



SACRED MUSIC

Volume 94, Number 1, Spring 1967

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A NEW BEGINNING

Editorial

In an age that has become used to change, no one will be surprised to find a change in the appearance of *Sacred Music*. Although its physical appearance is different, there is no change in its purpose, namely, to inform its subscribers about developments in the liturgy, legislation, education and musicology; to reflect a wide range of current opinion in matters of church music; and to offer the considered judgments of experts in the matter of new music composition. The experience of the past will richly energize the achievements of these goals in the future.

On behalf of the entire membership, we here pay sincere tribute to the retiring editor of *Sacred Music*, Rt. Rev. Rembert Weakland, O.S.B., Coadjutor Archabbot of Saint Vincent Archabbey. His acceptance of the dual role of president of the Church Music Association of America, and editor of its journal at a time when the merger of the Saint Gregory Society and the Society of Saint Caecilia had just been achieved, will be held by all of us in grateful remembrance. He helped us launch the new association and contributed generously of his time and effort to its cause at a time when many and varied commitments vied for his attention and awaited his decisions. We thank him for this and hope that he will continue to be available to us for help and encouragement.

Our new editor, selected by the board of directors of CMAA, is Father Ralph S. March, S.O.Cist., Ph.D., professor of music at the University of Dallas, Texas. His broad European educational background, professional competence in church music, and his enthusiastic articulation of current church music problems qualify him for the post. We greet him here and wish him success in the many interesting and forward-looking plans he is making for the magazine.

As you will note, the present issue is given over to a full statement of the new *Instruction on Church Music*, made public in Rome on March 7, 1967, and effective on Pentecost Sunday, May 14, 1967. This document is an enlargement and up-to-date re-statement of the hopes and ideals of the Second

Vatican Council as expressed in the *Constitution on the Liturgy*. The complete text is printed here in full, as a useful reference and for the purpose of clarifying the issues treated. This document is, and will be for some time to come, the Catholic church musician's blueprint for the future. We shall do well to study its content carefully and resolve to put into practice the message it contains as completely and effectively as possible. (You will want to know that we have held up this number of *Sacred Music* in order to bring you the full text of this important document.)

A few pages of this issue are given over to presenting the reaction of Europeans to the International Congress which the CMAA co-sponsored with the Consociatio Internationalis Musicae Sacrae, last summer in Chicago-Milwaukee. Our readers will be interested to read the expressed assessments of non-Americans who attended and, in some cases, participated, in the historic meetings of last summer.

We have signaled the change of editorship of *Sacred Music* and have called attention to at least two items of special significance in the present issue. There are others. We invite your comments.

THEODORE MARIER

DECLARATION ON LITURGICAL INNOVATIONS

For some time some newspapers and reviews have published news items and photographs concerning liturgical ceremonies, particularly celebrations of the Eucharist, which are alien to Catholic worship and almost incredible. Such are "family Eucharistic banquets," celebrated in private homes and followed by a meal, and Masses offered using strange and arbitrary rites, vestments, and formulas, and sometimes accompanied by music of a totally profane and worldly character, not worthy of a sacred action. All these manifestations of cult, performed on private initiative, necessarily tend to destroy the sacred character of the liturgy, which is the purest expression of the worship rendered to God by the Church.

Since the *aggiornamento* must be made with order, and not arbitrarily, it is absolutely incorrect to allege the motive of pastoral renewal for such practices. They are not in conformity with the letter and spirit of the liturgical constitution of the Second Vatican Council; they are contrary to the ecclesial meaning of the liturgy, and they damage the unity of the Church and the dignity of the people of God.

"The variety of languages," His Holiness, Paul Paul VI, said on October 13 last, "the newness of the rites which the movement of renewal introduces into the liturgy, must not include anything which has not been duly recognized by the responsible authority of the bishops and of this Apostolic See, or anything not worthy of divine worship, or manifestly profane and unsuitable to express the inwardness and sacredness of prayer, or else so singular and strange as would, instead of fostering the devotion of the praying community, astound and disturb it, hindering the effusion of its reasonable and lawful traditional religious sense."

While the facts mentioned above and the publicity given to them are deplored, we urgently invite Ordinaries, both local and religious, to watch over the correct application of the liturgical constitution, to admonish with kindness and firmness the promoters, even if well-intentioned, of such manifestations and, where there is need, to repress abuses, to prevent any initiative not authorized and guided by the hierarchy, to promote zealously the true liturgical renewal desired by the council, so that this great undertaking

may be carried on without deviations, and bear the fruits of Christian life which the Church expects of it.

It must moreover be remembered that it is not lawful to celebrate Mass in private homes, except in those cases foreseen and clearly defined by the liturgical legislation.

CARDINAL LERCARO, PRESIDENT OF THE CONSILIUM.

CARDINAL LARRAONA, PREFECT OF THE SACRED CONGREGATION OF RITES.

INSTRUCTION ON SACRED MUSIC

Preface

1. Sacred music, in those aspects which concern the liturgical renewal, was carefully considered by the Second Vatican Ecumenical Council. It explained its role in divine services, issued a number of principles and laws on this subject in the Constitution on the Liturgy, and devoted to it an entire chapter of the same constitution.

2. Already the decisions of the council are being put into effect in the recently undertaken liturgical renewal. But the new norms concerning the arrangement of the sacred rites and the active participation of the faithful have given rise to several problems regarding sacred music and its ministerial role. These problems may be solved by expounding more fully certain relevant principles of the Constitution on the Liturgy.

3. Therefore the Consilium, set up to implement the Constitution on the Liturgy, on the instructions of the Holy Father, has carefully considered these questions and prepared the present instruction. This does not however gather together all the legislation on sacred music; it only establishes the principal norms which seem to be more necessary for our own day. It is, as it were, a continuation and complement of the preceding instruction of this Sacred Congregation, prepared by this same Consilium, and published on the 26th of September, 1964, for the correct implementation of the Liturgy Constitution.

4. It is to be hoped that pastors of souls, musicians and the faithful will gladly accept these norms and put them into practice, uniting their efforts to attain the true purpose of sacred music, "which is the glory of God and the sanctification of the faithful."¹

a) By sacred music is understood that music which, being created for the celebration of divine worship, is endowed with sanctity and excellence of form.²

b) The following come under the title of sacred music: Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred music of the people, be it liturgical or religious.³

PREFACE

1. *Some General Norms*

5. Liturgical worship is given a more noble form when it is celebrated in song with the ministers of each degree fulfilling their ministry and the people participating in it.⁴

Indeed, through this form, prayer is expressed in a more attractive way, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem.

Pastors of souls will therefore do all they can to achieve this form of celebration.

SOME
GENERAL
NORMS

They will try to work out how that assignment of different parts to be performed and duties to be fulfilled, which characterizes sung celebrations, may be transferred even to celebrations which are not sung, but at which the people are present. Above all one must take particular care that the necessary ministers be obtained and that these be suitable, and that the active participation of the people be encouraged.

The practical preparation for each liturgical celebration should be done in a spirit of cooperation by all concerned, under the guidance of the rector of the church, whether it be in ritual, pastoral or musical matters.

6. The proper arrangement of a liturgical celebration requires the due assignment and performance of certain functions, by which "each person, performing his role as a minister or as one of the faithful, should do all that the nature of the action and the liturgical norms require of him, and only that."⁵ This also demands that the meaning and proper nature of each part and of each chant be carefully observed. To attain this, those parts especially should be sung which by their very nature are required to be sung, using the kind and form of music which is proper to their character.

7. Between the solemn, fuller form of liturgical celebration, in which all that is required to be sung is sung, and the simpler form, in which singing is not used, there can be various degrees according to the greater or lesser place given to singing. However, in selecting the parts which are to be sung, one should start with those that are by their nature of greater importance, and especially those which are to be sung by the priest or by the ministers, with the people replying, or those which are to be sung by the priest and people together. The other parts may be gradually added according as they are proper to the people alone or to the choir alone.

8. Whenever, for a liturgical service which is to be celebrated with singing, one can make a choice between various people, it is desirable that those who are known to be more proficient in singing be given preference; this is especially the case in more solemn liturgical celebrations and in those

which either require more difficult music, or are transmitted by radio or television.⁶

If however a choice of this kind cannot be made, and the priest or minister does not possess a voice suitable for the proper execution of the singing, he can render without singing one or more of the more difficult parts which concern him, reciting them in a loud and distinct voice. However, this must not be done merely for the convenience of the priest or minister.

9. In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the ability of those who are to sing the music must be taken into account. No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts,⁷ and does not hinder the active participation of the people.⁸

10. In order that the faithful may actively participate more willingly and with greater benefit, it is fitting that the form of the celebration and the degrees of participation in it should be varied as much as possible, according to the solemnity of the day and the nature of the congregation present.

11. It should be borne in mind that the true solemnity of liturgical worship depends less on a more ornate form of singing and a more magnificent ceremonial than on its worthy and religious celebration, which takes into account the integrity of the liturgical celebration itself, and the performance of each of its parts according to their own particular nature. To have a more ornate form of singing and a more magnificent ceremonial is at times desirable when there are resources available to carry them out properly; but it would be contrary to the true solemnity of the liturgy if it led to omitting, changing or improperly performing a part of the action.

12. It belongs to the Holy See alone to determine the more important general principles which are, as it were, the basis of sacred music, according to the norms handed down, but especially according to the Constitution on the Liturgy. Direction in this matter, within the limits stated, also belongs to the competent territorial episcopal conferences of various kinds, legitimately constituted, and to the individual bishop.⁹

II. Those Who Take Part in Liturgical Celebrations

13. Liturgical actions are celebrations of the Church, that is, of the holy people, united under and directed by the bishop or priest.¹⁰ The priest and his ministers, because of the sacred orders they have received, hold a special place in these celebrations, as do also — by reason of the ministry they perform — the servers, readers, commentators and members of the choir.¹¹

14. The priest, acting in the person of Christ, presides over the gathered assembly. The prayers which are said or sung by him aloud are proclaimed

in the name of the entire holy people and of all present¹² and should be devoutly listened to by all.

