



# SACRED MUSIC

Volume 94, Number 2, Summer 1967



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# THE MEANING OF *PARTICIPATIO ACTUOSA*

## I. "*Participatio actuosa*" in the documents of the Church.

1. *St. Pius X.* From the very beginning of the official liturgical movement of this century, the dominant theme is stated in unmistakable terms. St. Pius X, whose papacy was placed under the sign of restoring all things in Christ, had only one absorbing motive in writing his *Motu proprio* on sacred music.<sup>1</sup> He was a pastor of the flock and his concern was stated unambiguously:

Our most profound desire is that the authentic spirit of Christ may once again be awakened in all its richness and that it may flourish throughout the whole body of the faithful. To this end it is imperative in the first place to give heed to the holiness and worthiness of the temple of God. For it is here that the faithful assemble to draw that spirit from its primary and indispensable source, that is from active participation (*partecipazione attiva*) in the sacred mysteries and in the public and solemn prayer of the Church.<sup>2</sup>

The practical dispositions of the *Motu proprio* concerned sacred music; but the spirit is wholly pastoral. It is this same spirit which permeates all the pronouncements of the Holy See and of the Council which have been made over the past sixty odd years; and it is only if we sincerely attempt to share in this spirit that we can hope to understand what it is that the Church is asking of us as Christians and as specialists, whether in theology or in the arts.

St. Pius X's concern for sacred music and his other projects for the reform of the liturgy<sup>3</sup> indicate sufficiently the sense in which he understood "active participation." It was question of making the sacraments and the ceremonies, prayers and music with which the Church surrounds them relevant for the Christian life of the faithful. At this early stage of the liturgical renewal reform was envisaged primarily in terms of making the traditional liturgy available to the people through translations, explanations and through Gregorian music. These were the means to be employed to promote understanding of the ritual and to draw the faithful into a vital sharing in it. The hope was that the Christian people would discover in this ritual, at its different levels of meaning, a

This is another of the papers delivered at the Chicago meetings of the Fifth International Church Music Congress. Father O'Neill also delivered a shorter version of this paper in Milwaukee.

connatural form of worship and would so be drawn through the sacraments and through familiarity with the spirit of the liturgy to share in the "authentic spirit of Christ."

"DIVINI  
CULTUS" 2. *Pius XI*. The spirit of renewal in Christ animates also the Apostolic Constitution, *Divini Cultus*, of Pius XI.<sup>4</sup> In prescribing that Gregorian chant should be restored to the use of the people in those parts of the liturgy which fall to them, Pius indicated that this would provide a means whereby "the faithful may participate in divine worship more actively."<sup>5</sup>

Two explanations of "participating more actively" are given in the text. The first is negative, contrasting active worshippers with those who are "spectators, uninvolved or silent." The second is positive and envisages the faithful as "intimately stirred by the beauty of the liturgy" and "taking part in the ceremonies . . . by raising their voices in alternation with the priests or with the voices of the schola, in accordance with the rubrics."<sup>6</sup>

It is clearly not unimportant for understanding the relationship between music and active participation that the singing of the faithful is envisaged not simply in terms of communitary expression of Christian worship, but also in terms of the effect of music on the participants. The appeal of the beauty of the liturgy opens up the broadest perspectives in the field of sacred music and implies the inadequacy of any purely utilitarian incorporation of music into the ritual of the Church.

If beauty — and not only that of music — plays a role in active participation, it is evident that it is question of the beauty *of the liturgy*. It is the mystery of Christian worship which must find expression in such forms as will "stir" the faithful. Further, at this point the question remains open whether it is only when the faithful are singing that music is promoting, in its manifold ways, their active participation.

3. *Pius XII*. If the fundamental inspiration of the liturgical renewal was enunciated clearly from the beginning, it was only gradually, during the course of the first half of the century, that its fuller meaning came to be understood. Deeper penetration into the meaning of the liturgy owed its origin to a more profound understanding of that same "spirit of Christ" which itself gave rise to the liturgical movement. The Church came to renewed consciousness of the treasure which, through many different but converging channels, she holds from Christ. The various "movements" of renewal in the Church progressively discovered their mutual relevance and flowed together to form the synthesis presented in the teaching of Vatican II.

