with, and that undertaken without, a predominant religious spirit. In setting forth the claims of specifically Christian religious music, this thesis ignores the creative process and underestimates the considerable and demonstrable

importance of what the psychologists call the "indifferent" creative approach. The creative artist is like a hunter, he chases his quarry and he runs it down, but the hunt is for its own sake, and though the hunter may be a Christian of the loftiest aspirations, these can hardly affect the hunt itself, for the artistic experience of the individual may outweigh all the circumstances of purpose, environment, and tradition. To sacrifice individual values (and it does not matter whether it be done by Catholicism at one end of the scale or Marxism at the other) is to sacrifice the very concept of art such as it has existed since the beginning of civilization. And when the mystery of the creative process has been solved the mystery of human life will have been solved. Since both of these events are unlikely, and we are faced with Church legislation concerning the role and nature of music in worship, we find it necessary to take an attitude toward the opposed ideals of head and heart, thought and feeling, the literal and the peripheral sense of music.

What is an external and absolute reality, music, that has its own laws and essentially cannot obey extramusical precepts, was declared by the Church to be *ancilla theologiae*. Its role was thus supposed to be the furnishing of emotional and exclamatory symbols. But as yet there is no known technique for the analysis of the liturgical function of musical symbols, because after all there is no such thing as a sacred or secular dominant seventh chord. Is this true or merely clever?

Let us take a look at the universal practice of *contrafactum* and parody during the hallowed Palestrinian era. Pietro Cerone, whose treatise, *El melopeo y maestro* (1613), is the authoritative summation of the preceding period's principles, practices, and techniques, makes the following statement: "As a rule, the Mass is usually composed upon some motet, madrigal, or chanson, even though by another author." This is not a frivolous aside but a succinct description of the basic technique of "parody" employed in the composition of music for the Mass. Now how does *Je suis déshéritée* become Gloria in excelsis Deo, or *Qual è il più grand amor?* Agnus Dei? There can be no question that most of the Masses composed by the transformation and elaboration of secular musical substances are unexceptionable church music — *but not because of their musical materials.* This important fact has usually been misinterpreted in the *litterae tenebrosae* of church music. Neither the effusive generalities about the chant or "the" polyphony, nor the reserved impersonality and apodictic judgments are in order when discussing or legislating church music. No true art can acquiesce in decrees; it must ask questions, and it is not least efficient or least magnificent when it asks questions for which there are

no answers. But is not this another proof of the essential spirituality of art? Are the greatest experiences of humanity not bound up with unanswerable questions?

Aside from the philosophical and esthetic mistakes committed in the name of proper liturgic music, the legislators, as well as the practitioners of church music often show a grevious lack of knowledge of the history of music and musical thought. They seem to be mounted on a celestial rocking horse which, as it gently sways to and fro, remains rooted to the same spot. We have been told that aside from Gregorian chant, which is rightfully considered the basic musical element in the liturgy, the "classical" polyphony of the 16th century is the only true church music. In contradistinction, the Masses of the post-Palestrinian era, especially those of Haydn, Mozart, Schubert, and other masters of the 17th, 18th, and early 19th centuries, are proscribed as being secular and theatrical in tone, and thus insincere. Sincerity alone is not enough for poetic creation. Actually, the sacred music of Palestrina, Lasso, Byrd, and all the other beatified masters is unthinkable without madrigal and chanson, for that magnificent choral polyphony of theirs is suffused with what we loosely call secular elements to the same degree as 18th century church music is suffused with opera and symphony. Needless to say, art is not created in a vacuum, apart from the social and artistic conditions under which the composer works. The view that this classical polyphony is eminently usable as religious music is correct, but the eulogists will find it difficult to explain the morphology of this art in religious terms, even though they are always ready to do so. Interestingly enough, there is a long-held view that what makes Palestrina's music especially sacred is "the absence of all human passion, the absolute religious purity of his thought that is free from all artifice." Well, the historian does not know whether to regard this statement (endorsed even by Richard Wagner!) as a stimulant or a disinfectant. Music without human passion and artistic "artifice" does not exist, or if it does it is like moss: picturesque surface without roots. Palestrina was a great artist, one of the greatest in the history of music. He created his style with an iron artistic discipline that encompassed all the techniques known in his time. A deeply religious man, he was also a pragmatic professional who did not believe that an artist must renounce all earthly ties in order to become an honest church musician.

There are a few other remarks I should like to make about this great music of the 16th century. Those who advocate exclusive reliance on Palestrinian polyphony should bear in mind that involved counterpoint sounds to an otherwise music-loving layman like music without any periods and commas. This codified classical polyphony is often so subtle and

refined that its masterpieces elude even the specialist scholar's interpretation. At times its surface is too uniformly glazed to be convincing, and not infrequently it is the cold hand that exercises the craft of composition with incomparable skill. But even more often this music glows because of the intensity with which the composer felt and communicated the personal experience of Christ. Unfortunately, it is this very intensity that our slovenly and romanticized performances eliminate because of our uninformed attitude that devotional music must be comatose.

So much for the great era of vocal polyphony. But what about the vast expanse of church music lying between Palestrina and the Cecilians who were supposed to have rediscovered true church music in the 19th century? Judging by the strictures directed at the composers of this long period, they and their ecclesiastical patrons, as well as the congregations that loved this music and were edified by it, must have misunderstood religion for over two centuries. While the musical layman does not notice the so-called secular elements in old music, he immediately becomes a critical expert when the music is closer to his experience. But does he really recognize such elements? What to the historian is pathetic in this situation is that both clergy and musicians consider Bach's Passions and Handel's oratorios pure religious music, while a Mass by Mozart or Haydn is "too operatic" to be acceptable in God's house. Now take the *St. Matthew Passion,* one of the towering masterpieces in musical history. What are its stylistic ingredients? Recitative, arioso, aria, and chorus. Actually, with the exception of the choral numbers, all the other ingredients come straight from opera. Since in this case the opera from which the aria and recitative models were taken is Baroque opera, with which few musicians and even fewer of the public are familiar, they do not worry about the "secular" strain; but Mozart's operas they know and they recoil from an Et incarnatus est because it is suspiciously similar to "Dalla sua pace." They do not suspect that "I know that my Redeemer liveth," that ineffable song from *Messiah,* is pure Neapolitan *opera seria,* because they do not know the genre; so, paradoxically enough, they take this aria for what it really is — a profoundly Christian confession.

It is unnecessary to continue discussing the church music of the High Classic era. That northerners called this music "stufft full of Popish trash and trinkets" indicates that they must have recognized something particularly Catholic in its spirit, which they equated with the hereditary paganism of the Mediterranean region. Regrettably, these great works are "trash" also in the eyes of many Catholics with a generous pietistic streak in their makeup. So Mozart won't do but Pietro Yon is fine and proper.

Since we reject these criteria employed in the interest of a particular conception of liturgical propriety, we must set off on a new search for a conception more in accordance with the finding of modern scholarship.

The intricate reactions of the ear and mind to music are extremely difficult even to attempt to measure with any kind of scientific precision. These experiences are subjective, varying from individual to individual, and are largely a matter of taste. The very essence of poetry (to use a term that can be applied to all the arts) is supposed to live in the inspiration of the individual poet, the sources of which are beyond the search of critical investigation. The creative artist is, in a sense, the epitome of the imaginative life of his age and nation. Nevertheless, every student of the arts soon learns that in all the arts the poets must take account of conditions which they did not create and can only partially control. It is held that musical genius is revelatory and purely instinctive. The revelatory and the instinctive, which undoubtedly exist, project the artist's personality and give his work an individual cast. But these principles are never present in their pristine state, for they are inexorably bound to the constructive and representational activity of the same creative mind. This activity is intrinsically orderly, more or less directed by consciousness. Furthermore, there are a priori pressures from form and material that compel the artist to constant mediation. What those in charge of policies in liturgical music have failed to consider, especially with regard to church music of the 17th and 18th centuries, is the question as to what concessions can be made — and constantly must be made — to contemporary techniques and new materials. Right now we are engaged in contemplating just this sort of adjustment, but we do not seem willing to realize that at every stylistic period the Church has been faced with this same problem. Then again every question of style is also a sociological question. The content and subject matter of the arts are largely given by the social environment, but artistic forms have also an internal evolution of their own, in accordance with their own logic, even though they too are conditioned by tastes, preferences, and by the changes occurring in society. Essentially taste is a convention, often a very unreasonable convention, and like every convention it is changeable, and in art it must change. However, one must beware of converting taste into either religious or esthetic argument. Finally, we must consider tradition. All principles which are the carryover in tradition result in forms; the question is whether it is better to study the forms, which represent the play of circumstances upon tradition, or to concentrate upon the principles. But, and the Second Vatican Council proves it, tradition is not a thing that is ended altogether by choice; whether we like it or not, today is the child of yesterday.