15. The faithful fulfil their liturgical role by full, conscious and active participation which is demanded by the nature of the liturgy itself and which is, by reason of baptism, the right and duty of the Christian people.¹³

This participation

a) should be above all internal, in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace;¹⁴

b) must be external also, that is, to show the internal participation by gestures and bodily attitudes, by acclamations, responses and singing.¹⁵

The faithful should also be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.

16. One cannot show anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song. Therefore the active participation of the whole people, manifested in singing, is to be carefully promoted as follows:

a) It should first of all include acclamations, responses to the greetings of the priest and ministers and to the prayers in litany form, and also antiphons and psalms, refrains or repeated responses, hymns and canticles.¹⁶

b) Through suitable instruction and rehearsals, the people should be gradually led to a fuller — indeed, to a complete — participation in those parts of the singing which pertain to them.

c) Some of the people's singing however, especially if the faithful have not yet been sufficiently instructed, or if musical settings for several voices are used, can be handed over to the choir alone, provided that the people are not excluded from other parts that concern them. But the custom of entrusting to the choir alone the entire singing of the whole Proper and of the whole Ordinary, to the complete exclusion of the people's participation in singing, is to be deprecated.

17. At proper times, all should observe a reverent silence.¹⁷ In so doing, the faithful are not to be considered as extraneous or dumb spectators at the liturgical service, but are associated more intimately in the mystery that is being celebrated, thanks to that interior disposition which derives from the word of God that they have heard, from the songs and prayers that have been uttered, and from spiritual union with the priest in the parts that he says or sings himself.

18. Special attention must be given to the instruction in sacred singing of members of lay religious societies, among the faithful, so that they may support and promote the participation of the people more effectively.¹⁸ The formation of the whole people in singing, should be seriously and patiently

undertaken together with liturgical instruction, according to the age, status and way of life of the faithful, and the degree of their religious culture; this should be done from the first years of education in elementary schools.¹⁹

19. Because of the liturgical ministry it performs, the choir or the *capella musica*, or *schola cantorum* deserves particular mention. Its office has been given even greater importance and weight by reason of the norms of the council concerning the liturgical renewal. Its duty is, in effect, to ensure the proper performance of the parts which belong to it, according to the different kinds of music, and to encourage the active participation of the faithful in the singing.

Therefore:

a) There should be choirs, or *capellae*, or *scholae cantorum*, especially in cathedrals and other major churches, in seminaries and religious houses of studies, and they should be carefully fostered;

b) Similar choirs, although small ones, should be organized also in small churches.

20. Large choirs (*capellae musicae*) existing in basilicas, cathedrals, monasteries and other major churches, which have in the course of centuries earned for themselves high renown by guarding and fostering a musical heritage of inestimable value, should be used for sacred celebrations of a more elaborate kind, according to their own traditional norms, recognized and approved by the Ordinary.

However, the directors of these choirs and the rectors of the churches should take care that the people always associate themselves with the singing by performing at least the easier parts which belong to them.

21. Provision should be made for at least one or two properly trained singers, especially where there is no possibility of establishing even a small choir. The singer will present some simpler musical settings, with the people taking part, and can lead and support the faithful as far as is needed. The presence of such a singer is desirable even in churches which have a choir, for those celebrations in which the choir cannot take part but which may fittingly be performed with some solemnity and therefore with singing.

22. The choir may consist, according to the customs of each country and other circumstances, of either men and boys, or men and boys only, or men and women, or even, where there is a genuine reason for it, of women only.

23. Taking into account the design of each church, the choir should be placed in such a way:

a) that its nature should be clearly apparent, as a part of the whole congregation, fulfilling a special role;

b) that it be easier for it to fulfil its liturgical function;²⁰

c) that all its members may be able to participate easily in the Mass, that is to say, by sacramental participation.

Whenever the choir also includes women, it should be placed outside the sanctuary.

24. Besides musical formation, suitable liturgical and spiritual formation must also be given to the members of the choir, so that the proper performance of their liturgical role will not only enhance the beauty of the celebration and be an excellent example for the faithful, but will bring spiritual benefit to the choir members themselves.

25. In order that this technical and spiritual formation may more easily be obtained, the diocesan, national and international associations of sacred music should offer their services, especially those that have been approved and several times commended by the Holy See.

26. The priest, the sacred ministers and the servers, the reader and the members of the choir, and also the commentator, should perform the parts assigned to them in a way which is comprehensible to the people, in order that the responses of the people, when the rite requires it, may be made easy and spontaneous. It is desirable that the priest, and the ministers of every degree, should join their voices with that of the entire congregation in those parts which concern them.²¹

III. Sacred Music in the Celebration of the Mass

27. For the celebration of the Eucharist with the people, especially on Sundays and feast days, sung Mass (*Missa in cantu*) is to be preferred as much as possible, even several times on the same day.

28. The distinction between solemn, sung and read Mass, sanctioned by the Instruction of 1958 (n. 3), is to be retained, according to the traditional liturgical laws at present in force. However, for the sung Mass (*Missa cantata*), different degrees of participation are put forward here for reasons of pastoral usefulness, so that it may become easier to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation.

These degrees shall be so arranged that the first may be used even by itself, but the second and third, wholly or partially, may never be used without the first. In this way the faithful will be continually led toward an ever greater participation in the singing.

29. The following belong to the first degree:

a) *In the entrance rites*

- the greeting of the priest together with the reply of the people;
- the prayer.

b) *In the Liturgy of the Word*

- the acclamations at the Gospel.

c) *In the Eucharistic Liturgy*

- the prayer over the offerings;

- the preface with the dialogue and the *Sanctus*;
- the final doxology of the Canon;
- the Lord's Prayer with its introduction and embolism;
- the *Pax Domini*;
- the prayer after the Communion;
- the formulas of dismissal.

30. The following belong to the second degree:

- a) the *Kyrie, Gloria* and *Agnus Dei*;
- b) the Creed;
- c) the prayer of the faithful.

31. The following belong to the third degree:

- a) the chants at the Entrance and Communion processions;
- b) the chants after the Lesson or Epistle;
- c) the Alleluia before the Gospel;
- d) the chant at the Offertory;
- e) the readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing.

32. The custom legitimately in use in certain places and occasionally confirmed by indulgences, of substituting other songs for the chants given in the *Graduale* for the Introit, Offertory and Communion, can be retained according to the judgment of the competent territorial authority, as long as such songs conform to the parts of the Mass, to the feast or to the liturgical season. It is for the same territorial authority to approve the texts of these songs.

33. It is desirable that the assembly of the faithful participate in the songs of the Proper as much as possible, especially through simple responses or other suitable melodies.

The chant after the lessons, be it in the form of gradual or responsorial psalm, has a special importance among the chants of the Proper. By its very nature, it forms part of the Liturgy of the Word. It should be performed with all seated and listening to it — and, what is more, participating in it as far as possible.

34. The songs which are called the "Ordinary of the Mass," if they are sung to musical settings written for several voices, may be performed by the choir according to the customary norms, either *a capella* or with instrumental accompaniment, as long as the people are not completely excluded from taking part in the singing.

In other cases, the parts of the Ordinary of the Mass can be divided between the choir and the people or even between two sections of the people themselves: one can alternate by verses, or one can follow other suitable divisions which divide the text into larger sections. In these cases, the following points are to be noted: it is preferable that the Creed, since it is a formula of profession of faith, should be sung by all, or in such a way as to permit a fitting

participation by the faithful; it is preferable that the *Sanctus*, as the concluding acclamation of the preface, should normally be sung by the whole congregation together with the priest; the *Agnus Dei* may be repeated as often as necessary, especially in concelebrations, where it accompanies the Fraction; it is desirable that the people should participate in this song, at least by the final invocation.

35. The Lord's Prayer is fittingly performed by the people together with the priest.²² If it is sung in Latin, the melodies already legitimately existing should be used; if, however, it is sung in the vernacular, the settings are to be approved by the competent territorial authority.

36. There is no reason why some of the Proper or Ordinary should not be sung in said Masses. Moreover, some other song can also, on occasions, be sung at the beginning, at the Offertory, at the Communion and at the end of Mass. It is not sufficient, however, that these songs be simply "Eucharistic," but they must be in keeping with the parts of the Mass, with the feast, or with the liturgical season.

IV. The Singing of the Divine Office

37. The sung celebration of the Divine Office best accords with the nature of this prayer. It expresses its solemnity in a fuller way and expresses a deeper union of hearts in performing the praises of God. That is why, in accordance with the wish of the Constitution on the Liturgy,²³ this sung form is strongly recommended to those who celebrate the Office in choir or in common.

It is therefore desirable that at least some part of the Divine Office, especially the principal Hours, namely Lauds and Vespers, should be performed in sung form at least on Sundays and feast days.

THE SINGING
OF THE DIVINE
OFFICE

Other clerics also, who live in common for the purpose of studies, or who meet for retreats or other purposes, will sanctify their meetings in a very fitting way if they celebrate some parts of the Divine Office in sung form.

38. When the Divine Office is to be celebrated in sung form, a principle of "progressive" solemnity can be used, i.e. those parts which lend themselves more directly to a sung form, e.g., dialogues, hymns, verses and canticles, may be sung, and the rest recited. This does not change the rules at present in force for those obliged to choir, nor does it change particular indulgences.

39. Invite the faithful, ensuring that they receive the necessary instruction, to celebrate in common on Sundays and feast days certain parts of the Divine Office, especially Vespers, or, according to the customs of the particular area and assembly, other Hours. In general, the faithful, particularly the more educated, should be led by suitable teaching, to understand the Psalms in a Christian sense and use them in their own prayers, so that they may gradually be led to a fuller appreciation and use of the public prayer of the Church.

40. The members of institutes professing the evangelical virtues should be

given special instruction of this type, so that they may draw from it more abundant riches for the development of their spiritual life. It is desirable also that they should participate more fully in the public prayer of the Church by performing the principal Hours of the Office in sung form, as far as possible.