ECCLESIOLOGY It is evident how much our appreciation of the liturgy has benefited from the renewal of scriptural and patristic studies, how much our realization of its pastoral significance has been developed by the ecumenical and missionary movements. But perhaps most important of all for the liturgical movement has been the development of ecclesiology, with its re-emphasis on the doctrine

of the mystical body of Christ and the sacramental dimension of this body. It is in ecclesiology, in the context of the Church's coming to self-consciousness, that the various strands of Christian renewal begin to inter-weave and form a recognizable pattern.

It was in the pontificate of Pius XII that this pattern began to emerge clearly. In two of his major encyclicals, *Mystici corporis* and *Mediator Dei*,<sup>7</sup> Pius XII synthesized and placed in perspective the ecclesiological thought of the time. What is particularly notable in these two encyclicals, with regard to the problem of active participation, is the more developed *problématique* together with the balanced solutions which Pius XII brought to the theological and practical problems raised by the theological and liturgical renewal.

The fruit of this deeper understanding of the liturgy, now placed squarely within the context of the mystery of the Church, is to be found where the notion of "participation" is applied to the Mass in *Mediator Dei*:

It is therefore important for all the faithful to understand that it is their duty and highest privilege to take part in the Eucharistic sacrifice; and to take part in it, not passively or negligently or with distracted mind, but with application and actively (*actuose*) so as to be in the closest union with the High Priest, according to the words of St. Paul: "Yours is to be the same mind which Christ Jesus showed" (Phil. 2:5); and to offer it together with him and through him, and with him to surrender themselves.<sup>8</sup>

"MEDIATOR  
DEI"

The emphasis here is on the mystery of the Mass, on the faithful's need to realize that Christ's sacrifice is made present sacramentally in the ritual and on their duty to offer themselves in union with their Saviour and Head. The term "actively" (*actuose*), in this context, signifies primarily "with devotion" or "in a spirit of worship and sacrifice," as is made clear from the citation from St. Paul. It is with this mystery of union with Christ the Priest that Pius XII is fundamentally concerned in *Mediator Dei*; this is for him the key to the whole sense of the liturgical movement and, consequently, of the participation of the faithful. Accordingly, he is able to evaluate, in terms of their ultimate pastoral purpose, the various methods of ceremonial participation then being proposed by liturgists:

We therefore highly commend the zeal which, to enable the faithful to take part more easily and more profitably (*ut . . . facilius salubriusque participant*) in the Mass, seeks to adapt the Roman Missal to their use, so that they may join in prayer with the priest; using his very words and uttering the sentiments of the Church herself. We also approve the efforts of those who want to make the liturgy a sacred action in which, externally also, all who are present may really take a part. There are several ways in which this may be done. . . .<sup>9</sup>

The anxiety entertained by Pius XII that such methods of ceremonial participation could be merely external is well illustrated by his judgment on their usefulness:

Their chief purpose is to foster the devotion of the faithful and their close union with Christ and his visible minister, and to arouse in them those sentiments and attitudes of mind in which they must become like the High Priest of the New Testament.<sup>10</sup>

Nothing radically new is added here to Pius X's concern for the authentic spirit of Christ; it would be absurd to read into the words of Pius XII any lack of confidence in the practical steps being taken by the liturgical movement. The value of *Mediator Dei* was that it laid down the lines along which the new liturgical interest was to be integrated with the traditional concept of the spiritual life and with the newly-won understanding of the Christian mystery.

Against this background the term "active participation" takes on its integral meaning and it becomes clear that it signifies a complex human activity — interior and exterior — within the mystery of the Church. It is for this very reason a typical activity of the Church, characterized, accordingly, by the same qualities which distinguish the Church, the mystical body of Christ taking visible shape among men. It is, in brief, a moment in the mystery of union with Christ, a mystery which finds sacramental expression within the world in the time between the Ascension and the Parousia. A just appreciation of "active participation," therefore, must be based on analysis of man's incorporation into the ecclesial mystery of Christ and on a balanced understanding of the values attaching to the various elements which constitute the mystical body on earth. Both these aspects of the problem are clearly set out, in principle, during the pontificate of Pius XII.