I hope that I have demonstrated that it is exceedingly difficult if not impossible to establish rules to test the fitness of music of whatever style to take its place in liturgical worship. Thus, strictly speaking, the term "sacred music" should be avoided because it makes a false distinction which has done a great deal of artistic harm. But it is conveniently inclusive as a substitute for "music composed on sacred subjects, or texts, or for devotional purposes."For this reason I must respectfully disagree with two statements in the pamphlet announcing this Congress. The first one says that Gregorian chant and polyphony "grew out of the liturgy." No, they grew *into* the liturgy to become what they are, and an examination of their musical substance will disclose an infinite variety of sources, some of them antedating the Christian era. The other statement comes from Cardinal Frings's decree concerning church music. Point two enumerates the requirements for any church music as being "holiness, true art, and universality." I trust that I have shown that no musical composition can be made holy by determination, nor can it be planned to be universal. The real answer to all these questions and problems is a recognition that both worship and art are a form of communication attempted by the human soul. However, the essence of communication can never be completely expressed in words, and it is here that the particular domain of the arts begins. The arts seek to communicate the most profound human feelings with the aid of the "beautiful;" hence the eternal connection between religion and the arts. The main force of great art is that it soars toward endless mysteries and secrets which are only dimly divined, and its religious power rests on its ability to rise above the din of life into the highest sphere of esthetic values. Perhaps the best definition of sacred art was given by Michelangelo in his conversations with Vittoria Colonna.

> True art is made noble and religious by the mind producing it. Because for those who feel it, nothing makes the soul more religious and pure than the endeavor to create something perfect. For God is perfection, and whoever strives after that is striving after something divine.

Let us now proceed from history, philosophy, and theory to the present and to the pragmatic tasks that face you. Your first problem is a big one: how to rescue and safeguard the *patrimonium musicae sacrae* yet at the same time insure *actuosa participatio populi.* On the face of it this seems an insoluble dilemma; actually it need not be too formidable a task if we clearly realize that we are attempting to reverse history, and then act with prudence. Historical precedents show that the tendency has usually been from the simpler to the higher realms of art. Such a tendency is a natural consequence of the creative urge in artists which cannot be stemmed. Let us take one of these historical examples.

The Lutheran hymn, the chorale, was genuine congregational song in the century of the Reformation. In the 17th century the popular hymns were developed into higher forms of music, though still based on chorale tunes. What the composer wanted was to surmount the restrictions of the strophic construction, thereby gaining a greater freedom of form and rhythm so as to achieve an expressive musical declamation. Aria and recitative were introduced in Protestant church music as they were in Catholic, and the instruments, formerly used ad hoc, were organized into a formal orchestra. The whole movement, Catholic and Protestant, stood under the influence of Italian opera, the dominant musical idiom of the age. This course of events was inescapable, and where the composers failed to accept the new style, as in the Calvinistically inspired regions, music simply dried out. What is now being proposed in Catholic church music is not unlike the Protestant solution in Bach's time in the so-called reform cantatas: admit the higher forms of art music, but safeguard congregational participation by allotting to the people certain parts of the sung service. The only difference — and it is a serious one — is that because we have lost historical continuity, we are trying to introduce a practice not arrived at by a historical process, by a form of natural selection, but established almost overnight and unknown in Catholicism since the early Middle Ages. Obviously, this calls for vigilance and the avoidance of hasty steps.

Every innovation has weighty consequences for it can becloud the past. Our knowledge of the past enables us to recognize the real values, the elements capable of development, and above all, the relativity of the results. The first question must be concerned with the temper of the society upon which this new art and procedure of the Church is impinging. The social attitude has its reactions upon art itself and these must be conditioned lest they get out of hand. Historians and sociologists cannot but be aware, for example, that the worst kind of pseudo-popular, "commercial" music is threatening to invade the Mass. Guitar, rock 'n roll, and jazz Masses do not represent the *actuosa participatio* envisaged by the Council. This music not only lacks the devotional quality but also the particular grace of art, because it gives us in the raw those cultural traits that were not influenced by Christian ethics. Only those can view the difference between "serious" and "popular" music as being merely a difference in genres who are ethically insensitive. As a channel of access to the divine such music is no better than bingo which, physically at least, is also a form of *actuosa participatio populi,* assiduously indulged in under pastoral leadership. There is a distinction between "folk" and "popular" art, the one being popular in origin, that is, of communal growth, the other being popular by destination, that is, containing elements drawn from common experience

calculated to assure popular adaption. The first of these categories, true folk music, can be used to advantage in the church; a good many of the fine hymns were based on such tunes. As to the second category, and this includes the commercial product commonly and erroneously called "folk music," its use would be a denial of everything our Catholic tradition and piety has stood for ever since the first songs rose in the catacombs. And yet I beg you not to proscribe guitar and hootenanny Masses. Any legislation and prohibition in the arts is futile, a form of "blue law," and blue laws have always been resented and violated with relish. This is really a matter for education to solve. Where an enlightened pastor is in charge, the young people themselves will give up these questionable practices for worthier experiments. The obvious solution is to create new music that is more in accordance with the temper of our times. However, this is not a task for amateurs but for the best contemporary composers available. In addition we must collect and arrange good Catholic hymns, of which there are many, and compose new ones.

This part of the *actuosa participatio* is, then, relatively simple of solution. The fate of Gregorian chant is another matter. The chant stands as the embodiment of the ideal of church music; it has weathered all crises and still exerts its charm. Do not be offended if I say "charm," for these wondrous melodies are charming in their intimate grace. Of course, if the chant is sung without expression and over a dreary accompaniment, it loses its incomparable quality. We must make it clear to church musicians — and also to the priests — that they are singing living music, a great and ancient art, and not merely supporting the holy text — more or less on pitch.

The shift from Latin to English phonetics is, however, a most serious change, for it alters the entire physiognomy of the chant, creating an almost insurmountable artistic dilemma. I am unable to take a position concerning this radical change precisely because I am a historian who sees its virtual inevitability — *vide* the Anglican chant. We must remember that what we know as Gregorian chant is a reconstruction, the magnificent work of the Benedictines, for the true Gregorian tradition had been lost hundreds of years ago. The restoration, though a phenomenal scholarly achievement, was in the end an *artistic* solution, an admirable solution that we have taken to our hearts. Unfortunately, artistic solutions can be superseded in a changing world. I do not think it possible to have two different kinds of Gregorian chant, one for Latin and one for the vernacular — it will have to be one or the other. And of course if Gregorian chant is sung in the vernacular its magnificent universality is lost because it will surely sound altogether different when sung in German or French,

or Italian, or English. What I fear is that unless this question is thoroughly weighed we may end up with a near-Gregorianism which is neither Latin nor English, because a true speech rhythm based on the genius of the language, as is the case with the present Latin chant, must necessarily call for entirely new musical values.

The core of the new liturgical musical reforms, the most difficult of our problems, is to permit the participation of the congregation in the solemn rites of the Church without losing the great art that the Church has inspired through the centuries. We must remind those who are advocating a "democratic" *Gebrauchsmusik* for the church that in times before the 19th century the greatest composers, indeed the avant garde, were to be found in the choir lofts and not in the concert halls. The churches — for in this Catholics, Lutherans, and Anglicans all agreed — wanted the best in all the arts so as to make Sunday a memorable day of worship even for everyday souls. Art, like religion, elevates man, and even if he does not understand the immense culture that is encompassed in a masterpiece, he feels it. It seems to me that — to use a currently fashionable term — a form of "peaceful co-existence" could be nicely worked out. There is no reason why a church possessing a well appointed choir, and perhaps having access to a good local orchestra, should not continue fostering the great artistic literature of Catholicism — or are we so ashamed of our great heritage that we would banish it altogether? All this should be left to discretion and not to hard and fast legislation. A cultivated bishop will know how to administer this freedom. So it goes without saying that our great artistic patrimony must be preserved and cultivated. Here most of us agree, except that to my mind this great patrimony does not end with Palestrina.