41. In accordance with the norm of the Constitution on the Liturgy and the centuries-old tradition of the Latin rite, the Latin language is to be retained for clerics celebrating the Divine Office in choir.²⁴ Since however the same liturgy constitution²⁵ concedes the use of the vernacular in the Divine Office both by the faithful and by nuns and other members of institutes professing the evangelical virtues, who are not clerics, due care should be taken that melodies are prepared which may be used in the singing of the Divine Office in the vernacular.

V. Sacred Music in the Celebration of the Sacraments and Sacramentals, in Special Functions of the Liturgical Year, in Celebrations of the Word of God, and in Popular Devotions

42. The council laid down a principle that whenever a rite, in keeping with its character, allows a celebration in common with the attendance and active participation of the faithful, this is to be preferred to an individual and quasi-private celebration of the rite.²⁶ It follows logically from this that singing is of great importance since it more clearly demonstrates the "ecclesial" aspect of the celebration.

43. Certain celebrations of the sacraments and sacramentals, which have a special importance in the life of the whole parish community, such as confirmation, sacred ordinations, matrimony, the consecration of a church or altar, funerals, etc., should be performed in sung form as far as possible, so that even the solemnity of the rite will contribute to its greater pastoral effectiveness. Nevertheless, the introduction into the celebration of anything which is merely secular, or which is hardly compatible with divine worship, under the guise of solemnity should be carefully avoided: this applies particularly to the celebration of marriages.

44. Similarly, celebrations which are singled out by the liturgy in the course of the liturgical year as being of special importance, may be solemnized by singing. In a very special way, the sacred rites of Holy Week should be given due solemnity, since these lead the faithful to the center of the liturgical year and of the liturgy itself through the celebration of the Paschal Mystery.

45. For the liturgy of the sacraments and sacramentals, and for other special celebrations of the liturgical year, suitable melodies should be provided, which can encourage a celebration in a more solemn form, even in the vernacular, depending on the capabilities of individual congregations and in accordance with the norms of the competent authority.

SACRED MUSIC
IN THE CELE-
BRATION OF
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DEVOTIONS

46. Sacred music is also very effective in fostering the devotion of the faithful in celebrations of the word of God, and in popular devotions.

In the celebrations of the word of God,²⁷ let the Liturgy of the Word in the Mass²⁸ be taken as a model. In all popular devotions the psalms will be especially useful, and also works of sacred music drawn from both the old and the more recent heritage of sacred music, popular religious songs, and the playing of the organ, or of other instruments characteristic of a particular people.

Moreover, in these same popular devotions, and especially in celebrations of the word of God, it is excellent to include as well some of those musical works which, although they no longer have a place in the liturgy, can nevertheless foster a religious spirit and encourage meditation on the sacred mystery.²⁹

VI. The Language to Be Used in Sung Liturgical Celebrations, and on Preserving the Heritage of Sacred Music

47. According to the Constitution on the Liturgy, “particular laws remaining in force, the use of the Latin language is to be preserved in the Latin rites.”³⁰

However, since “the use of the vernacular may often be of great advantage to the people,”³¹ “it is for the competent territorial ecclesiastical authority to decide whether, and to what extent, one should use the vernacular, their decrees being approved — that is, confirmed — by the Holy See.”³²

In observing these norms exactly, one will therefore employ that form of participation which best matches the capabilities of each congregation.

Pastors of souls should take care that besides the vernacular “the faithful also know how to say or sing, in Latin also, those parts of the Ordinary of the Mass which pertain to them.”³³

48. Where the vernacular has been introduced into the celebration of Mass, the local Ordinaries will judge whether it may be opportune to preserve one or more Masses celebrated in Latin — especially sung masses (*Missae in cantu*) — in certain churches, above all in large cities, where many come together with faithful of different languages.

49. As regards the use of Latin or the mother tongue in the sacred celebrations carried out in seminaries, the norms of the Sacred Congregation of Seminaries and Universities concerning the liturgical formation of the students should be observed.

The members of institutes professing the evangelical virtues should observe, in this matter, the norms contained in the apostolic letter *Sacrificium Laudis* of Aug. 15, 1966, besides the instruction on the language to be used by Religious in celebrating the Divine Office and conventual or community Mass, given by this Sacred Congregation of Rites on Nov. 23, 1965.

50. In sung liturgical services celebrated in Latin:

a) Gregorian chant, as proper to the Roman liturgy, should be given pride

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SUNG
LITURGICAL
CELEBRATIONS,
AND ON PRE-
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HERITAGE OF
SACRED MUSIC

of place, other things being equal.³⁴ Its melodies, contained in the “typical” editions, should be used, to the extent that this is possible.

b) “It is also desirable that an edition be prepared consisting of more simple melodies, for use in smaller churches.”³⁵

c) Other musical settings, written for one or more voices, be they taken from the traditional heritage or from new works, should be held in honor, fostered and used as the occasion demands.³⁶

51. Pastors of souls, having taken into consideration pastoral usefulness and the character of their own language, should see whether parts of the heritage of sacred music, written in previous centuries for Latin texts, could also be fittingly used, not only in liturgical celebrations in Latin, but also in those performed in the vernacular. Nothing prohibits that in the same celebration different parts be sung in different languages.

52. In order to preserve the heritage of sacred music and genuinely promote new forms of sacred music, “great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of Religious of both sexes, and also in other Catholic institutes and schools,” especially in those higher institutes intended specially for this purpose.³⁷ Above all, the study and practice of Gregorian chant is to be promoted, because, with its special characteristics, it is a basis of great importance for the cultivation of sacred music.

53. New works of sacred music should conform faithfully to the principles and norms set out above. In this way they will have “the qualities proper to genuine sacred music, providing not only what can be sung by large choirs, but also considering the needs of smaller choirs, and encouraging the active participation of the entire assembly of the faithful.”³⁸

As regards the heritage that has been handed down, those parts which correspond to the needs of the renewed liturgy should first be brought to light. Competent experts in this field must then carefully consider whether other parts can be adapted to the same needs. Those pieces which do not correspond to the nature of the liturgy or cannot be harmonized with the pastoral celebration of the liturgy may be profitably transferred to popular devotions, especially to celebrations of the word of God.³⁹

VII. Preparing Melodies for Vernacular Texts

54. In preparing vernacular versions of those parts which will be set to music, especially the Psalter, experts should take care that the text be faithful to the Latin and at the same time suitable for setting to music. The nature and laws of each language must be respected, and the features and special characteristics of each people must be taken into consideration: all this, together with the laws of sacred music, should be carefully considered by musicians in the preparation of the new melodies.

PREPARING
MELODIES FOR
VERNACULAR
TEXTS

The competent territorial authority will therefore ensure that on the commission entrusted with the composition of versions for the people, there be experts in the subjects already mentioned as well as in Latin and the vernacular; from the outset of the work, they must combine their efforts.

55. It belongs to the competent territorial authority to decide whether certain vernacular texts set to music, handed down from former times, can be used, even when they do not conform in all details with the legitimately approved liturgical texts.

56. Among the melodies to be composed for the people's texts, those which belong to the priest and ministers are particularly important, whether they sing them alone, or whether they sing them together with the people, or whether they sing them in "dialogue" with the people. In composing these, musicians will consider whether the traditional melodies of the Latin liturgy, which are used for this purpose, can inspire melodies for the same texts in the vernacular.

57. New melodies for the priest and ministers must be approved by the competent territorial authority.⁴⁰

58. Those episcopal conferences whom it may concern will ensure that for one and the same language, used in different regions, there will be a single translation. It is also desirable that as far as possible, there should be one or more common melodies for the parts of the priest and ministers, and for the responses and acclamations of the people, so that the common participation of those who use the same language may be encouraged.

59. Musicians will enter on this new work with the desire to continue that tradition which has given the Church, in her divine worship, a truly abundant heritage. Let them examine the works of the past, their style and characteristics, but let them also pay careful attention to the new laws and requirements of the liturgy, so that "new forms may in some way grow organically from forms that already exist,"⁴¹ and the new work will form a new part in the musical heritage of the Church, not unworthy of her past.

60. New melodies for the vernacular texts certainly need a period of trial in order that they may attain a sufficient maturity and perfection. However, anything done in church, even if only for experimental purposes, which is unbecoming to the holiness of the place, the dignity of the liturgy and the devotion of the faithful, must be avoided.

61. Adapting sacred music for those regions which possess a musical tradition of their own, especially mission areas (42), will require a very specialized preparation by the experts. It will be a question of how to harmonize the sense of the sacred with the spirit, traditions and characteristic expressions proper to these peoples. Those who work in this field should have a sufficient knowledge both of the liturgy and musical tradition of the Church, and of the language, popular chants and other characteristic expressions of the people for whose benefit they are working.

VIII. Sacred Instrumental Music

62. Musical instruments can be very useful in sacred celebrations, whether they accompany the singing or whether they are played alone.

The pipe organ is to be held in high esteem in the Latin Church, as its traditional instrument, and one that adds a wonderful splendor to the Church's ceremonies, and is powerful in raising man's mind to God and heavenly things.

"Other instruments may also be admitted into divine worship, with the judgment and consent of the competent territorial authority, provided that the instruments are suitable for sacred use, or can be adapted to it, that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful."⁴³

63. In admitting and using musical instruments, the culture and traditions of individual peoples must be taken into account. However, those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions.⁴⁴

Any musical instrument admitted into divine worship should be used in such a way that it meets the needs of the liturgical celebration, and promotes the beauty of worship and the edification of the faithful.

64. Musical instruments to accompany the singing can act as a support to the voices, render participation easier, and achieve a deeper union of the assembly. However, their sound should not so overwhelm the voices that it is difficult to understand the text; and when some part is proclaimed aloud by the priest or a minister by reason of his role, they should be silent.

65. In sung or said Masses the organ, or other instrument legitimately admitted, can be used to accompany the singing of the choir and the people; it can also be played "solo" at the beginning before the priest reaches the altar, at the Offertory, at the Communion, and at the end of Mass.

SACRED
INSTRUMENTAL
MUSIC

The same rule, with the necessary adaptations, can be applied to other sacred celebrations.