ROLE OF  
BAPTISM

*Basis: incorporation into the Church.* In the first place, active participation is grounded firmly by Pius XII in the individual's incorporation into the Church by baptism. In *Mediator Dei*, for the first time in a pontifical document, it is stated explicitly that it is the baptismal character which enables the individual to participate in the liturgy — specifically in the offering of the Eucharistic Victim:

And there is no wonder that the faithful are accorded this privilege; by reason of their baptism Christians are in the mystical body and become by a common title members of Christ the Priest; by the "character" that is graven upon their souls they are appointed to the worship of God, and therefore, according to their condition, they share in the priesthood of Christ himself.<sup>11</sup>

What is theologically significant about this statement is the recognition of a two-fold basis for the worship of the baptized, corresponding to the two effects traditionally assigned to baptism: grace and the baptismal character. Worship clearly derives from sanctifying grace, from the virtue of religion. The baptismal character may be said to "appoint to worship" in so far as it permits participation in the specific form of worship which is offered in the Church, the mystical body of Christ. Here, the specifically ecclesial nature of the common priesthood is brought to light. For, as will be developed more fully



below, the baptismal character permits the expressing of interior union with Christ the Priest in those liturgical acts of the Church in which Christ is personally active.

*Principle of relativity of values.* The fact having been established that active participation is an ecclesial activity in the full sense of the term, the way is open for Pius XII to manifest an extraordinary breadth of vision in his evaluation of the concrete forms which active participation may take. This is due to the fact that he has placed the problem in precisely those perspectives where general principles concerning the nature of the Church can shed light on an activity which is nothing else than a typical function of the Church.

For in all that belongs to the Church there is a hierarchy of values. Interior union with Christ by grace is of greater importance than the external ecclesial forms which it can and must assume. Further, the external forms themselves, as personally assumed by those in union with Christ by grace, are not of equal value. That external forms must be assumed is clear, because this is required by man's nature and also by the structure of the Church as a visible community. But, evidently, the external forms are meaningful Church activities only when acknowledged and personally adopted by the members of the community which performs them. And not all such activities of the Church are of equal necessity or of equal importance for the life of union with Christ. Among the sacraments themselves, the central activities of the Church, a certain hierarchy must be established in terms of relevance to the Christian life. This factor of relativity can only increase as one moves outwards from the central acts of the liturgy to the ceremonial which surrounds them.

HIERARCHY  
OF VALUES

The baptismal character gives a right and duty to participate in the sacraments of the Church; the extent to which such participation is extended to the surrounding ceremonial is subject to prudent pastoral judgment. For this secondary ceremonial has only a relative value—it is entirely in function of the union of the faithful with Christ in the central sacramental moments.

To speak of relativity in this context is very far from adopting an attitude of scepticism with regard to participation in the liturgical ceremonial. One must be able to promote with enthusiasm the prescriptions of the Church concerning active participation, realizing their pastoral inspiration and necessity, and at the same time one must retain sufficient detachment to weigh the pastoral effectiveness of a particular form of worship in any given circumstances.

Before deciding whether the general circumstances of the Church are different after the recent Council from what they were at the time of *Mediator Dei*, it is enlightening to see how Pius XII applied this principle of relativity. After noting and approving the various methods proposed at that time for promoting a liturgical participation which would be "also external," he underlines the fact that their pastoral significance must be judged in terms of their

relation to the mystery of union with Christ the Priest.<sup>12</sup> This permits him to draw certain specific conclusions:

CONCLUSION  
OF PIUS XII

1° Although such methods do externally indicate that the Mass, being offered by the Mediator between God and men, is to be regarded as the act of the whole mystical body, it must be understood that they are by no means necessary to give it its public and communal character.

2° Moreover, the "dialogue" Mass cannot be substituted for the solemn High Mass; this, even though celebrated with only the sacred ministers present, has a dignity all its own by reason of its ceremonies; although such splendour and solemnity are greatly enhanced if, as the Church earnestly desires, a large and devout congregation assists at it.