Finally we must turn to the really perplexing part of the new look of Catholic church music: the place of contemporary art in the scheme. During the last century and a half, and to this day, the average church composer has exhibited a gracious indifference to artistic values, assuming that the best music for the rites of the church is the kind that is as inconspicuous and uniform as specimens of worn coins still in circulation. There are few exceptions, as the bona fide composer has not been welcome in the choir loft. Since the dawn of the 19th century the professional church musician has usually been an organist who *also* composes on the side whereas earlier it was the other way, the composer was also a competent performer. But serious creative effort is not a side job. Because it has been made so, the overwhelming number of professional church composers, though many of them excellent musicians, adhere to completely outdated conventions. But convention is a stone wall upon which a creative imagination can crush

itself. However, if now we turn to the genuine contemporary composer we shall have to pay a penalty for the long exclusion of living music from the church — the shock will be considerable. The step from Bogatto to Bartók or from Stainer to Stravinsky is an enormous one that cannot be covered in one jump. As to what seems to be the music of the day, total serialism and electronic music, it may offer interesting experiments and problems but it represents a manner of composition from which the expression of individual sensitivity is absent; in this materialistic technicism all ethical meaning is lost. This music is uncertain about the quality of life and art itself, it is not yet searching for the purpose of either with secret convictions that they can be found. But history shows that other radical stylistic changes have eventually settled down to an orderly artistic existence, and we have no right to condemn this one before it gets a chance to find channels of communication to humanity at large. Also, in the noise of the battle we forget that there are many fine composers in our midst who remain in the mainstream of art; it is they whose services should be sought.

But how shall we build the bridge over a century of conventionalism to living art? It is a tremendous task of education that will call for tact but also for firmness. The artistic sensibilities of church musicians, and of pastors, and of congregations, long repressed by being carefully sheltered from true art, must be awakened. They must be roused to a broad and deep humanism, to the tender intimacies of artistic perception. But a warning is in order. The question must be asked: who should be responsible for the selection of one type of music in preference to another, or for the preparation of the social system to receive innovations? We might think no one qualifies, for the priest absorbed in pastoral work neglects or disregards the other values, the musician does not realize the grave social problems the priest must deal with, while the administrator often does not understand either. The danger is that those who would lead, legislate, and speculate will not give enough thought to the indivisibility of the religious, social, and artistic problems, and will fail to realize the consequences of unilateral action.

Let me end with a few remarks, though not without reminding you once more that I am speaking as a lay historian and not as a spokesman for the Church. Every productive artistic reform, even when revolutionary, is only a partial novelty; essentially it is a modification of certain points of the status quo. For if it were altogether to abandon the past, the result would be either chaos or complete reversal. The Protestant Reformation, in its insistence upon active congregational worship, was seeking to return to the practice of the early Church. But when it

subordinated eucharistic worship to hymns and preaching it was establishing something new. Lutherans and Anglicans did cling to a liturgy and all that this implies, including (at least in Europe and England) their great artistic and musical heritage, but the other Protestant denominations, constituting the majority, gave up all ritual connections with the past, except the Scriptures, though even their use is highly selective. Liturgy was replaced by an order of service soberly communicated to the congregation by numerals hung upon the wall, referring to the hymns to be sung. In Bach's time a fine chorale prelude played on the organ informed the congregation about the hymn to be sung! I should think that the proper approach to all this is to offer the laity music that gives the greatest artistic experience and value while meeting the least popular resistance. Unfortunately, it is one thing to sing a hymn with a good tune, quite another to sing part music. The lamentable music education in our elementary and secondary schools, both public and parochial, has not equipped the congregation with even a modicum of ability to read and sing even mildly elaborate music. Polyphony is either the real thing, in which case no untrained lay audience can cope with it, or it is a watered-down subterfuge, in which case it has neither artistic nor liturgical justification. The composition of new Masses with a view to accomodating the congregation is feasible and proper, the danger being that of falling into archaic imitation. However, a good composer can escape this artistic trap.

On the other hand, I do not think that the intention is to degrade the schola cantorum to the position of a merely tolerated auxiliary, and I firmly believe that our great musical heritage must not only be kept intact but developed and made more familiar. The phrase, "poverty in the midst of plenty," surely applies to church music; we can change this, but we are not entitled to make our plans on the basis of one factor alone, whether the esthetic, the religious, or the social, assuming that all the other elements will remain unchanged. Above all, we must be careful with the new broom and not wield it with complete abandon.

According to the engaging medieval legend the Blessed Virgin accepted the juggler's piety and veneration expressed in somersaults before her stone image. Perhaps Mary, in her thousands of stone images, has watched for centuries with equal tolerance and sympathy the antics of church musicians and liturgists; let us not tempt her patience forever.

WORD AND TONE: A CHALLENGE TO THE COMPOSER *

EUGENE L. BRAND

I am honored to be invited to address this assembly on such a remarkable occasion. Remarkable, in that so many illustrious composers are gathered in one place. Remarkable that someone who is not a composer should speak to them about music — at this moment I could scarcely complete a counterpoint exercise! Remarkable that the invitation should have been extended by a gentleman whom I had not met until this morning. It came because of an article which was a precis of one chapter of my dissertation. And, remarkable in that such a gathering of Roman Catholic musicians should be addressed by a Lutheran!

But this is an age of remarkable events in ecumenical relationships. Our Lutheran seminarians in Columbus are quite familiar with names such as Gelineau, Deiss and Somerville. And Roman Catholic congregations sing lustily away at Luther's *A Mighty Fortress.* I am reminded of a cartoon in that wonderful little publication of the World Library of Sacred Music, *Music Lessons For the Man in the Pew,* where the husband whispers in his wife's ear, "Psst, Martin Luther wrote this!" To which she replies, "What's the matter? You're not ecumenical?"

I should like to speak about WORD AND TONE: A CHALLENGE TO THE COMPOSER. I use the word 'challenge' deliberately, for certainly the vernacular movement springing from the *Constitution on the Sacred Liturgy* constitutes a challenge to composers of church music, a challenge which is at the same time a unique opportunity. I have watched with great interest the manner in which you are meeting this challenge. I try to keep somewhat afloat in the veritable flood of materials coming from your publishing houses. In fact, I suspect that our acquisitions librarian at the Seminary thinks I am preparing our library for a mass conversion to Roman Catholicism.

But this flood of music must be similar in some respects to that which occurred in northern Europe near the close of the 16th century. Then too, composers rose to the challenge of creating a new church music. And this in response to the use of the vernacular by the Lutheran Reformation. Much of what was written was rather pedestrian. But think how much of it has become classic: both organ and choral works! A similar thing can happen among you in the latter half of the 20th century.

---

* Given by Dr. Brand as one of the special luncheon sessions, this one for composers, at the Fifth International Church Music Congress, 26 August 1966, Milwaukee.

May I add that I observe all this a bit wistfully, for it is a momentum which cannot be exported. Its influence is felt in non-Roman circles, to be sure. But we do not have the same opportunity for a fresh beginning both in language and music. We are the product of a four-century tradition of a liturgical English which despite its beauty and majesty has become archaic. And yet, perhaps we shall be able to use what you produce. For at least in the Lutheran and Anglican communions we share in common the liturgical tradition of the Western Church.

I

The central problem for the composer of liturgical music is the relationship between word and tone, text and music. Permit me rather arbitrarily to define 'liturgical music' as I shall use the term. I do not equate 'liturgical music' and 'church music.' Church music is the more inclusive term. Liturgical music is that music to which the essential texts of the eucharistic rite are set. Or, one could say it is that music to which ordinary and propers are sung. I would thus classify motets and organ music as extra-liturgical, though they may quite legitimately amplify or embellish the rite.

The problem of word and tone is common to all who write for voices. But it has dimensions for the liturgical composer which it does not have for the composer of other types of song. The texts of the eucharistic rite are unique in at least three ways:

1) They are part of that intercourse between God and man which we call worship. Through them we express our sacrifice of praise, and through them God acts upon and among us. They become energized by the power of the Holy Spirit. The texts are part of an action, and they are expressive of what that action is. In an article called "Musical Requirements of Liturgical Reform" (*Concilium,* XII), Helmut Hucke reminds us that the texts of the mass are not a libretto which serves the composer. He writes, "The *Sanctus* is not a musical composition but a rite, a liturgical act. . .We are speaking here not of the active participation of the community in the *Sanctus,* but of the active participation of the community in the liturgical solemnity through the *Sanctus.*" (p. 61)

2) These texts are designed for corporate utterance. Except for those chants which the clergy sing alone, the texts properly belong to the assembled congregation. They are hymnic utterance.

3) The texts constitute a given. The composer is not at liberty to change them to fit his musical concept as he might were he doing an

oratorio or an opera. Rather, he must make his musical concept conform to the prescribed text. This, I take it, is one of the composer's greatest frustrations.