66. The playing of these same instruments as solos is not permitted in Advent, Lent, during the Sacred Triduum and in the Offices and Masses of the Dead.

67. It is highly desirable that organists and other musicians should not only possess the skill to play properly the instrument entrusted to them; they should also enter into and be thoroughly aware of the spirit of the liturgy, so that even when playing "ex tempore," they will enrich the sacred celebration according to the true nature of each of its parts, and encourage the participation of the faithful.⁴⁵

IX. *The Commissions Set Up for the Promotion of Sacred Music*

68. The diocesan commissions for sacred music are of most valuable assistance in promoting sacred music together with pastoral liturgical action in the diocese.

Therefore they should exist as far as possible in each diocese, and should unite their efforts with those of the liturgical commission.

It will often be commendable for the two commissions to be combined into one, and consist of persons who are expert in both subjects. In this way progress will be easier.

It is highly recommended that, where it appears to be more effective, several dioceses of the same region should set up a single commission, which will establish a common plan of action, and gather together their forces more fruitfully.

69. The liturgical commission, to be set up by the episcopal conference as judged opportune,⁴⁶ should also be responsible for sacred music; it should therefore also consist of experts in this field. It is useful, however, for such a commission to confer not only with the diocesan commissions, but also with other societies which may be involved in musical matters in the same region. This also applies to the pastoral liturgical institute mentioned in art. 44 of the Constitution.

In the audience granted on Feb. 9, 1967, to His Eminence Arcadio M. Cardinal Larraona, prefect of the Sacred Congregation of Rites, His Holiness Pope Paul VI approved and confirmed the present instruction by his authority, ordered it to be published and at the same time established that it should come into force on Pentecost Sunday, May 14, 1967.

All things to the contrary notwithstanding.

Rome, Laetare Sunday, the fourth Sunday of Lent, March 5, 1967.

ARCADIO M. CARDINAL LARRAONA, *Prefect of the Sacred Congregation of Rites.*

GIACOMO CARDINAL LERCARO, *Archbishop of Bologna President of the Consilium for the Implementation of the Constitution on the Liturgy.*

† FERDINANDO ANTONELLI, *Titular Archbishop of Idicra, Secretary of the Sacred Congregation of Rites.*

1. Constitution on the Liturgy, art. 112.

2. Cf. St. Pius V, Motu Proprio "Tra le sollecitudini," n. 2.

3. Cf. Instruction of the S.C.R., 3rd September 1958, n. 4.

4. Cf. Constitution on the Liturgy, art. 113.

5. Constitution on the Liturgy, art. 28.

6. Instruction of the S.C.R., 3rd September 1958, n. 95.

7. Cf. Constitution on the Liturgy, art. 116.
8. Cf. Constitution on the Liturgy, art. 28.
9. Cf. Constitution on the Liturgy, art. 22.
10. Cf. Constitution on the Liturgy, art. 26 and 41–42; Constitution “Lumen Gentium,” art. 28.
11. Cf. Constitution on the Liturgy, art. 29.
12. Cf. Constitution on the Liturgy, art. 33.
13. Cf. Constitution on the Liturgy, art. 14.
14. Cf. Constitution on the Liturgy, art. 11.
15. Cf. Constitution on the Liturgy, art. 30.
16. Cf. Constitution on the Liturgy, art. 30.
17. Cf. Constitution on the Liturgy, art. 30.
18. Cf. Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, nn. 19 and 59.
19. Cf. Constitution on the Liturgy, art. 19; Instruction of the Sacred Congregation of Rites, Sept. 3, 1958, nn. 106–108.
20. Cf. Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, n. 97.
21. Cf. Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, n. 48b
22. Cf. Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, n. 48.
23. Cf. Constitution on the Liturgy, art. 99.
24. Cf. Constitution on the Liturgy, art. 101, par. 1; Instruction of the Sacred Congregation of Rites, Sept. 26, 1964.
25. Cf. Constitution on the Liturgy, art. 101, par. 2, 3.
26. Cf. Constitution on the Liturgy, art. 27.
27. Cf. Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, nn. 37–39.
28. Cf. Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, n. 37.
29. Cf. below, n. 53.
30. Cf. Constitution on the Liturgy, art. 36, par. 1.
31. Cf. Constitution on the Liturgy, art. 36, par. 2.
32. Cf. Constitution on the Liturgy, art. 36, par. 3
33. Cf. Constitution on the Liturgy, art. 54; Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, n. 59.
34. Cf. Constitution on the Liturgy, art. 116.
35. Cf. Constitution on the Liturgy, art. 117.
36. Cf. Constitution on the Liturgy, art. 116.
37. Cf. Constitution on the Liturgy, art. 115.
38. Cf. Constitution on the Liturgy, art. 121.
39. Cf. above, n. 46.
40. Cf. Instruction of the Sacred Congregation of Rites, Sept. 26, 1964, n. 42.
41. Cf. Constitution on the Liturgy, art. 23.
42. Cf. Constitution on the Liturgy, art. 119.
43. Cf. Constitution on the Liturgy, art. 120.
44. Cf. Instruction of the Sacred Congregation of Rites, Sept. 3, 1958, n. 70.
45. Cf. above, n. 24.
46. Cf. Constitution on the Liturgy, art. 44.

“‘Totally profane’ music is that which in its performance seems to demand movements, gestures, or involvement which is incompatible with and unworthy of a sacred action. In order to be compatible with Liturgy, music must conform with the prerequisites set down by the Vatican Council’s Liturgy Constitution. It must be music that is suitable, or that can be made suitable for sacred use, in accord with the dignity of the temple, and truly contribute to the edification of the Faithful. The music of each era is different and has its own form or expression, but certainly the general principle laid down by Pope Pius XII still holds, excluding music which is ‘light, frivolous or clamorous and noisy.’” (Fr. Annibale Bugnini)

* * * * *

“The motives of choir directors and singers who have the sounds of yesterday’s church music still ringing in their ears have frequently been misunderstood. It has been all too soon forgotten that they are the same people who have loved the Church’s worship deeply and for a long time, enough to give generously of their time and energies week after week, and all this in years past when almost no one bothered to lift a ‘liturgical’ finger. Instead, they have been called ‘anti-vernacular’ and ‘anti-liturgical’, have been conveniently labeled ‘conservative,’ and have occasionally been accused of wanting only ‘to put on a show.’

The average singer in choirs everywhere knows from personal experience that music adds a unique dimension and efficacy to words, that ‘beautiful sound reinforces the power of beautiful words.’ He does not have to be a professional musician to have felt the power of music to transform the plain and literal meanings of words. This is the reason why music and worship have always and everywhere been so closely associated, even in primitive cultures. (Father Elmer F. Pfeil)

* * * * *

“The variety of languages, the newness of the rites, which the liturgical renewal is introducing, must admit of nothing which is not duly approved by the responsible authority of bishops and of this Apostolic See, nothing which is not worthy of divine worship, nothing which is clearly profane and incapable of expressing the internal element and the sacredness of prayer, nothing so singular and unusual that instead of aiding the devotion of the praying community would only astound and disturb it, and would impede the outpouring of its reasonable and legitimate traditional devotion.” (Pope Paul VI)

THE PARISH MUSIC PROGRAM

A lady religious flounced out of the room with a word to her partner, "Well, I guess we lost this one." The fact of the matter was that we hadn't endorsed ukuleles for use as church instruments. The fact of the matter was that we hadn't even thought of it. It had been the parish priests' meeting in connection with the international congress of the *musica sacra* last August in Milwaukee.

The curious, the surly, and the distrustful had crowded walls and entrances. We were sorry that what they heard, ukuleles apart, knocked none of the chips off their shoulders. Bishop Leonard Cowley, Auxiliary Bishop of the Archdiocese of St. Paul and Minneapolis, sponsor for many years of a distinguished schola, had led off with a plea that the church musician be accounted for the professional he is, and that he should receive monetary consideration commensurate with training and background and experience. At that the onlookers relaxed somewhat — the atmosphere began to lose some of its sharpness.

What we report here in brief were the impressions and the sentiments of a group. Individuals were not important. What was of consequence to us, and remains very much so, was the elusive apostolate of sacred music and the parish administrator's contribution toward that phase of a priestly ministry. It seemed strange to us that, as far as we knew, the latter part of the twentieth century should be the first period in history that the role of music would be cast in doubt as an adjunct to worship. The latent hostility of the "on-lookers" was two-pronged. There were the dedicated people who for years had worked in an area for which they had been meagerly rewarded, hardly ever appreciated, most often taken for granted; there was the other group which wanted apparently that the parishes would do away with the dignities and the congruities of worship and substitute rather the language and symbols of the sub-cultures. We resented these forcings as much as any number of mature persons would resent being told what tailor to go to, or what to choose from a dinner menu.

The parish administrator still held the key to both purses and policies. "What Father wants, Father gets," was as yet an axiom, a fact of life. Was it an outmoded premise to assume that a parish could not fulfill its function of

ROLE OF
ADMINIS-
TRATOR

worship without the professionally trained group of singers? If this were taken for granted, was it going to be just any kind of choir or schola, or was it to be good to excellent? This determination was at the base of a pyramid. Above the primary layer were the other considerations, whether one were psychologically and materially prepared to pay the price of a quality product, the grass roots formula that in this man's world you "get what you pay for," and excellence never runs cheap. The quality of service surrounding a parish altar is directly in proportion to the resources a parish is willing to put into it. Had the arts ever been self-sustaining, or had their subsidy always come from the patron, the community, or the Church?

What percentage of an annual parish income was to be budgeted for inclusive choir costs? If an organization is embarking on a schola program, or the reorganization of a choir after a period of neglect, ten percent might not be too high an estimate. Yet if a parish income is a hundred and fifty thousand dollars, how many parish administrators would be willing to face up to an annual outlay of fifteen thousand dollars for choir?

MUSIC
DIRECTOR

The qualification and the competence of the choir director occupied the consideration of the pastors. What was true in athletics was also seen as pertinent in the field of choral work, namely, that the team was as good as the coach. Academic degrees do not always signify a good director, any more than they guarantee a good science teacher or instructor in liberal arts. They help. The parish administrator has to compare salary-wise what the same position pays in other denominational circles, with the very realistic observation advanced by the choir masters themselves that what is demanded of them in the Catholic service is five times the volume of that expected in the ordinary Sunday worship of the non-Catholic congregation.