3° It is to be observed also that it is wrong and irrational, and betrays false assumptions, to exaggerate the importance of these incidental circumstances to the extent of saying that without them the Sacrifice cannot achieve its purpose. . . . People differ so widely in character, temperament and intelligence that it is impossible for them all to be affected in the same way by the same communal prayers, hymns and sacred actions. Besides, spiritual needs and dispositions are not the same in all nor do these remain unchanged in the same individual at different times. Are we therefore to say — as we should have to say if such an opinion were true — that all these Christians are unable to take part in the Eucharistic Sacrifice or to enjoy its benefits? Of course they can, and in ways which many find easier. . . .<sup>13</sup>

It is to be emphasized once again that this passage is cited not in interest of turning back twenty years the clock of liturgical renewal. The general circumstances of Church worship have clearly developed since the time when *Mediator Dei* was written; the *Constitution on the Sacred Liturgy* manifests this beyond any question. It is the application of the principle of relativity which is important; for this has to do with the nature of the Church and must be applied in any circumstances if we are not to revert to the false assumptions rejected by Pius XII in virtue of the nature of the liturgy and of the Church of Christ.

ASSISI, 1956

*Address to Liturgical Conference, 1956.* With the ecclesiological principles of active participation thus clarified, Pius XII could announce nine years after the publication of *Mediator Dei*, in his address to the International Congress of Pastoral Liturgy (Assisi, 1956), that through the efforts of liturgists the active participation of the faithful had "undergone a development which would have been difficult to predict" thirty years previously. It is patent that the term "active participation" signifies here intelligent and devout sharing in the ceremonial on the part of the faithful, such as that made possible by the modified Holy Week liturgy. From such active participation flow "the riches of grace."<sup>14</sup>

That the general circumstances of the Church had changed since 1947, making a fuller ceremonial participation pastorally more feasible for the majority of the faithful, is clear. Nevertheless the principle of relativity is once more applied:

Whatever is offered them, the graces of the Sacrifice of the altar, of the sacraments, of the sacramentals, (the faithful) accept, not in a passive fashion, simply letting them pour into themselves, but by cooperating with them with all their will and all their strength. This they do, primarily by participating in the liturgical ceremonies, or, at least, by following their performance with devotion.<sup>15</sup>

The general circumstances in 1956, accordingly, were such that liturgical worship, based on baptismal union with Christ, could still, under certain conditions, be considered pastorally feasible and profitable without full ceremonial participation. Fuller participation was obviously being strongly encouraged; but respect for the mystery of the Church envisaged circumstances where it would not be advisable. Later in the same address Pius XII summarized the situation:

The liturgy of the Mass has as its purpose to express in sensible form the grandeur of the mystery there being accomplished. Present efforts are directed towards making the faithful participate in it in as active and intelligent a manner as possible.<sup>16</sup>

*De Musica Sacra, 1958.* The instruction of the Congregation of Rites, *De Musica Sacra*, appearing two years after the Assisi Congress,<sup>17</sup> brought to definitive form the teaching of Pius XII on active participation. In the Instruction a clear definition is given of the term; and the principle of relativity is given practical formulation with regard to the Mass:

“DE MUSICA  
SACRA”,  
1958

The Mass of its nature requires that all those present participate in it, in the fashion proper to each.

a) This participation must primarily be *interior* (i.e., union with Christ the Priest; offering with and through him).

b) But the participation of those present becomes fuller (*plenior*) if to internal attention is joined *external* participation, expressed, that is to say, by external actions such as the position of the body (genuflecting, standing, sitting), ceremonial gestures, or, in particular, the responses, prayers and singing. . . . It is this harmonious form of participation that is referred to in pontifical documents when they speak of active participation (*participatio actuosa*), the principal example of which is found in the celebrating priest and his ministers who, with due interior devotion and exact observance of the rubrics and ceremonies, minister at the altar.

c) Perfect *participatio actuosa* of the faithful, finally, is obtained when there is added *sacramental* participation (by Communion).

d) Deliberate *participatio actuosa* of the faithful is not possible without their adequate instruction. . . .<sup>18</sup>