But it does serve to illustrate the stance assumed by one who writes for the church's worship. He is not the genius-artist of romantic mold, pouring out his philosophy with great passion, creating undying masterpieces of art. He is rather a craftsman—if you will—a master craftsman putting his art at the service of the worshiping congregation, giving them a vehicle to verbalize the texts of their ritual action.

II

But why set the texts at all? It is well known that a congregation can worship without singing. The texts can be spoken. What has music to contribute? The answer to that question, of course, involves one's understanding of what music is and what it means. Without taking the necessary time to offer all the corroborating evidence and documentation, let me sketch my answer.

Contrary to what speakers say at the dedication of concert halls, music is not a language, at least not in the ordinary sense. Much less is it a universal language! It has no vocabulary able to communicate conceptual material. Paul Hindemith wrote, ". . .music, due to the absence of any stable connotations in its message of sound, does not have the properties of a language and cannot be used in the same sense verbal communications are used." (*A Composer's World,* p. 35) I cannot write music which will say to you, "Christ is risen from the dead!" Such a message requires words.

But music does share with language one important characteristic: the syntactical nature of different musical styles. In a given style there is an organization of materials into a system of relationships. There also are limitations imposed upon the combining of sounds. Thus music is capable of stating an idea, developing it, and carrying it to a satisfying conclusion. Of course in some styles there is stricter form than in others. But let us risk a generalized description: Music is the artistic arrangement of the tonal materials in such a way that their sequence forms a texture of sound which proceeds logically from an opening statement to a satisfying conclusion.

What then does music mean? Traditionally the debate on this question has been carried to an impasse by two schools: referentialist and absolutist. In recent musical history, the running feud between the referentialist Richard Wagner and the absolutist Eduard Hanslick illustrates the

lines of the battle. Wagner's operas are masterpieces of the art of communicating non-musical ideas through his motif system. To Hanslick, this was total prostitution of the art of music. In a book called *Emotion and Meaning in Music,* Leonard Meyer has found a way to get beyond the impasse of the debate of these two traditional schools.

Meyer contends that both referential and absolute meanings coexist in a piece of music. Music has meaning within itself, in its structure and progressions. The musical development of a musical idea is meaningful. This 'embodied' meaning is primary. Absolutists may applaud! Embodied meaning is musical meaning. The music means itself. Meaning is communicated because the hearers are familiar with the style. They know how the materials will be handled. Meyer speaks of a "common universe of discourse". Where this common universe is not shared, music will be experienced to some degree as meaningless noise.

But there is also that meaning established by association of certain musical materials with non-musical events. It is the result of cultural conditioning. Meyer calls it 'designative'. Hollywood is Wagner's successor here. A few bars of organ music or a phrase of plainsong, and a religious mood is evoked. Designative meaning cannot be communicated with precision. If I am not familiar with the Dresden Amen it cannot have its full impact upon me in *Parsifal.* I will experience it only as quite solemn and of obvious importance. Music may give rise to a "connotative complex", but each listener makes the connotation concrete, drawing upon his private stock of experiences. On this designative level, music is always ambiguous.

Now, what does music contribute to a text? When tone is added to word, there is a union of two symbol systems: the conceptual system of language and what Susanne Langer calls the "unconsummated symbol of music". If we use Meyer's terms, the music of song communicates a connotative complex or mood which is then made concrete by the fixed connotation of the words. Thus song is a richer and more intense kind of verbalizing than speech alone. As Luther said, "The notes bring the text alive." This more vibrant form of utterance is the reason why Christians have turned to song instinctively in their worship. Only song adequately expresses the exaltation of eucharistic worship. Speaking is too flat.

The union of word and tone also enables song to communicate verbal concepts. That is why only song is fit for liturgical use, per se. To hum a jolly tune at the *Gloria* would not do what is needed.

If one surveys the literature, one finds that in our Western music relationships between word and tone fall into three main categories: 1) music

which depends for its form primarily upon the syntactical nature of the text (e.g. plainsong); 2) music which seeks to interpret, expound, explain, dramatize the text, and is thus concerned primarily with its inner meaning and mood (e.g. a Bach aria); 3) wordless music whose melody calls a specific text to mind (e.g. a chorale prelude). Of course, there are borderline cases between the first and second categories. Both the plainsong *jubilus* and the hymn tune would be examples of such cases.

III

I have already suggested that the liturgical composer serves the worshiping congregation. That implies that his music is always servant to the word which is theirs to sing. Liturgical music must remain subservient to the text through which God's Word is communicated and the people respond. The whole liturgical action centers on the Word in its verbal and sacramental forms. Whether the music serves by following the syntax of the text or by seeking to interpret it, it must never dominate the text or free itself from it. God's Word as expressed in the texts is both source and norm for the music of the liturgy. William Byrd testified to this in the dedication of his *Gradualia* (1605):

> Moreover in these words, as I have learned by trial, there is such a profound and hidden power that to one thinking upon things divine and diligently and earnestly pondering them, all the fittest numbers occur as if of themselves and freely offer themselves to the mind which is not indolent or inert.

But that does not mean that liturgical music must be inferior artistically. To be a good servant, music must obey the laws of its nature. Liturgical music is subject to the same canons of analysis as any other music. As music, it is either good or bad. I am glad that we are outgrowing the idea that there is some sort of hot-house style of music called 'sacred'. In the best periods, a composer's work was a stylistic unity. He wrote in his style no matter whether he was writing for the church, the stage or the banquet hall. The only distinction was that of functional appropriateness. It is well known that some of the most thrilling choruses of Bach's *B Minor Mass* were originally written for civil occasions or someone's birthday. Hassler's numinous melody to which we sing *O Sacred Head* was written for a love song. But the question was not whether the Bach chorus or the Hassler melody were secular. It was rather whether they were good music, and whether they fit the mood and form of the new text. At least in the case of Hassler, the melody was much more profound than the original text. Friedrich Buchholz points out that when the Roman *schola cantorum* undertook to edit the plainsong melodies, they were guided by musical

worth and artistic vigor, not by some canon of churchliness, a typically modern concept. ("Gregorianik heute")

It distresses me that the *Constitution on the Sacred Liturgy* still speaks of 'sacred' music, and of its being holy in proportion to its intimacy with the liturgical action. (Art. 112) Such adjectives employed in the first article of the chapter on music are easily misunderstood. But careful reading indicates that the tendency is clearly away from what I called a hot-house sacred style. For the *Constitution* goes on to say that all forms of true art are approved if they possess the "needed qualities". And later, after acknowledging the preeminence of Gregorian Chant, says, "But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action. . ." (Art. 116) I like that much better! Here the norm seems to be appropriateness to its particular function.

For the line cannot be drawn between 'sacred' and 'secular' or between 'subjective' and 'objective'. Neither of these is a valid alternative. The line must be drawn between autocratic music and music which serves. Music which dominates the text is clearly inappropriate to its function, no matter what its style or artistic worth. Only music which serves can be appropriate. Let me illustrate this on some historic examples.

The masses of the classicists and romantics (e.g. Beethoven's *Missa solemnis*) are autocratic. Doing them in church does not lessen their obvious character as concert pieces. They are not secular, nor are they inferior musically. They simply are not appropiate for liturgical use. The text of the mass was regarded as a magnificent libretto with changes of mood enough to allow for the full range of emotional expression. But the romantics served neither congregation nor text. They were writing masterpieces for posterity.

The plainsong masses and those of the golden age of polyphony treated the text in differing ways, but they did not dominate it. Even the overcomplex polyphony of more than eight voices did not really dominate the text; the waves of melody simply inundated it. Musically they are not necessarily superior to a romantic mass, but they are more appropriate for liturgical use. That does not, however, make them holy.

Luther thought plainsong too difficult for the people, and resorted to metrical paraphrases of the ordinary in German, setting these to chorale tunes. They served the people admirably, but are questionable because of their departure from the liturgical texts as such. The more lasting solution was the simplification of the plainsong melodies making them more

chorale-like. This enabled the prose texts to be retained in tact, and gave the people melodies they could manage. But there is still a certain clash between melodies reflecting the nature of Latin and the more explosive modern language texts.

The Anglican modification of plainsong also serves the English text rather well when sung by choirs trained in its subtleties. It was intended for choirs. Congregations can sing it without difficulty, but in their less subtle hands the text is distorted monstrously.