PHYSICAL
SPACE

It was apparent from the meeting that few parishes took the trouble to reduce their agreement with the choir master to the formality of a written contract, and an appeal was made from the chair that this by all means should be done. The appeal was further made that the contract was to be renewed and revised annually as a developing situation demanded, that it should be specific with regard to outline of duties, pay dates, pre-determined benefits such as hospitalization insurance, increment to extra services, vacation and sick leave allowances, attendance at conventions, summer schools, workshops, if these were to be at parish expense. Specified also in the contract was to be a not-to-be-exceeded figure of musical materials, instrumental accompaniment for festive Masses, entertainment of choir members. The written contract was seen as a protection to the choir director in the event of a change of administration, and the avoidance of misunderstandings between the choir department and the parish arising from unauthorized expenditure.

An item of discussion centered upon the provision made by the parish for the physical convenience of rehearsal. It was conceived that rehearsal space

other than the church was a necessity, specified hours of a week set aside for the exclusive use of the choir, attention being given to the ordinary necessities of good lighting, fresh air supply, drinking fonts, washroom facility, telephone, risers, vestment space, garment racks, etc.

Repertoire did not enter into the discussion directly except for the able observation that the best results were obtainable when the parish music director was allowed to move freely in his own domain without fear of clerical censure and interference. This principle was not by any means to preclude scheduled courtesy consultations between the choir department and the priest in charge in order to establish calendar, set general norms. Some had remembered pastors who had sought to be their own choir masters or to exert too rigid control over the schola, with disastrous results.

PLANNING

For the integrity of the subject matter something had to be said about choir arrangements in the event of planning new buildings or reconstructing the old. Church planning or replanning often took no consideration of the related issues of choir space, placement of organ chambers, position of a console, Architects have little conception of the problems of the choir master, and among designers there is insensitivity to resonance factors, with the result that buildings are furnished with various sound absorbing materials which reduce reverberation to the point from whence it is impossible for the musician to work.

An appeal was made to see the choir against the general framework of the life of the parish as a whole and not as an isolated operation without reference to other parochial elements. Mention of these "other parochial elements" reduces itself to a catalogue, but if the obvious is again to be mentioned, it is important to note that communications between the choir department have to be established, and, more especially, to be *maintained*, with the parish administration first of all; with lay committees which are policy making groups (such as a finance committee or a parish council); with specified assignments, sentiments, interests of assistant priests; with the families of choir members; the parish school, the school principal, individual teachers, the curriculum, the musical elements in the curriculum; other parish organizations drawing from the same age or sex group as the choir. Good communication within the choir itself was seen to be of salient significance, not to speak of awareness of the public problems *vis à vis* the congregation at large.

PUBLIC
RELATIONS

Experience was cited to the effect that the most sensitive and potentially dangerous of these intra-parish relationships were those between the choir department and the assistant priests, and between the choir department and the religious order in charge of the school. It was felt that either of these two factors, if antagonistic, could well decimate the efforts of a parish administrator to create a favorable musical *milieu*.

It seemed trite to have to return to the truism that the priest in charge of a

parish remains the dominant figure in implementing its worship, yet it was exactly the fundamentals which were under question in the Milwaukee meeting. It is the administrator's decision that what goes on around the altar be more than slip shod, and his willingness to pick up the tab for costs, which establish a climate in which work can be done. Most of us had been taught that the Sunday high Mass was the summation of educational, cultural, spiritual, and pastoral striving; the weekly "happening" bound together, given meaning and dignity by the ministry of the arts. We had been taught that it was meant to give to worship anything less than the best *artistic* achievement a given community was able to produce. We could not see a conflict between *musica sacra* and any other mode of making worship a living link between God and man. The musical art, especially, we had thought, led to enlightenment of spiritual reality, to inspiration, edification, contemplation, any of which terms could be justly thought of as "participation" in a most real sense.

Possibly what might have ticked the ukulele crowd off more than anything else could have been the modest suggestion that the music of tradition was now, because of recordings and FM radio, better understood and more highly demanded than at any previous period in cultural experience.

REV. JOHN BUCHANAN

THE FIFTH INTERNATIONAL CHURCH MUSIC CONGRESS

The Fifth International Church Music Congress, held recently, was the first meeting of its kind which had to face squarely the situation which has come into being as a result of the Second Vatican Council. It was the first such congress organized by the Consociatio Internationalis Musicae Sacrae, founded by Pope Paul VI in November, 1963, and declared the sole basic organization in this field. It was also the first time that a congress of this kind was held outside Europe. (The former ones were conducted in Italy, Austria, France and Germany.) The meeting took place with the cooperation of the Church Music Association of America.

The first four days of the congress were located in Chicago and closed with a meeting of the members of the Consociatio. During these days basic papers were read which had been prepared by various specialists, among whom were non-Catholics, and in fact, even non-Christians. These papers were made available to the participants. With emendations which resulted from the sessions, they will be printed and submitted to the Holy See. The second part of the congress, which was principally practical in nature, took place in Milwaukee during the following four days. It closed with a pontifical high Mass in the cathedral.

CHICAGO
DAYS

The official list of participants for the first part of the congress comprised 170 names, almost exclusively from North America and Western Europe, among whom twenty were from the German Republic. These participants were both clergy and laity who had made a name for themselves through scholarly or practical work in the field of liturgy and music. Actually, the number of those taking part in the Chicago section of the congress was greater than what the official list showed. Even though originally it had been planned to discuss the papers first in closed sessions composed of specialists, and then to relay them to the members of the Consociatio who were present, it was decided to conduct all deliberations publicly. Because of the sharp criticism which this alleged "secrecy" received in the Catholic press of the United States, the original plan was abandoned. In fact, the restricting of attendance to the members of the Consociatio was also finally abandoned. What really happened was that everyone could participate in the sessions without a ticket.

"PERITI"

From the point of view of expediting the matters for discussion efficiently this procedure was hardly serviceable, but from a political point of view it was the right course. And political indeed did this part of the congress become from a twofold point of view.

“MUSICA
SACRA”

At the time that the Vatican Council turned its attention to the liturgy, the first object of its considerations, it was not only the spectators who thought that the Council Fathers wanted merely to gain practice in procedure by occupying themselves with relatively harmless matters. However, in reality, in connection with these deliberations all essential questions were touched on that ultimately became subjects for consideration in the further course of the Council. It became clear — for example, in the letters from readers in the daily press — that the Fathers had touched one of the most sensitive points of Catholic life. The Constitution on the Sacred Liturgy was the first document in which an ecumenical council ever concerned itself with *ars sacra*. Scarcely ever before has this matter been discussed on so high a level in a religious gathering. Because of this, a special chapter was devoted to *ars sacra*. Since the congress aimed to include all the basic problems of *musica sacra* which came into being in the most recent documents of the Council (this would include the *Instructio* of September 26, 1964), it was unavoidable that the progressives and the traditionalists should have attacked each other, no matter how hard those involved in the planning may have tried to avoid being pinned down to those labels.

CULTURAL
TRADITIONS

The clash became more acute and left the bounds of the purely ecclesiastico-political realm even more pointedly when a group of Americans felt themselves repressed and misunderstood by participants of a predominantly conservative orientation. At this point, aspects of the present-day situation of the Church all over the world became evident, which, even though they were in existence during the Council, had remained under cover. In the interchange of views, “tradition” now no longer stood for a dogmatic concept or one of church history. It now took on the meaning of something pertaining to the *human* intellect and to *world* history. Very quickly it became obvious that the difference did not reside so much in the age of a tradition to which one felt bound or in its geographic location but rather in its orientation in time. The European concept of culture is preferably directed to the past; the American is orientated rather to the future. It may have happened but rarely that in a convention of specialists one of the basic antipodal points of view which are dividing men’s minds today came into the sharp articulation that it did during the last session of this congress.

The basic problems which came up for discussion were the relationship of Latin to the vernacular, the congregation to the choir, and the traditional church music to modern church music. As regards all three problems, the one of language proved to be the decisive one. Although in Europe the

various vernacular tongues lead to an "atomizing" of the Catholic sphere, in North America the English Mass constitutes a means of bringing together again within the Church the extraordinarily large groups of varied nations. The interpretation of the basic concept of the liturgical reform, viz., *participatio actuosa*, depends upon a specialized knowledge of Latin. In the Latin meaning of *participatio*, the emphasis of meaning is put on the word *pars* (part) and so much more is meant than in the vernacular and its somewhat equivocal term, "partaking." *Actuosa* naturally does not mean "active" in the sense of a kind of pastoral activity-therapy.

"FOLK"
MUSIC?

The distinction between folk music and popular music (best rendered as "music from the people" and "music for the people") is one of the few cases in which the English follows the German by wishing to combine a disparaging meaning through use of a Romantic word.

What Americans, who have real insight into the situation, and Europeans desire is a moderate and controlled influence of *genuine* folk music into which class many of our own church songs have about as little capacity for inclusion as jazz or beat.

The second part of the congress showed in the first place how little the every-day life of the Church was concerned with these discussions. In Masses, organ recitals (some in a Lutheran church), and magnificent evening concerts, every epoch in the history of church music came into its own right. Works of no less than 83 composers were produced. Among the nine contemporaries who were especially featured in the program, names which appeared were Cologne's Hermann Schroeder, Jean Berger (born in Hamm in 1909), and Max Baumann, active in the Musikhochschule of Berlin since 1949, whose *Psalms* constituted the focal point of the opening celebration.

Another fact that came to the fore — and this was the case in Milwaukee more so than in Chicago — was that the greatest accomplishment of such a congress results from discussions in smaller circles. Whoever was able to some extent to move about from one national group to another, unimpeded by difficulties of language, learned in numerous personal encounters the two essential aspects of this congress. In a measure hardly ever achieved previously, the question of tangible standards for the aesthetic was thoroughly discussed. And here it became self-evident that this question — in the realism of the Church — cannot be separated from that other question treated in the recent ecumenical council in connection with dogmatic content, viz., the question of substantial standards in the realm of the True and the Good.