In accordance with these principles, the Instruction develops the various ways in which the faithful may participate in the ceremonies of the Mass. It is unnecessary to restate the details here. The whole is governed by Pius X's concern for developing the “true spirit of Christ,” as appears in the following quotation:

It is necessary that the various ways in which the faithful actively participate in the Sacrifice of the Mass be regulated in such fashion that danger of any abuses be removed and that the primary purpose of such participation be achieved, that is, the worship of God and the building-up of the faithful.<sup>19</sup>

Towards the end of the Instruction the foundation of *participatio actuosa* in baptism is referred to:

The laity contribute active liturgical participation and this in virtue of the baptismal character (by which they offer the Victim of the Mass).<sup>20</sup>

VATICAN II *Vatican II: Constitution on the Sacred Liturgy.* The Council's Constitution on the Liturgy introduces no radical alteration in the concept of *participatio actuosa*, inculcated by the Holy See since the time of St. Pius X. But, as is natural, the judgment of the conciliar Fathers on the general circumstances of the Church which govern the extent of ceremonial participation reflects the developments which have taken place within recent years.

The general principle is contained in art. 14:

Mother Church earnestly desires that all the faithful should be led to that full, conscious and active participation in the ceremonies which is demanded by the very nature of the liturgy. Such participation by the Christian people as a "chosen race, a royal priesthood, a holy nation, a redeemed people" (I Pet. 2:9; cf. 2:4-5), is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true spirit of Christ. . . .

Participation in the liturgical ceremonies is described as *plena, conscia et actuosa*, and is stated, in words borrowed from St. Pius X, to be the primary and indispensable source of the true spirit of Christ. The word *plena*, "full," refers, not to the number of ceremonies in which the faithful actively share by singing, response or movement, but to the integrally human fashion—internally and externally—in which the baptized are required to participate. This is made clear, not only from the whole history of papal interventions in the matter of the liturgical movement, but also from art. 19 of the Constitution which repeats the accepted principle that ceremonial participation must be adapted to the circumstances of individual groups of the faithful:

With zeal and patience, pastors of souls must promote the liturgical instruction of their people, and also their active participation in the liturgy, both internally and externally, taking into account their age and condition, their way of life and standard of religious culture.

What distinguishes the Liturgy Constitution from preceding papal documents is to be found, I think, in two elements.

Firstly, in place of the original attempt, under St. Pius X, to lead the

faithful to profitable use of the traditional liturgy through translations and instruction, has now been introduced the concept of bringing the faithful into *direct* contact with the Liturgy by means of adaptation of the ritual itself. In this direction point the introduction of the vernacular, the proposed simplification of the rites and the appeal for immediate intelligibility, in so far as this is possible, in the texts and actions. The symbols of the liturgy, in other words, are to be progressively modified so that they may become relevant to the groups of the faithful who, in various places, are called upon to adopt them as their own.

DIRECT  
CONTACT  
WITH LITURGY

Secondly, the Council has decided that the general circumstances of the Church, with respect to active participation, no longer warrant the reservations made by Pius XII. It must be understood that the same principle of relativity used by Pius XII has not been used by the Council. If, twenty or even ten years ago, pastoral reasons counselled a general acceptance of less perfect active participation, now, in the judgment of the Council, active participation should be introduced in the fullest deployment possible of the potentialities of the liturgy. This factual judgment is contained in art. 27:

It is to be stressed that whenever rites, according to their specific nature, make provision for communal celebration involving the presence and active participation of the people; this way of celebrating them is to be preferred, so far as possible, to a celebration that is individual and quasi-private.

*Conclusion.* Active participation, as understood by the Council, may then be defined as the worship of the baptized, in union with Christ the Priest, carried out in the liturgy in such fashion that the Christian community understands and adopts as its own the symbols of the ritual, in accordance with the hierarchical structure of the Church and in the fullest measure possible, having regard to the circumstances of the group of the faithful concerned.

CONCLUSION

It is this concept which must now be examined briefly in systematic fashion in order that guiding-lines may be laid down for pastoral practice and for artists invited to contribute to the promotion of active participation.