In the Western tradition then, there are six solutions which might be termed classic. The concert type stands condemned as autocratic. Plainsong, polyphony, chorale, modified plainsong and Anglican Chant forms all serve. But all have some defect when judged as to whether they serve both text and congregation. If my sketchy analysis is correct, we observe that a satisfactory solution to the problem of word and tone is yet to be found if it is held that the texts be vernacular and sung by the congregation. Some advocate giving up singing the liturgy and resorting to a kind of unison recitation. Others feel that the original prose texts will have to be modified into metrical form so that their musical settings can have a regular pulse. They argue that without the pulse the congregation cannot sing successfully, and they see the inevitable clash between prose text and metrical melody. Still others hope for a solution that will allow the retention of the prose originals and still enable the congregation to sing well. Word and tone is still a frontier!

IV

Let me add a few concluding observations. If one takes the interpretive or dramatic alternative, care must be taken about the text and congregational requirements. But in addition, the text must be given an interpretation that is responsible theologically. In a sense, the composer has a task similar to that of a preacher, only his method of exposition is musical. Bach was a master at musical exposition. A study of his cantatas and masses from this viewpoint reveals him as an astute theologian. Beethoven was just the opposite. In the *Missa solemnis,* the segment of the creed, "et resurrexit tertiam die secundum scripturas," is given six measures as a transition from the D minor "Crucifixus" to the F major "Et ascendit". The central fact of the faith in a six bar modulation!

We must not allow the stress on congregational participation to turn the trend to a kind of musical puritanism, abolishing choirs and using guitars exclusively in place of organs. Some are calling the guitar the new status symbol in church music. In my view, variety is the key. A great deal can

be done with alternation singing between choir and congregation. And organ music can be closely integrated into the music of the liturgy and still be quite artistic as the chorale prelude tradition indicates.

If there is a trend in today's serious music, it would seem to be back to archetypal elements and stricter forms. This in vigorous reaction against programatic tendencies! Such music again displays what Oskar Söhngen calls a cultic character which makes it more suitable for liturgical use. Helmut Hucke seems to have the same trend in view when he says that church music is not an addendum to worship, but that "in itself it must also have the quality of ritual." (*op. cit.*, p. 48) With today's musical developments and the challenge of the vernacular movement, it should be possible to achieve an authentic liturgical music in this century. That is your challenge!

WHAT OF THE CRITICS?

EUGENE KELLENBENZ, O.S.B.

In recent months in Catholic liturgical periodicals there has been a "spate" of articles and reviews in which the author attempts to play the role of the "New York music critic." The tone of these articles has bothered me, and also since my own published work was the "butt" of several of these critiques, I felt all the more reason to put my thoughts down on paper. Since Catholic publishers have been burning the midnight oil to get out new material to meet the demands of the new English liturgy, these music critics have had at hand plenty of grist for their mills. At the Church music congress in Milwaukee the critics arrived in force, each with his own particular bone to pick. There was much music, new and old, to be performed at the Congress. There was the philosophy of the Congress itself. All was a ready-made target for the music critics' "darts and arrows". Their feigned sophistication has a hollow ring to it. They are too obviously trying to play the role of the downtown New York music critic.

I don't feel that high musical criticism as practiced in downtown New York or in scholarly journals, has a place at this particular time in the field of Catholic liturgical music. It is like a Southern share-cropper keeping a well-groomed Cadillac at his cabin door. If one looks out his ivory tower window, he will note that the Catholic cultural scene is still

very primitive. To take one instance: the Catholic college. The larger of our colleges are Jesuit. Perhaps following the Catholic educational philosophy of another day, these schools are quite practical in their curriculum. Dental school, business school, etc. The performing arts, visual arts, creative arts, have had in the past little place in these schools. Most Jesuit schools and most other small colleges are only in recent years making their first feeble steps in this direction. As yet you cannot compare their programs with those found in state colleges and the Protestant colleges with their long-established and strong programs. With the close alliance of liturgy with the arts and music I feel that the cultural lag in our Catholic population must be taken into account in dealing with the arts and music. It may be delightful for Catholic music scholars to indulge their wits in a game of high musical criticism, but I don't feel that they are filling a needed function in the Church at this time.

I don't feel that music criticism is the vocation of the Catholic liturgical journal at this time. There is a tremendous educational job to be done. All possible creative thinking of a positive nature is essential to get many basic jobs done first.

This does not mean that we must be completely un-critical of the music we sing. For one thing the Catholic choirmaster has his Catholic publishers to depend on, and they are not completely un-critical of the music which they publish. The publishers have their material from the sources of supply available to them. A publisher's output may not be of uniformly the highest quality, but perhaps he is not to be blamed. He is not running a philanthropy. He must publish what will sell. He must consider and gauge his market. His market is the average Catholic choirmaster and average Catholic congregation. The publisher is not in the business to educate his market. Although he will try his best to give his market the highest quality it will accept. Catholic publishers also have a unique handicap. Catholics are willing to spend so little on the liturgy; they will buy one copy of the work desired and duplicate it.

If you get out into the field, it is most discouraging. Even in fairly large cities the parish choir is not a strong institution; it is just getting by with today's "busy people". In our own cathedral with a large parish attached, in a city of half a million people, we can find only a half-dozen qualified people to form the choir. This is another of the basics that must be taken care of before we indulge in the frills of high music criticism.

In other eras of Catholic history the qualified professional musician went into the service of the church. Today there is no place for him there. He must go into public institutions for his livelihood. Even if he should

choose the field of Catholic church music, he might be so disturbed by the amount of "bickering" going on that he might leave for the more reposeful surroundings of the state university.

Even if a parish can obtain a qualified person as choirmaster, this person must too often come face to face with a clergy that is not sympathetic or helpful in the work. The clergy are occupied with pastoral cares and too often primarily with financial cares. With the clergy the "Sunday service" is too often an afterthought. The minister must present a significant and beautiful service on Sunday morning or his customers move on to another church. The priest has a captive audience. This is another basic problem that must be worked on. The Protestant churches have their ministers of music, qualified people, trained in the liturgy. The priest is not necessarily qualified by training, unless he has made the liturgy his particular "hobby". As far as I can see this doesn't happen too often.

Another basic problem . . . . Catholic congregations till now have been silent ones. You don't teach people to sing overnight. Martin Luther did much "creative thinking", as we would call it today, before he got a singing congregation. He was hard put to find a music simple enough for his people to sing easily. His experimentation in the end led to a new art form — the chorale.

All these things make up the reality of the scene. We must stay in contact with this reality to fulfill our vocation as church musicians. In our own generation we can only hope to build the basic structure. We will have to leave it to a future generation to add the ivory towers.

Until now the Catholic church in America has expended its full energy (both human and monetary) on its churches and school system. Perhaps we can say that we sacrificed our Sunday service in order to get our school system. Perhaps now we must channel some of these resources into the liturgy in order to "create" a liturgy. It is an old expression that you don't get anything for nothing. We are trying to get a significant liturgy for nothing, but I don't think we will succeed. If we want it, we are going to have to pay for it.

The congress in Milwaukee, was admittedly more a series of concerts than a forum for helpful hints to local parish choir directors, but it was very impressive to me for another reason, as a barometer of Catholic cultural life. In this way it was a high water mark. Rarely if ever has there been such an artistic display under Catholic auspices. This is not unimportant. With the close marriage of the liturgy and the arts we must have a solid base in the arts if we wish to build a beautiful liturgy.

I feel that our music critics generally take too narrow a point of view in their criticisms. They criticize from their own particular bias. A critic can be quite uncompromising; the music written in the 20th century, must be in the 20th-century idiom. So Schroeder's Mass in honor of St. Caecilia was described as "a magnificent Romantic hangover from which many of our church musicians are still suffering". A critic with a flare for wit can find great personal satisfaction in such satirical indulgence, but this is doing little to help the cause of church music. In the first place no less a person than Brahms succeeded in putting new wine in old bottles. The choice of idiom will not necessarily make or break a "creative talent". In the second place the composer for the liturgy is writing "service music". He is not writing for Philharmonic Hall. He should not be judged by Philharmonic Hall standards. He is writing music for the participation or inspiration of American Catholic congregations. Their tasks are quite conservative. The church musician does have an obligation to respect these tastes. If a composer has something worthwhile to say, and feels that he can best reach his hearers with the Caecilian idiom, this is not evil.

This would not mean that the Church should not do all in its power to encourage contemporary music. There is surely room in the Church for a wide variety of music. Furthermore, if we succeed in setting good parish choirs with fine musicians directing, then we can sing more contemporary music.