PERSONAL
ENCOUNTERS

Although the liturgy was not understood merely as a "meaningful" program for religious celebrations enacted by the community, but as an ordering for the whole life of man; and although music was not understood as merely a means of ornamentation or edification but as "objective adoration," the

discussions actually widened the gap between the natural and the supernatural. Starting from the relationship between tradition and experimentation, between religiously oriented and specifically liturgical music, the discussion in the above-mentioned smaller, unscheduled and informal gatherings drifted effortlessly, as one topic happened to suggest another, to various aspects of the present-day movements in ecclesial life, to themes like birth control, Viet Nam, and the civil rights. The threat of race riots which were dangerously close to erupting into violence in those August days lent to the congress a backdrop of murky realism.

OPENNES
OF MIND

Not only gratitude for the overwhelming spirit of hospitality but also a profound sense of personal humility forced the open-minded guest to testify to the seriousness and the responsible conscientiousness with which these things are being experienced and faced in America. In meeting the many hundreds of teachers and other participants who came to Milwaukee from all parts of North America, the ever recurrent combination of disarming candor with a vibrant preoccupation with the religious life, as well as new insights into phases of American life, form part of the pleasant memories which the guest carried away and which served to soften many other things which he saw and heard at this congress.

JOHN HENNIG, *Frankfurter Allgemeine Zeitung*, October 29, 1966
TRANSLATED BY RT. REV. MSGR. WALTER H. PETERS

CHURCH MUSIC CONGRESS IN AMERICA

The Fifth International Church Music Congress, the first such meeting held since the close of the Second Vatican Council, took place in Chicago and Milwaukee, August 21–28. The four preceding congresses were held in Rome, Vienna, Paris, and Cologne. They were organized chiefly through the efforts of the Pontifical Institute of Sacred Music in Rome, but at these meetings the idea was proposed that an international organization should be established that would bring together all sectors of sacred music and would sponsor international congresses. With the establishment of the Consociatio Internationalis Musicae Sacrae by Pope VI, with his chirograph of November 22, 1963, provision was thus made for conducting and officially organizing international congresses of sacred music as one of the functions of the society. This congress was the first one to be under the aegis of the Consociatio, and it was as well the first one to be held since the close of the Vatican Council, a fact that gave it particular importance, since the Council opened the way for free discussion of the norms set down for sacred liturgy and especially the norms in the area of sacred music which had not been deeply examined since the Council of Trent. Therefore, this congress was of the greatest importance, a fact that was echoed in a document from the Holy See signed by His Eminence, the Cardinal Secretary of State. In it situations become evident concerning some points which were suggested for necessary clarification.

The document, addressed to their Excellencies, the Archbishops of Chicago and Milwaukee, in part says:

“The Fifth Congress has rightly been concentrated upon the great problems of sacred music arising from the decisions of the Council. In particular, various study sessions, directed by experts from different nations, and with invited specialists including some not of the Catholic faith, will be devoted to studying in depth the theological, psychological, historical and pastoral foundations of these principal problems. It is only by profound meditation upon these fundamental problems that an equitable application of the directives of the Council can be made, thus avoiding hasty or improvised solutions which may, in the future, damage the very cause they seek to promote.

MESSAGE
FROM ROME

"Among the consequences flowing from the conciliar decisions in the field of sacred music, outstanding is the extraordinary production of studies concerning the essential relations between religion and the musical art. It is fitting, then, the Congress' study sessions should begin with this subject.

"Other problems exist, however, of more immediate practical application. The most important of these, without a doubt, is the admission into the Liturgy of the vernacular languages, as sanctioned by the Vatican Council in order to favor more active participation in the Liturgy by the faithful. On this point, as well as on the others, the Congress will remain faithful to the Constitution on the Liturgy, which lays down general fundamental rules, permits certain concessions, clearly defines the motives underlying them, and the limits within which they must be maintained.

"His Holiness is pleased to note that in its public sessions and practical executions, the Congress will illustrate the basic principle of the Conciliar Constitution on the Liturgy, that, namely, of inserting all new liturgico-musical elements into those magnificent achievements which the Church created and has faithfully preserved throughout her long history. The Council called these the 'treasury of sacred music' and commanded that it 'be conserved and promoted with the greatest care.' Such conservation and promotion are evidently not intended to take place outside that environment in which and for which sacred music was born, but rather within the practical liturgical execution, for 'the glory of God and the sanctification of the faithful' which the Constitution itself defines as the final purpose of sacred music."

The congress, organized through the effective cooperation of the Church Music Association of America, was divided into two sections. The first part, held at Chicago from August 21-25, was dedicated to the study of the fundamentals — theological, liturgical, artistic, psychological, historical and pastoral — of some of the problems arising about sacred music especially since the promulgation of the conciliar constitution. Specialists from various countries were invited to prepare papers on a number of subjects from a variety of points of view, while a hundred experts were gathered together to discuss these same papers. Ultimately the publication of this collection of studies and lectures will form a basic text for further study of these subjects.

PAPERS

Particular interest was shown in the paper on and the discussion of the significant phrase "actuosa participatio" in the liturgical action, especially in relation to participation by singing. The subject was presented by Fr. Colman E. O'Neill, OP, professor at the University of Fribourg, in his lecture entitled "The Meaning of Participatio Actuosa," while His Excellency, Archbishop Miguel Dario Miranda y Gomez of Mexico City spoke on "Hearing and Experiencing Music as a Form of Actuosa Participatio." The

relationships between art and religion were examined by His Excellency, Dr. Graber, Bishop of Regensburg, while Professor Albert Jenny developed the theme "Liturgy and Art." Professor Karl G. Fellerer of the University of Cologne spoke on the relation between liturgy and music, and Professor Eric Werner of the University of New York treated the subject "Popular Religious Songs and Artistic Singing." Monsignor Iginio Angles, rector of the Pontifical Institute of Sacred Music, treated the various forms of popular singing used in the ancient Roman liturgy, and Professor Joseph Lennards of the Netherlands spoke on "The Singing of the Faithful, its Possibilities and its Limitations." Lectures on many other aspects of church music were presented and will appear in the Acts of the Congress soon to be published. In addition to the main lectures, each day at special dinner and luncheon sessions papers were presented and discussed on a variety of artistic and organizational aspects of sacred music, as for example, "Music in the Formation of the Priest," "The International Organization of Boys Choirs," "The Classic Pipe Organ in the Renewal of the Liturgy," "The Parish Music Program in the Renewal of the Liturgy," "Music Schools in the Liturgical Renewal," "The Diocesan Commissions of Sacred Music," etc.

Several proposals by various national groups completed the section of the congress dedicated to study. Among them was the statement from the English Church Music Association, which called attention to several basic points necessary for the conservation of the artistic and musical heritage in the liturgy. Also during the first part of the congress, the first general assembly of the Consociatio Internationalis Musicae Sacrae was held, and discussion concerning organizational problems resulted in the calling for a special meeting in the spring at Rome, when elections of officers for a three year period according to the statutes would take place.

From the 25th to the 28th of August the second part of the congress, dedicated to the externalizing of the great themes of the study period, took place in Milwaukee and presented many public events which included concerts and the celebration of solemn Masses sung with a variety of musical expressions in accord with the conciliar Constitution on the Sacred Liturgy.

At the solemn pontifical Mass, celebrated by His Excellency, the Archbishop of Milwaukee, the premiere presentation of the newly commissioned Mass by Hermann Schroeder of Cologne for chorus and orchestra, using the English text for the ordinary parts of the Mass, was heard. The choir, composed of singers from 85 parishes of the Archdiocese of Milwaukee, alternated with the assembly. The effect was enthusiastically recognized, because the great value of the composition by Schroeder lay in his ability to achieve the highest quality of music by using elements easy to sing and well adapted to the great assembly of people. The second pontifical Mass was celebrated in Latin by His Excellency, the Most Reverend Leo Binz,

NATIONAL
PROPOSALS

MUSIC
IN
MILWAUKEE

Archbishop of Saint Paul, with the music sung by the congregation in Gregorian chant. It was done with a perfection that clearly showed that this style of music can be valid for use today, and also that it has a place in a great Mass celebrated for a large assembly of people. His Excellency, the Most Reverend John Cody, Archbishop of Chicago, pontificated at the third Mass. The proper texts were sung in English by the Catholic Choir of Dallas in a setting composed by Edwin Fissinger, and the ordinary parts, also in English, were sung by the Twin Cities Catholic Chorale from Saint Paul-Minneapolis in a setting by Daniel Pinkham. All of the faithful participated in the singing by alternating with the choirs. The Most Reverend Miguel Dario Mirandy y Gomez, Primate of Mexico, officiated at the fourth pontifical Mass at which the proper texts were sung in Gregorian chant and the *Messe in E Moll* by Anton Bruckner was sung by four choirs under the direction of Paul Salamunovich.

Various other liturgical events were also on the program, and in all of them music in all forms adorned the ceremonies.

CONCERTS

Finally, the concerts of sacred music included in the program were of significant importance. Two of these presented the famous Roger Wagner Chorale, which sang among other works the premiere performance of *Psalms* by Max Baumann of Berlin, the *Requiem* of the Maurice Duruflé and the *Missa Brevis* of Zoltan Kodaly. An unusual high point was the concert by the John Biggs Consort with music from early and contemporary periods. Each day several organ recitals were presented in various churches of the city, and a wealth of music in the greatest variety of forms with the participation of the people was presented by many choirs from many parishes and many dioceses. These groups sang music that ranged from the classic to the modern.

The intense and laborious days of the congress were filled with a spirit of cordiality and festivity, but beneath this was always and everywhere present the expression of the duty of study and work in order to accomplish the purposes set forth by the congress for these times of great and vital interest to all.

REV. CARLO BRAGA, C.M., *L'Osservatore Romano*, October 8, 1966, TRANSLATED BY REV. RICHARD J. SCHULER.