## II. *Theological development.*

1. *The mystery of the liturgy.* The first chapter of the Constitution on Liturgy develops the dogmatic foundation on which active participation rests. It proposes two key-notions, considered in the two sections which here follow:

A. *The Church is the sacrament of salvation.* The divine saving act, which in the Old Testament had intervened in human history through the words of the prophets, has become definitively immanent in the created world in the humanity of the Incarnate Word. In the man, Christ, personally united to the Word, the revelation of the divine saving purpose attains its fulness and, at the same time, and in harmony with this, the union of mankind with the Blessed Trinity is achieved in principle. For, in the humanity of Christ,

O'NEILL: PARTICIPATIO ACTUOSA

the inter-Trinitarian activity of the Second divine Person, the Image of the Father, is transcribed in terms of sinful man's Exodus from the captivity of sin to the Promised Land of union with God (Cf. Col. 1:15). Only by union with, incorporation into, the mysteries of this humanity can the posterity of Adam achieve again the fulness of its being as the image of God: through the Image, the image is restored.

The work that was given the divine Image to carry out in his humanity was, accordingly, an act of reconciliation: an act, basically, of divine mercy, because proceeding from God, yet one that became, in the mystery of Christ's person, an act of human reparation. Utterly humanized in the freedom of Christ's humanity it became a priestly act offered from within sinful mankind. It reached its fulness in the sacrifice of Calvary and in the resurrection-ascension which proclaimed its acceptance by God. The master-act of Christianity is thus an act of reconciliation and of worship. "Thus in Christ 'there came among us the perfect reparation required for our reconciliation and there was made immanent in our humanity the fulness of divine worship'."<sup>21</sup>

CHRIST THE  
PRIEST

It is of this capital act of Christ the Priest, through which alone men have access to God, that the Church is said to be the "sacrament."<sup>22</sup> This term expresses the relation of the Church to the saving act of Christ, that is, to his reparation and to his worship. The relationship is explained by the way in which it is actualized. The Apostles, being "sent" by Christ, share in his earthly mission; not that they are to continue it, for it is perfect in itself, but rather that, personally and through their successors, they are to make his unique mission known and make it relevant for the men of all ages. Through their earthly activity the heavenly Priest will send among men the Spirit of communion with the Trinity which is the fruit of his sacrifice.

The mission of the Apostles, accordingly, was to announce the redemption wrought in Christ and also "to give effect to the work of salvation they preached, through the Sacrifice and the sacraments on which the whole liturgical life centers."<sup>23</sup> Not merely, that is, were they to tell of the wonderful deeds of God so that men might believe in them; they were, in the central actions of the liturgy, to bring the very act of redemption into saving contact with believers. In this two-fold apostolic activity the Church first appears as the sacrament of Christ, Priest and Redeemer. Through the ministry of the word the mystery is manifested to men and the invitation to salvation is issued. At the heart of the same ministry, where the word becomes efficacious in the sacraments, the Church transmits directly the saving power of the humanity of Christ.

Through baptism men are inserted into Christ's Paschal mystery in such fashion that, dying to sin and rising to the life of sons of God, they are able to participate personally and freely in the great act of worship on which the Church is based. This is their common priesthood, making all their virtuous

actions participation in, because explicitation of, the worship of Christ the Priest. Likewise, whenever the Eucharist is celebrated, the whole community of the Church announces the death of the Lord in the memorial of his sacrifice.<sup>24</sup>

Here is the central mystery of the liturgy. For, if Christ still speaks to men through the ministry of the word, he exercises his work of reconciling worship in the sacraments. The Church, through word and action, sets forth signs of the mystery; it is Christ the Priest himself who fills these signs with the reality they signify.<sup>25</sup>

B. *Christ associates the Church with himself in this ecclesial exercise of his priesthood.* If the baptized, in all their Christian actions, participate in the worship offered by Christ, then it is clear that they are associated with him also when his saving worship is exercised within the liturgical acts of the Church. But, whereas the entire Christian life is carried on in spiritual union with Christ, in the liturgy a further dimension is introduced. For the Church has here publicly professed her union with Christ through words and symbolic ceremonial, and it is these sacramental signs which serve Christ as the earthly expression of his worship and as the instrument of his saving action. The Church's corporeal profession of faith, in its very corporeity, is transformed into a means of more perfect association with Christ the Priest. The ceremonial incarnation of faith becomes the place of meeting with the Incarnate Word, where Head and members worship together and where the fruit of this common worship redounds to the members.