The Catholics of our generation must outgrow the "monolithic thinking" of the past, viz., there can be only one right way, every other way is wrong. In the past generation the right way was Gregorian chant; everything else was wrong. Palestrina was a right way also, but rarely was there a Catholic choir capable of singing it. I remember an article by Dom Ermin Vitry. He was so upset that Gelineau even dared write new psalm settings. The Gregorian psalm tones were classics; the last word had been spoken. The traditionalists would have us preserve the classics of our past, and are often intolerant of anything else. We should preserve the classics from our past, but in the Lord's house there are many mansions. The Catholic Church is surely big enough to roof a wide variety of idioms and styles.

The critics are often so fearful that the Church might sponsor a "minor" composer. Unless you can make it right off as a "major" composer, you shouldn't write. The history of music is filled with "minor" composers of talent. They were prolific writers in their own time. They did make their own world richer because of their music. They are either forgotten now, or remembered through one or other surviving work.

The critics in their "high" debate are often so blissfully unaware of an awfully basic fact in the church music situation of our day: the musical tastes of the "man in the pew". Palestrina wrote his music for an elite clergy and nobility. Given the social conditions of the time, the peasant was completely beneath notice anyway. In our own day we have educated our peasantry, but it is charming how he has kept so many of his old peasant ways. The modern peasant finds a Henry Mancini melody a great inspiration, notwithstanding the fact that Henry has a bad "Romantic hangover;" worse yet his music is not an improvement over the sentimental ballad of the Gay Nineties. The peasant could care less whether the music is contemporary, Classic polyphony, Classic Gregorian Chant. The cultivated liturgist is either enraged or frightened at the thought of "pop music" or "folk music". The tastes of the man in the pew are a reality that we cannot ignore, as much as we might like to.

We criticize the television producer because he only seeks to find the lowest common denominator of taste. We feel that he should entertain but also educate and try to raise the level of tastes of his audience. Perhaps the church musician must take the same role. He must take the tastes of his congregation into consideration, but he must not always cater to them. He must always keep trying to raise the level of taste; lead his congregation on to better music; perhaps get them acclimated to the contemporary idiom.

Our Seattle Symphony recently made a survey of its subscribers' tastes. Beethoven's Seventh symphony was the piece of music that they would most like to hear. Ten years ago it would have been Beethoven's Fifth. Progress is being made; the center of gravity has moved from the Fifth to the Seventh. The orchestra was disappointed in the results of the survey, since for many years they had done excellent programming in an attempt to educate their audience. Rather than shedding tears, the conductor, Milton Katims, tried the "creative" approach. Since the audience was not even up to a fifty year old piece of music — Stravinsky's, *The Rite of Spring* — Mr. Katims decided to break all tradition at symphony concerts and lecture for a half hour on the work before he performed it. He literally tore the work apart and put it back together again, using the orchestra to illustrate themes etc. When the orchestra finally played the work, the audience found it quite exciting.

If all this is true with a rather sophisticated symphony audience, consider the plight of the "man in the pew". Perhaps a too rigid view of liturgical music is not right. Perhaps a popular liturgical art has a place in our liturgy. After all, "folk art" has had a place in human culture since the dawn of man.

The professional liturgist is often in the position of the king in Lerner and Loewe's "Camelot." The king was wondering "what possibly could the peasant be doing in his cottage tonight." He had never been in a peasant's cottage and he was genuinely puzzled as to what the peasant did in his cottage in the evenings. It is amazing the number of articles you can read that are completely out of touch with the grim reality, the actual liturgy in a local parish. We would want ever more and more creative thinking to help solve the problems to be found at the parish level.

The Englishman Anthony Milner in his recent article in "Worship" did no great service to the cause of Catholic church music in America. He presented a quite grim picture of the material put on the market by Catholic publishers. As heir to four centuries of English, Anglican tradition in liturgical music, Mr. Milner had a ready made yard stick. American liturgists, composers, poets, and publishers have bent their best efforts in two short years to provide for the English liturgy. The Anglicans have had four centuries in which to produce classics. Americans have been busy writing, experimenting, working in all possible forms to try to take the best possible care of the needs of today's church. I am not aware of any such vital activity in the English Catholic Church. Viewing the American output from the lofty plains of four centuries of Anglican tradition, you might find it wanting in some respects. You might not find the same sensitivity to the English word that you would find in an English classic. Considering the quantity of the American output in the past two years, the quality is bound to be uneven. You couldn't claim that it is all destined for immortality as classic. It is perhaps surprising that the quality is as good as it is; most often quite adequate for "service" purposes.

I am quite familiar with Mr. Milner's own original liturgical composition. Concerning this music a witty music critic might ask, "Why does a man write quaint, English folk songs in the 20th century?" Yet I feel that the average congregation might find more inspiration in Mr. Milner's lovely melodies then perhaps they would in the 16th-century chorale, which is music of another era and doesn't necessarily communicate with the modern congregation.

The old expression is: "Where there is smoke, there is fire." With Catholic liturgy this is often not true. There is often precious little fire on the grass roots level, the parish level. There is often a great deal of smoke as the specialists debate their own particular biases. The ordinary parish musician reads all the proper periodicals. He goes to the proper workshops, where he hears the experts debate. He often finds previous little wisdom to bring home with him to solve his own parish problems. My own experience is with Catholic college students and I worry. "Ana-

themas," "under pain of mortal sin," "the official position of the Church" means so little to them. A significant religious experience might mean something to them. If it is necessary to develop a "folk art" to communicate with these young people, then this must be done.

Christ put the Church into business to save souls. Our mission is not particularly to preserve Gregorian chant, classic polyphony or to foster contemporary music, or preserve the glories of the Latin tongue. Our mission does not necessarily exclude these. However, they should be of secondary consideration.

SOME MORE ASIDES

REV. FRANCIS J. BURKLEY

"Sacred music must not be afraid to embrace the twentieth century." We found ourselves re-reading these words of Father Archabbot Rembert Weakland, O.S.B., en route New York's Philharmonic Hall to hear the following program, February 3, 1967:

Haydn —	The Storm
Weber —	Mass in G Major, Op. 76 (American première)
Lukas Foss —	The Fragments of Archilochos (New York City première)
Kodaly —	Missa Brevis (the version with orchestra)

Commonweal (February 3, 1967) had reprinted a paragraph from Father Weakland's *Worship* article (January 1967), and it was a paragraph to ponder as one listened to Abraham Kaplan and The Collegiate Chorale (plus the Orchestra of America, Veronica Tyler, and other soloists) in what we might have called two sacred and two secular works, had not the Archabbot also written that "the gap between the serious composer and the people cannot be easily closed because of an innate fear on the part of the traditional church musician of anything new and contemporary as being somehow secular and profane . . . Sacred music must affirm that there is no intrinsic difference in style between sacred and secular."

Haydn had affirmed this latter truth, not only in *Der Sturm* (it was sung in German, the original English having long since been lost), but also in the "Mass in Time of War," for example. Both embrace a plea for peace.

Weber affirmed the same truth simply by being as much his lyrical and romantic self in writing this golden-wedding Mass for the King and Queen at Dresden in 1818, as he would be in 1821 preparing for the first performance of *Der Freischütz.*

Kodaly affirmed it too, but perhaps more obliquely. It was, after all, his own silver-wedding (plus a decade) anniversary offering to his wife, when it was sung (with organ) in 1945 under the most touching circumstances, and he was not "avant garde" for the year that was hearing first performances of Schoenberg's "Prelude to a 'Genesis' Suite" and Stravinsky's "Ebony Concerto" for Jazz Band. But Kodaly was already a symbol of Hungary's struggle for freedom, and of the Catholic composer's struggle for integrity. On both counts it is a masterpiece, if a conservative one.

What Lukas Foss's new work represented was, quite simply, a gap: but an even wider one than that described by Father Rembert. It yawns. And the audience yawned — that portion of it, at least, that was not booing and hissing.

Nevertheless this work too is symbolic: symbolic of Catholic absence from the field of creative experimentation in contemporary musical art. Church choirs that have already sung the Kodaly as a liturgical work (and even in this country there are a few who have) would not dare to broach the idiom in which Mr. Foss (and, variously of course, his own junior contemporaries) is working today. Yet there certainly is nothing innately profane about this music. His use of a guitar, incidentally, is a far cry from the pop-art idiom that some still fear as a permanent intrusion via the "folk" Mass.