PUERI CANTORES

Last summer in Milwaukee a special dinner meeting for directors of boys choirs was held in connection with the V International Congress of Sacred Music. To everyone's surprise and delight a large group of enthusiastic musicians attended — an indication that interest in choirs in general and boys choirs in particular is still very much in evidence. Monsignor Fiorenzo Romita from Rome, the president of the International Federation of Pueri Cantores, was the principal speaker, and his warm humor and enthusiasm captured the entire audience. He reiterated the great interest of the Holy See in the work of the Federation, which is the fostering of boys choirs throughout the world. Pope Pius XII, Pope John, and Pope Paul on many occasions have addressed the Pueri Cantores in Rome during their congresses, and in glowing terms extolled the promoters of this movement. Last April Pope Paul, speaking to a gathering in Rome of national presidents of the Federation, referred to the Pueri Cantores as pioneers in the present liturgical reform.

Here in the United States many of us recall the great impetus given to boys choirs by a lively group of "Little Singers" from Paris, known as Les Petits Chanteurs à la Croix de Bois (The Little Singers of the Wooden Cross), who travelled about our country some fourteen years ago, giving concerts and singing at Mass in our cathedrals. This group was founded in 1907. With their enthusiastic, genial, and lovable director, Monsignor Maillet, they encouraged the formation of boys choirs and at the same time membership in the International Federation of Boys Choirs, which the Monsignor had founded in 1947. As a result, the American federation numbered more than 300 boys choirs, more than any other nation. For this we are grateful to Mr. Cleon Cosmetto and Monsignor Thomas Lyons of Washington, D.C., who acted as secretaries. Through the indefatigable efforts of Monsignor Maillet the work of the Federation spread more and more until some 70 nations were represented in the Federation. Meantime, large international congresses of boys choirs were promoted by the Federation — in Rome, Paris, Cologne, Lourdes, Santiago and Madrid — at which small groups of boys from America represented the United States.

THE
AMERICANS

In 1963, a great loss was suffered by the Federation with the death of the beloved founder, Monsignor Maillet. But at the Madrid congress in 1963 a new international president was elected by the national presidents, in the person of Monsignor Fiorenzo Romita of Rome. It was at once obvious that another glorious future for the Pueri Cantores was assured. Monsignor Romita had done much to encourage boys choirs throughout Italy and promoted an annual Congress of Pueri Cantores in Loreto. He has written numerous articles and books on sacred music and is one of the chief advisers at the Vatican in this field. At present he is the sub-secretary of the Sacred Congregation of the Council.

Now his greatest interest and concern are centered about the coming XI International Congress of Pueri Cantores to be held in Rome this summer from July 4-9. He is most anxious to have a large representation from the United States present at the congress. So far more than 100 boys are planning to attend.

BRIGHT
FUTURE

We are hoping to re-establish a flourishing federation of Pueri Cantores once again here in the United States, with the hope that through these boys' enthusiastic singing our congregations will be encouraged to join with them in participating actively in liturgical services. Many bishops in the United States have appointed diocesan directors to promote the cause of the boys choirs. A new national office has been set up near Chicago — at St. Joseph Church, 1747 Lake Ave., Wilmette, Illinois. Here information can be obtained regarding membership, special membership pins, music, and pertinent news items from Monsignor Romita in Rome. Anyone interested in having his choir join the federation, as well as anyone interested in bringing some of his boys to Rome this summer for the Congress, may contact Rt. Rev. Msgr. Charles N. Meter, national president, or Very Rev. Msgr. Joseph Mroczkowski, secretary, at the above address. Arrangements are being made through the Chicago Catholic Travel Agency to fly the boys and directors to Rome via Alitalia Airlines.

PROGRAM OF THE XI INTERNATIONAL
CONGRESS OF PUERI CANTORES IN
ROME, JULY 4-9.

Tuesday, July 4

- 6:00 PM Palace of Expositions
Inauguration of the Exposition: Pueri Cantores
- 7:00 PM Reunion of National Presidents of Pueri Cantores

Wednesday, July 5

- 9:00 AM Mass in the Basilica of St. John Lateran
- 4:00 PM Basilica of St. Peter

- First general rehearsal for the Papal Mass
 6:30 PM General Assembly of Directors (San Carlo Church)
- Thursday, July 6
 9:00 AM Mass in the Basilica of St. Paul Outside the Walls
 8:30 PM St. Peter's Square
 General rehearsal for the "Rite of Peace"
- Friday, July 7
 9:00 AM Requiem Mass in St. Peter's Basilica for the soul of Mon-
 signor Maillet, Founder of the International Federation of
 Pueri Cantores
 11:00 AM Second rehearsal in St. Peter's for the Papal Mass
 8:00 PM St. Peter's Square
 Parade of the various National groups of Pueri Cantores
 8:30 PM "Rite of Peace" — St. Peter's Square
- Saturday, July 8
 9:00 AM Basilica of Maxentius (Forum)
 General rehearsal for the Concert of the Nations
 9:00 PM Basilica of Maxentius
 Concert of the Nations
- Sunday, July 9
 11:00 AM Papal Mass in St. Peter's Basilica—Celebrant, Pope Paul VI
 9:00 PM Banquet for Presidents, Secretaries, Directors, Delegates,
 and Singers

RT. REV. MSGR. CHARLES N. METER

NEWS

The January issue of *Diapason* published a listing of new and rebuilt organs announced during 1966. Those installed in Catholic churches included the following:

- St. Winifred, Mt. Lebanon, Pennsylvania. Three manuals. Casavant.
- Cathedral of the Risen Christ, Lincoln, Nebraska. Three manuals. Casavant.
- Our Lady, Queen of Martyrs, Birmingham, Michigan. Three manuals. Casavant.
- Holy Family, New York City. Three manuals. Delaware.
- St. Raymond, New York City (Bronx). Three manuals. Delaware.
- St. John's Cathedral, Milwaukee, Wisconsin. Three manuals. Noehren.
- St. Bernadette, Omaha, Nebraska. Three manuals. Rodgers.
- Immaculate Conception, Washington, Pennsylvania. Three manuals. Steiner.
- Notre Dame de la Consolata, Montreal, Canada. Three manuals. Tamburini.
- St. Catherine of Siena Convent, Racine, Wisconsin. Three manuals. Wicks.
- St. Patrick, Syracuse, New York. Three manuals. Wicks.
- St. Anthony of Padua, East Northport, New York. Two manuals. Angell.
- St. Mary, Newington, Connecticut. Two manuals. Austin.
- St. Mary, Whittier, California. Two manuals. Balcom & Vaughan.
- St. Anne, Atlanta, Georgia. Two manuals. Flettrop.
- St. Ursula, Bethlehem, Pennsylvania. Two manuals. Fritzsche.
- Gonzaga University, Spokane, Washington. Two manuals. Gorman.
- St. Scholastica Convent, Fort Smith, Arkansas. Two manuals. Hofmann.
- Priory Chapel, St. Louis, Missouri. Two manuals. Hradetzky.
- St. Pius X, Steubenville, Ohio. Two manuals. Humpe.
- St. James, Franklin, Wisconsin. Saville.
- St. Patrick, Honolulu, Hawaii. Two manuals. Schoenstein.

The Rev. José López-Calo, S.J., secretary of the Consociatio Internationalis Musicae Sacrae, has recently been appointed vice-rector of the Pontifical Institute of Sacred Music in Rome. Monsignor Iginio Angles continues as the rector.

Among those recently elevated to the rank of domestic prelate are two priests who were founding fathers of the Church Music Association of America. They are Rt. Reverend Richard B. Curtin of Rosendale, New York, and Rt. Reverend Francis P. Schmitt of Boys Town, Nebraska.

The following performances of sacred music have come to our attention:

The Pontifical Choir of the Cathedral and the Diocese of Kansas City-St. Joseph, under the direction of the Reverend Ambrose Karels, presented a program which included works by Jean Langlais, J. S. Bach and Lassus. The chief presentation of the evening was the *Deutsche Messe in F* by Franz Schubert. The choir was assisted by a wind ensemble. Mr. Thomas Atkin was organist.

A concert of music of three faiths was presented in the Louis Tobian Auditorium of Temple Emanu-El, Dallas, Texas with the Dallas Catholic Choir, the Chancel Choir of the First Methodist Church, and the Temple Emanu-El Choir participating. The directors were Rev. Ralph S. March, S.O.Cist., Mr. Robert Wortley and Mr. Edwin Glick. Works performed were *Miracles of Faith* by Darius Milhaud, *Motet from Ps. 51* by Johannes Brahms, and the *Coronation Mass* by Wolfgang Amadeus Mozart. The orchestra was made up from members of the Dallas Symphony.

Eight hundred students from Catholic high schools of Minnesota sang the congregation part of the *Mass in honor of St. Cecilia* by Hermann Schroeder at the solemn Mass that concluded the annual choral festival sponsored by the Minnesota Educational Association at the College of Saint Thomas in St. Paul. The choir parts were sung by the Twin Cities Catholic Chorale, assisted by the St. Thomas Brass Ensemble. The Reverend Richard J. Schuler was conductor. Mr. John Vanella was organist at the January 21st event.

Saint Joseph's Choir of Marksville, Louisiana, presented a sacred concert on March 5, 1967, under the direction of Father Adrian Molenschot, with Mrs. Marie Ducote Roy as organist. The pro-

gram was dedicated by the choir to Father Molenschot on the occasion of his thirty-fifth anniversary of ordination. Included among the selections were works by Josquin des Pres, Francesco Suriano and Pau Casals, as well as Flor Peeters' *Mass in D*, Manz's *E'en So*, Lord Jesus, *Quickly Come*, and Noel Goemanne's *Praise the Lord, All Ye Nations*.

A setting of the English texts of the Ordinary by Richard Yardumian, commissioned by Fordham University to mark its 125th anniversary, was given its premiere performance at Philharmonic Hall in New York under the direction of Anshel Brusilow. The Chamber Symphony of Philadelphia and the Chamber Symphony Chorale combined with the members of the Fordham University Glee Club and the Thomas More College Women's Chorale. Miss Lili Chookasian was contralto soloist.