ROLE OF  
THE CHURCH

"Consequently, every liturgical celebration, in so far as it is a work of Christ the Priest and of his body, which is the Church, is in the supreme sense a sacred action."<sup>26</sup>

## 2. *How the Church is associated.*

A. *Degree to which Christ intervenes.* It is to be observed carefully that the intervention of Christ the Priest is not uniform throughout the liturgy. If he is always present where two or three gather together in his name, and if he speaks through the liturgy of the word, he intervenes as offering his sacrifice only at the moment of transubstantiation, and as directly sanctifying his members only at the essential moments of the sacraments. A theology of the liturgy which concerned itself exclusively with the requirements for "validity" at these moments would clearly be deficient, because it would ignore the setting of word and worship with which the Church has surrounded these moments. Nevertheless, it is essential to distinguish the elements of the sacraments which were instituted by Christ, and thus belong to the very nature of the Church, from those other elements which are of ecclesiastical institution. At the heart of the liturgy are seven moments when the signs expressive of the Church's worship are transformed by the presence of Christ—a

INTERVENTION  
OF CHRIST

“substantial” presence in the Eucharist, a presence by his sanctifying action in the other sacraments.

B. *Association of the Church at the central moments.* It is precisely in view of these central moments that the characters of orders and baptism are given. Because the priest bears the character of orders, the essential sacramental acts which he places are not simply an expression of the faith of the Church in the promises of Christ; they signify also Christ the Head, here and now active in the ceremony, realizing efficaciously the symbolism of the sacrament.

Similarly, because of his character the baptized Christian can participate in these sacramental interventions of Christ. The manner of his participation differs in the Mass and in the other sacraments.

SACRAMENTS

In the other sacraments, those which exist only at the moment of being administered to an individual, the recipient must himself cooperate with the minister in the performance of the complete sacramental sign-action; for what must be signified, if Christ is to intervene, is the giving and accepting of grace and of status in the Church. With the obvious exception of baptism itself, the sacrament of entry into the Church, this implies that the liturgical act of receiving a sacrament has a special quality. Not only does it signify that the recipient is a member of the Church; also, and more importantly, it is an essential complement to the sign-action performed by the minister, and to this extent provides the necessary conditions for the sacrament to signify the saving mystery of Christ and to be used as his instrument in sanctification.

MASS

In the Mass the celebrant alone, by the words of consecration, makes present on the altar the Victim and through the celebrant Christ offers; in this the baptized do not cooperate. But when the Victim is thus placed on the altar they are able, in virtue of the baptismal character, to adopt the victim as the sacrificial sign of their own sharing in the interior sentiments of Christ; that is to say, they offer the Victim with Christ.

THE HEART  
OF  
PARTICIPATION

Here we are at the heart of active participation. If the liturgy is to be understood it must be grasped that any baptized person who assists devoutly at Mass participates *actively*, offering the sacrifice with Christ, even if he remains silent and motionless throughout the whole celebration. It is simply false and betrays pastorally dangerous superficiality of understanding if such assistance as Mass is dismissed as “passive.” Depending on the measure of worship and self-oblation which the individual brings to the sacrifice it can be supremely active. Moreover, it is *visible*, sacramental participation, for it finds its expression in the eucharistic Victim itself; and this is the centre of all forms of ceremonial participation.

It would appear that the term *participatio actuosa* has been chosen by the Church precisely in order to avoid the doctrinal ambiguity which would



be implicit in the use of the term *participatio activa* to designate the form of communitary participation advocated by the Council. Before the liturgical reform *participatio activa* was always possible for the devout Christian, for it derives from the very nature of the Church, the mystical body of Christ. *Participatio actuosa* is simply a particular form of *participatio activa*—though it must not be forgotten that it is the fullest and most natural form. It is unfortunate that modern languages do not appear capable of expressing the distinction here indicated, for much confusion has certainly arisen from the translation of *actuosa* as “active.”