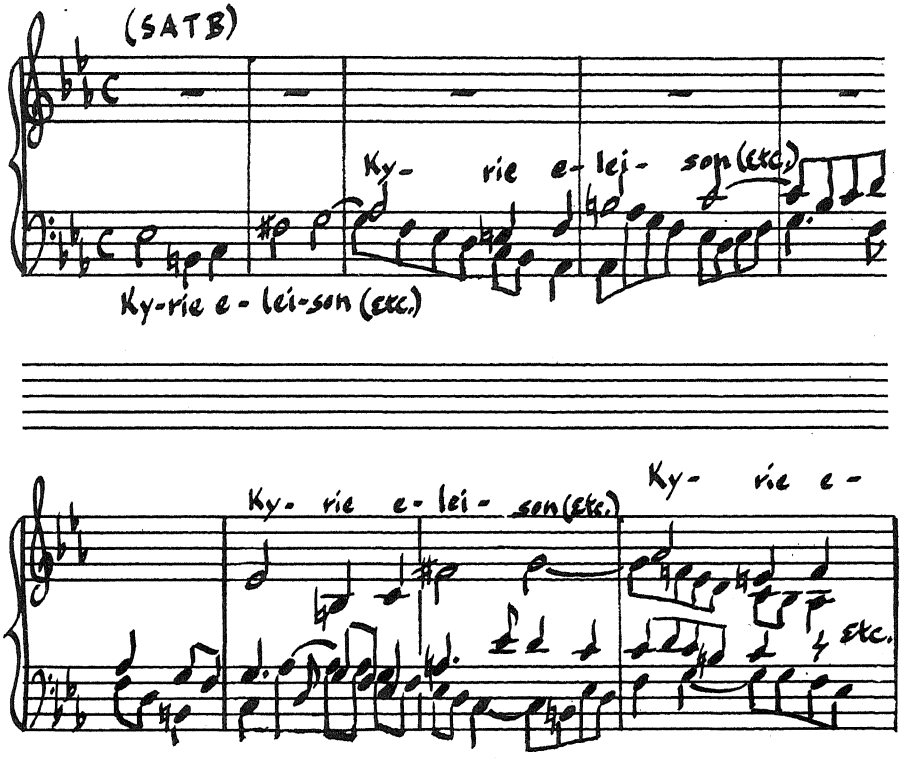
But what intriguing possibilities Mr. Foss suggests in the direction of a thoroughly contemporary approach to that very elusive ideal: union of text and tone (in this case the only words that could be understood were those sounded through two "solo" megaphones). But no matter. The "Female Speaker" and the "Male Speaker" were aided and abbetted not only by a vocalizing countertenor soloist and the guitar, but also by a mandolin, a very active percussion battery, and five "Solo Voices from the Chorus" who acted in function as a sort of neobaroque "concertino" to the total chorale's impressive "ripieno," but not in *idiom*: the idiom, for better or for worse, was validly 1965 (the year of its first performance elsewhere).

The Weber and the Kodaly are museum pieces, if only because of the new vernacular usages. They belong exactly where they were placed — in the concert hall, hung and lighted with, respectively, perfection and im-

perfection (the Weber was a delight, while the essence of the Kodaly seemed to elude Mr. Kaplan, moving though many of its pages were). The thing is that such a conductor is apparently game for anything: he commissioned, for example, Vincent Persichetti's "Stabat Mater," and it is precisely such a composer who should by now be ready with something for the new liturgy. Perhaps the dismal echoes from Milwaukee give pause even to the conservatives among our more respected Catholic composers.

The parish, no doubt, gives still more pause. We view the continuing backlash of inaction, and even something close to sabotage in some places, while we parade our penury and our mediocrity before steadily dwindling "crowds" at the "High" Mass.

Perhaps our reputation among composers is well symbolized by the following incipit to a "Mass"[1] submitted, in what may have been a weak



1. Unpublished. It is listed in Grove (V). The ms. score may be seen at Columbia University. It is not copyrighted.

moment of youthful enthusiasm, for a competition back in 1941, by a man who was destined to become the leader in one wing of today's avant-garde, Milton Babbitt:

Mr. Babbitt is today suggesting, by way of closing not the liturgical gap (in this he is now understandably disinterested), but simply the gap between tonal and non-tonal music, that "Ideally composers, as well as performers and listeners should be multilingual."[1] To adapt his thought, as apparently he adapted Bukofzer's concept of the "bilingual" baroque composer (who used a *stile moderno* for the secular context, a *stile antico* for the sacred) we suggest:

> (1) That we must again consciously espouse a sort of "prima pratica" and "secunda pratica" situation in which the public will be able to assimilate not only Cage but Carter, at least until a definitive twentieth-century idiom of the sixties is clearly recognizable, in contradistinction to the amateur experimentators of whom Boulanger and others complain in France today. If caution is called for, however, it should be the warning not to limit ourselves to composers of the "Establishment," whose basic conservatism is really antithetical to the esthetic of a church forever in the process of renewal.
>
> (2) That if today both a Persichetti and a Litaize are welcome at the post-conciliar "Musical Banquet," so should we be able to invite a Babbitt, or a Foss.

For taking to heart with all due contrition the stern rebuke of Charles Wuorinen,[2] one must nevertheless deal as best one may with a new situation that all have not yet accepted: there are no "Old Masters" of the vernacular Mass.

---

1. See the article "The Two Extremes of Avant-Garde Music" by Richard Kostelanetz in *The New York Times Magazine*, January 15, 1967.

2. In *Perspectives of New Music*, Fall-Winter 1966, p. 142 ("Enthusiasm (is) used as a substitute for judgment and intelligence").

MUSIC IN PRINT

Sister Mary Justina Klein, O.P. *Mass for the Dead and Burial Service for Adults.* Unison with organ accompaniment. WLSM, MD-1052-1, Organ edition $1.00.

This is an unmetered composition throughout.

Responsory: *Come to his (her) aid, O saints of God.*

Written in G-minor, the music has conventional harmony and the melody is not very expressive of the text. If the quarter bar is misinterpreted, as it will be by most, the already short phrases will become even more choppy. The indications for "choir" and "all" with the exception of the psalm tone setting of "May you be received. . ." could well be reversed judging from the melody range and difficulty for most congregations.

Introit: *Eternal rest.*
Written in F-minor, the Antiphon is indicated for "all" and since this means choir as well as congregation, it can be sung well by the choir. The Psalm, indicated for "choir" might well be sung by "all." Care must be taken with the quarter and half bars.

Lord, Have Mercy—Also in F-minor. This is quite simple and singable as indicated.

Gradual - Tract - Sequence. The Gradual and Tract are set in a kind of psalm-tone setting and indicated for "all." Easy but not very interesting. The Sequence is structured much like the chant setting and this new setting is really no improvement. The Sequence may be made optional soon. Until then, it may be best to read it.

Offertory: *Lord, Jesus Christ.*
Written for "choir" except for one phrase that is repeated once for "all." I have not seen the voice card for congregation, but one short phrase for congregation in a piece of this length requires the congregation to either count rests or follow the music for choir until time for a brief part; impractical and a false notion of sung congregational participation. The many, many repeated notes weakens the melodic writing.

Holy, Holy, Holy—At this point, I am almost convinced that the composer does not know how to construct a good melody. At least, she has not done so in this composition. The melodies (that are not quasi-psalm-tones) just do not go anywhere. The "Blessed is he. . ." comes the closest so far to having some real contour and movement.

Lamb of God—This is through-composed, and written in F-minor as is the Sanctus. The first and second opening statement, "Lamb of God" are identical, however.

Communion: *May light eternal.*
This is in E-flat major and, together with the psalm-tone setting of the "Canticle of Zachary," is the most musically satisfying part of the composition.

Responsory: *Deliver me, O Lord.*
Mostly recitative style. Alternate phrases indicated for "choir" and "all."

Antiphon: *May the angels,* and Psalm 114.

The Antiphon is through-composed and the psalm has a psalm-tone setting in a related key. This Antiphon is much more interesting than most of the others.

It is difficult to review a new musical setting of the Mass For the Dead, especially one written in a chant style, without comparing it to the original chant setting. Most of the chant setting is adaptable to the English translation, and I wonder if this might not be better than to attempt another setting in chant style. An entirely different and fresh approach might be the best course of all.

Several dioceses have permission to begin controlled experimentation with a proposed revised Funeral Rite. No doubt in a few years composers will have the opportunity of making settings for the revised rite.

ROBERT I. BLANCHARD
Director of Music
Diocese of Charleston, S. C.

NEWS REVIEW

☐ The National Association of Schools of Music held the general sessions of its national meeting last year at the Statler-Hilton Hotel in Dallas, Texas, November 21, and 22. The NASM has been designated by the National Commission on Accrediting as the responsible agency for the accreditation of all music degree curricula with specialization in the fields of applied music, music theory, composition, music therapy, musicology, and music as a major in liberal arts programs.