The consecration of the new Noehren organ in Saint John's Cathedral in Milwaukee was concluded with a recital played by the organ designer and builder, Mr. Robert Noehren of the University of Michigan. The program included *Prelude and Fugue in A Minor* by J. S. Bach, *Dialogue pour Basse de Trompette et Dessus de Cornet* by Louis Nicolas Clérambault, *Sonata III in A Minor* by Felix Mendelssohn, *Fantasia in C Major* by César Franck, *Improvisation* by Camille Saint-Saëns, *Fugue in C sharp minor* by Arthur Honegger, *Carillon* by Marcel Dupré, *Les oiseaux et les sources* by Olivier Messiaen, and *Poème de joie* by Jean Langlais. The dedication concert was held on February 19, 1967, although the organ played a great role in the Fifth International Church Music Congress many of the events of which centered at the Cathedral. The pastor is Rt. Reverend James E. Kelly.

The official volume of *Acts of the Fifth International Church Music Congress* is in preparation at this time. It will appear in several languages and will contain the papers prepared for the Chicago sessions of the congress, the various proposals submitted by the several national church music associations, the lectures delivered in Milwaukee, as well as the official documents of the congress. Notice of publication will be given in *Sacred Music* as soon as the English edition is ready.

Reviews of the Fifth International Church Music Congress continue to appear in the international press. Among the publications that published lengthy articles are *Singende Kirche* (Vienna, Austria) *Musica Sacra* (Cologne, Germany), *L'Osservatore Romano* (Vatican City), *Frankfurter Allgemeine Zeitung* (Frankfurt-am-Main, Germany), *Church Music* (London, England), *The Tablet* (London, England), *La Scintilla* (Messina, Sicily), *Psallite* (La Plata, Argentina), and the diocesan paper of Linz, Austria. Shorter notices were printed in many other papers and church music publications around the world. In the United States, *Diapason* was the chief non-Catholic journal to cover the congress extensively. The most interesting of all comments was that of the Holy Father, Pope Paul VI, who told the members and consultants of the Consilium for Implementing the Constitution on the Sacred Liturgy when he received them in audience on October 13, 1966, that the Congress on Sacred Music recently held in Chicago and Milwaukee "confirms us in this hope" that there will be a "closer collaboration between those two sublime voices of the human spirit — prayer and art."

A Requiem Mass for Hungarian composer Zoltan Kodaly was celebrated by Bishop Lajos Shvoy of Szekesfehervar, president of the Hungarian St. Cecilia Society, in the basilica of St. Stephen in Budapest.

A thousand-voice choir sang the Mass in Gregorian chant. Kodaly died March 6, 1967, of a heart ailment at the age of eighty-four.

Mother Josephine Morgan, director of the Pius X School of Liturgical Music, has announced a program to stimulate composition of "new music for the new liturgy." The program has been made possible through the generosity of the Morgan family. Gifts totalling \$20,000 have been given to the school by Arthur, John and Charles Morgan. It is hoped that the grants will set a precedent for future support of the composition of contemporary music for use in the Church.

Mother Morgan has invited a number of eminent composers and liturgists to act as consultants for the project. Music consultants will include Norman Dello Joio, Louise Talma, Joseph Jenkins, Theodore Marier, John Lessard, Mother Catherine Carroll, Sister Mary Theophane,

O.S.F., and Ralph Hunter. Father Frederick McManus, one of the leaders of the American liturgical movement and participant at the Vatican Council II, will invite other liturgists to join him as advisors for the liturgical aspects of the project.

The music consultants will meet quarterly as the Church Music Symposium, a planning board for the project. It has already been decided to add two courses in music composition to the school's summer program in order to interest young composers in liturgical music.

Death came unexpectedly to Rt. Rev. Monsignor Walter H. Peters of Saint Paul, Minnesota, on March 21, 1967. Long interested in church music, he took an active role as translator in last summer's international congress in Chicago. May he rest in peace.

The annual national convention of the NCMEA was held in New York City, April 4-8. A new vernacular Mass by Dr. Lavern Wagner, based on themes of Palestrina, was sung in Saint Patrick's Cathedral under the direction of James Welch and Rt. Rev. Monsignor Richard B. Curtin.

The following statement was compiled by members of the senior class of Catherine McAuley High School, Brooklyn, N.Y., from more than five hundred letters written by the students to Sister M. Nazarita, R.S.M., director of music.

"We are tired young Catholics, yes tired and aghast at what has happened to the Holy Sacrifice of the Mass in our time. Modern day liturgists seem to regard our generation as being completely without any appreciation for music, other than what one would expect at a teenage dance etc. We feel that this is not only untrue but also unfair. Teenagers today look toward the Church for a Mass that is reverent and causes us to become closer to Christ as our God not as our equal. We take this opportunity to express some of our thoughts and suggestions.

"At Mass we should:

1. Have music that reminds us of the God we worship, not of a dance the night before.
2. Have a text that is sound and appropriate and music that is appropriate for the text.
3. Stay away from compromising on tunes that

are popular. No one is impressed with a sloppy adaptation of a melody that has been twisted to suit some individual's personal taste.

4. Have a balance of Latin and English so that neither becomes monotonous.
5. Have congregational singing but not to the point of minimizing the role of the choir.
6. Use hymns that are simple enough for congregational participation without resorting to songs that have nothing to do with the Mass but were written for entertainment purposes.
7. Have a large enough variety of music so as to avoid unnecessary and boring repetition which defeats the purpose of keeping the congregation aware of their participation in the action at the altar.
8. Leave the task of sacred music to those trained in the field.

"We want you to know exactly how we feel and these are the views expressed by a cross section of teenagers. If individuals who are subjecting us to the current trend for irreverent and banal music wish to continue to do so, we would like them to identify it with themselves and not with our generation. We want no part of it and do not expect that it be accredited to us.

"Further, we feel that we have as much right to sing and listen to good music at Mass as those who grew up before us. If there are places that did not experience good music it is because they failed to have good instruction. We look toward you as the hope of rectifying the unfortunate state of liturgy and sacred music in the Catholic Church today.

"The girls from Catherine McAuley High School Brooklyn, N.Y."

Two interesting statements from French musicians have recently been published. One is signed by nine of the ten lay members of the committee of the French hierarchy on sacred music. It laments that "developments in sacred music have hardly any points in common with the directives of the Council" and asks that the "duty to preserve the repertory of Gregorian chant and polyphonic music be respected." The second statement was signed by one hundred musicians including such famous names as Henri Sauguet,

Gaston Litaize, Edouard Souberbielle, Henri Büsser, Manuel Rosenthal and Nadia Boulanger. The statement expressed alarm at three tendencies that have accompanied the sudden and massive introduction of the French language into the liturgy: 1) the use of so-called avant-garde music written by amateurs lacking a classical training in composition; 2) the playing of jazz and pop music during services; and 3) the reduction in the role of music — any music — in favor of the spoken word. The manifesto called on the French bishops to exclude from divine services "all music evoking a profane style of excitement by more or less erotic resonance (jazz, music hall) or an aggressive esotericism (so-called avant-garde)."

A series of twelve broadcasts of the organ recitals, choral concerts, liturgical services and lectures that formed the program for the Fifth International Church Music Congress in Milwaukee last August will be released over a network of sixty-five educational broadcasting radio stations across the country. The series was prepared

by the National Educational Radio Network in cooperation with WUOM at the University of Michigan and WUWM at the University of Wisconsin. Included in the series are organ recitals by John Vanella, Thomas Kerber, Mary Jane Wagner, Frederick Swann, Allen Hobbs and Robert Noehren. The concerts by the Roger Wagner Chorale and the John Biggs Consort will be heard as will the lectures of Paul Henry Lang, Father Colman E. O'Neill, O.P., and Archbishop Miguel Dario Miranda of Mexico City. Interviews with various visiting international personalities and American musicians will form part of the programs. Among those who will speak are Bishop Leonard P. Cowley of Minneapolis, Archbishop Rembert G. Weakland, O.S.B., Monsignor Russell Davis of Boston, Father Peter E. Peacock, O.F.M. Cap., of England, Father Richard J. Schuler of St. Paul, and Dr. Eugene Brand of Columbus, Ohio. You are urged to contact your local educational radio station for the hours of transmission in your area.

CONTRIBUTORS TO THIS ISSUE

Theodore Marier, the newly elected president of the CMAA is the music director of the Saint Paul Choir School of the Archdiocese of Boston.

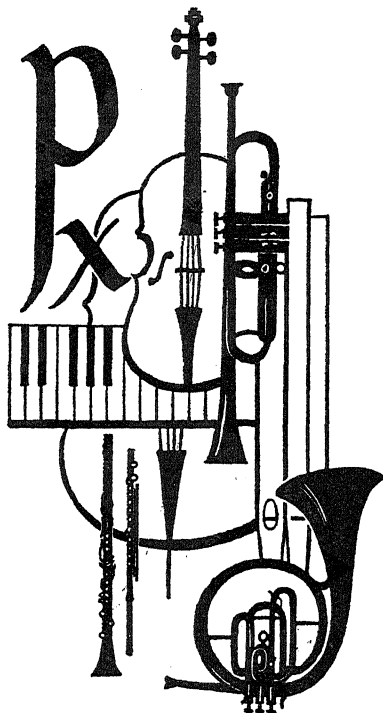
Rev. John Buchanan is pastor of the Church of the Holy Childhood, Saint Paul, Minnesota. He has long fostered an active liturgical life in his parish and promoted a most artistic *schola cantorum*. Most of the suggestions made in the article have been in practice in his parish for the past twenty years.

Msgr. Charles N. Meter is pastor of St. Joseph

Church in Wilmette, Illinois. For many years he has been connected with boys choirs and is the national president of the Federation of Pueri Cantores.

Father Carlo Braga, C.M., was a member of the secretariate for both the preparatory commission on the sacred liturgy and the commission on the sacred liturgy during the Second Vatican Council.

Dr. John Hennig was a peritus at the Fifth International Church Music Congress. His field of study is philology. At present he is a resident of Basel, Switzerland.



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