Sister M. Theophane, OSF, Chairman of the Department of Music, Alverno, represented the college at this national meeting. Alverno, one of some 300 member schools, has been affiliated with the NASM since 1949.

☐ December 18, 1966: "Scriptural Symphony of Carols," concert at Saint Bartholomew Church, Pittsburgh, Pa., sung by the five parish choirs directed by David Volker. Guest organist was Rev. Aloysius Knoll, O.F.M.Cap., playing works of Reger, Bach, Purvis.

☐ December 6, 1966: "A n n u a l Christmas Concert," by The Madrigal Club of Detroit directed by August Maekelberghe, at the Community Arts Auditorium, Wayne State University. President and Honorary President of the Club are, respectively, Mrs. Morris D. Baker, and Mrs. Lenore Romney. Program included selections by Schubert, Pergolesi, Nin, Praetorius, Brahms, and D'Indy.

☐ Noel Goemanne, organist-choirmaster at Our Lady Queen of Martyrs C h u r c h, Birmingham, Michigan, gave one of a series of concerts by outstanding artists on the Helen Calder Memorial Organ, Mariners Church, Detroit Civic Center. His program, November 20, 1966, consisted of works by Andrea Gabrieli, Pachelbel, D'-Aquin, L e b e g u e, Clerambault, Bach; also represented were Flor Peeters, Hendrik Andriessen, and

a work by the performer himself, a Rhapsody. Mr. Goemanne is presently a faculty member of the Palestrina Institute in Detroit where he is an instructor of harmony, organ, and piano. He also serves on the Archdiocesan Music Commission.

Other artists in the series are: Dr. Fred Marriott, Central Methodist; Jason Tickton (organ) and John Redfield (cantorial soloist), Temple Beth El; Lode Van Dessel, St. Aloysius; Kent McDonald, St. James Episcopal, Birmingham, Michigan; Edgar Billups, Christ Episcopal, G.P.; and Pierre Toucheque, St. Joan of Arc. For further information on related performances, write to: Mode Locale, 170 East Jefferson Avenue, Detroit.

☐ Marinette Catholic Central High School presented an extensive Christmas choral program, 1966, under the direction of Robert DeMille. The choir, employing the talents of mostly the ninth and tenth grades, was heard at the Midnight Mass and in a separate concert December 21st, together with the High School Band whose director is the Rev. Joseph Mattern.

☐ The Church Music Association, England, will conduct the following events:

Low Week Course in Sacred Music — at Phillippa Fawcett College Sreatham, London SW16, 2nd - 8th April 1967.

Choir Festival — at Notre Dame de France, Leicester Square, London WC2, Saturday 8th April 1967.
A Study Weekend — arranged by the Religious of the Cenacle, London NW3, in conjunction with the CMA, Friday 14th - Sunday 16th April 1967.
Annual General Meeting — Saturday afternoon 28th January 1967 at the KSC Club London W11.

☐ Washington, D. C. — John La Montaine, internationally known Pulitzer Prize-winning composer, has accepted a ten-thousand-dollar commission from Washington National Cathedral to complete the trilogy of Christmas religious operas begun in 1961 with *Novellis, Novellis.* Announcement of the commission was made by the Cathedral on Friday, December 9, 1966, in observance of the 75th anniversary of the day a group of Episcopal laymen met at the home of Charles C. Glover in Washington to plan for the first time the building of a National Cathedral in the Nation's Capital.

Mr. La Montaine's three-part work will be called *A Trilogy of Christmas Pageant Operas* and is expected to be finished by 1969. Each play has a narrator who tells the Christmas story in the words of the King James Bible. The story is then sung in the colloquial terms of the English medieval miracle plays of Coventry, Chester and Wakefield. A chorus will summarize each opera by singing in Latin from the Liturgy. Each drama will be about an hour in length. The first opera of the trilogy, *Novellis, Novellis,* dealt with the Annunciation and the birth of Jesus. Its premier performance at the Cathedral on Christmas Eve 1961 was directed by Dr. Paul Callaway, Cathedral organist and choirmaster. The two new operas will be *The Shephardes Playe* and *The Magi,* scheduled for completion and per-

formance in 1967 and 1969 respectively.

Mr. La Montaine, a native of Oak Park, Illinois, received the Pulitzer Prize in 1959 for his *Concerto for Piano and Orchestra* which was composed for the National Symphony Orchestra under a Ford Foundation grant. The following year he won the Rheta Sosland Chamber Music Competition with his *String Quartet.* In 1961 he wrote an overture entitled *From Sea to Shining Sea* commissioned in honor of the Presidential Inauguration. It was performed by the National Symphony Orchestra at an Inaugural Concert for President and Mrs. John F. Kennedy. Recently he has written two works based on sounds of nature: *Missa Naturae,* a Mass for chorus and orchestra; and *Birds of Paradise,* for piano and orchestra. The latter work has been recorded by Mercury Records, and has been used by the Joffrey Ballet for its ballet *Nightwings.* He has also visited Africa, collecting unusual natural sounds for a forthcoming orchestral work. Mr. La Montaine is presently living in Hollywood, Calif., from which he pursues his hobbies of mountain climbing and listening to the sounds of nature.

□ Ames, Iowa . . . The Music Department of Iowa State University will present a C. P. E. Bach Festival featuring orchestral works, chamber music, keyboard works, and choral works of this gifted, composer, March 31, April 1 and 2. Special guest lecturer for the occasion will be William S. Newman, internationally recognized author, muciologist, pianist, and teacher. Dr. Newman's translations with annotations of C. P. E. Bach's autobiography is scheduled for publication early this Spring. The lecture will open Friday afternoon with Newman's lecture, "C. P. E Bach and His Era." Friday evening Dr. Newman will present a lecture-recital featuring the keyboard works.

Saturday evening, April 1, a program dealing with the orchestral works will be presented. Included on the program will be the Organ Concerto in E Flat Major. The instrument used for this performance will be Iowa State's new Noack positive organ. The Double Concerto in E Flat Major for the unusual combination of harpsichord and piano will also be performed.

A concert of chamber music by C. P. E. Bach will be presented by students and members of the faculty on Sunday afternoon. The Festival will conclude Sunday evening with the performance by the Iowa State University Oratorio Chorus, of two choral works with orchestra, the "Magnificat" and the "Heilig" (Holy is God). Both works were immensely popular during Emanuel Bach's own day, particularly the latter. Carl Philip Emanuel was born in Germany March 14, 1714. Enough copies could not be printed to satisfy the demand.

Further information regarding the festival may be obtained by writing Dr. Alvin R. Edgar, Director of Concerts, Music Department, Iowa State University, Ames, Iowa 50010.

□ From LITURGY, bulletin of The Liturgical Conference, Vol. 11, No. 9, November, 1966:

"The board of directors of the Liturgical Conference at its Aug-

ust meeting decided to make two other annual awards, in addition to the traditional honors for church architecture. One of these will be a music award to composers for music published during the preceding year. The other will be an award to artists for the design of objects used in the public worship of the Church.

It is hoped that the music award will encourage the development of a modern American liturgical music, suited for the kind of popular celebration beginning to evolve from the impetus of conciliar teaching. A committee is being formed to settle the details of this competition and announcement of the rules for 1967 entries will be made later."

AUTHORS OF THIS ISSUE

PAUL HENRY LANG is the renowned musicologist, author and lecturer, Columbia University. Dr. Lang has also once before lent his resources to SACRED MUSIC in its pioneer issue two years ago.

EUGENE L. BRAND is Associate Professor of Liturgics and Systematic Theology at The Evangelical Lutheran Theological Seminary, Capital University, Columbus, Ohio.

EUGENE KELLENBENZ, O.S.B. is a monk of Saint Martin's Abbey, Olympia, Washington.

REV. FRANCIS J. BURKLEY of the Archdiocese of New Orleans, is presently engaged in musicological studies at Columbia University. His theme of observations in an earlier article, v. 92, no. 4, is continued in this issue.

INDEX

TO VOLUME 93 OF *SACRED MUSIC*

number 1 ..... pages 1 - 28
number 2 ..... pages 29 - 71
number 3 ..... pages 72 - 118
number 4 ..... pages 119 - 158

MUSIC IN WORSHIP

Jewish Catholic Protestant

An Adventure in the Contribution of the Arts
to Ecumenism

BOYS TOWN, NEBRASKA
AUGUST 13-25, 1967