DIFFERENCE  
BETWEEN  
“PARTICIPATIO”  
ACTIVA  
AND  
“PARTICIPATIO  
ACTUOSA”

### 3. *Participatio actuosa*.

If the fore-going distinction is essential for theological and pastoral clarity, it would be wrong—and theologically wrong in this post-Conciliar period—to dismiss the liturgical reform as irrelevant or of only marginal importance.

Essential participation, by means of the baptismal character, is directed towards completing or making use of sacramental signs. The form of saving intervention, through the sacraments, which Christ has chosen corresponds to the psychological needs of fallen man and to the mystery of the Incarnation itself. That is to say, it is inserted into a whole logic of salvation according to which God comes to sinful man through material things and in the context of the community of the redeemed. And this logic is not exhausted by the essential moments of the sacraments. Indeed many of its aspects are not explicitly apparent at these moments. It is, accordingly, in response to the very nature of these moments that the complex structure of the liturgy has been built up.

There is, in the first place, the whole system of worship which has grown up around the essential moments of the sacraments. Whereas a theology of “sacramental validity” can be content to dismiss the recipient’s subjective participation in a sacramental action as “dispositions,” the prayers of the Church give explicit expression to the attitude of worship and dependence on Christ which is indispensable if the sacraments are to achieve their full effect. In addition, the involvement of the whole Church in every administration of the sacraments is formulated in these prayers, combatting an excessively individualistic approach to the mystery of salvation. It is normal that a person should make this integrally Christian and ecclesial approach his own if he is to participate fully in the essential moments of the sacraments. His active participation, in the strict sense (*participatio activa*), can only benefit by participation in the full liturgical prayer of the Church, even if, in the abstract, the former is not dependent on the latter.

Further, the liturgical worship of the Church is set in the context of the ministry of the word. Once again, it is not to be excluded that an individual could exercise his essential participation in the sacramental moment with-

out the immediate help of the word; yet such a situation is abnormal. It is in the nature of things that a hearing and understanding of the word of revelation should immediately precede the sacramental meeting with Christ.

It cannot be overstressed that there exists a psychological unity between the liturgy of ecclesiastical origin and the sacramental moments which derive directly from Christ. Throughout, the liturgy is a profession of the faith of the Church in the promises of Christ. At the heart of this response of man to the word of God, faith is transcended by the entry of Christ himself into the ceremonial of the Church. But this is an utterly gratuitous fulfilment of the worship of the Church, something which does not depend on man, nor on the Church, but on God alone. It is for the faithful to enter as fully as possible into the whole movement of the liturgy so that, at the moment of transcendence when Christ personally intervenes, they will be so intimately involved in his worship of the Father that they will derive the fullest benefit from their sacramental union with their Saviour and Head.

UNDER-  
STANDING  
SIGNS

The pastoral purpose of the Church, accordingly, cannot be other than to assist the faithful to understand, and to adopt personally, the objective signs of the liturgy. This system of words and worship must be so adapted and so celebrated that the majority of the faithful may be able to find in it a connatural way of approaching the essential sacramental moments to which their baptism admits them.

Here is the justification, and the pastoral urgency, of *participatio actuosa*. Moreover, whatever is to be said of individuals or particular groups, it is the judgment of the conciliar Fathers that at the present time the principal way to lead the baptized to the full exercise of their rights and duties is by introducing them to full ceremonial participation in the liturgy.

DEFINITION

The *participatio actuosa* required by the Council may then be defined as that form of devout involvement in the liturgical action which, in the present conditions of the Church, best promotes the exercise of the common priesthood of the baptized: that is, their power to offer the sacrifice of the Mass with Christ and to receive the sacraments. It is clear that, concretely, this requires that the faithful understand the liturgical ceremonial; that they take part in it by bodily movements, standing, kneeling or sitting as the occasion may demand; that they join vocally in the parts which are intended for them. It also requires that they listen to, and understand, the liturgy of the word. It requires, too, that there be moments of silence when the import of the whole ceremonial may be absorbed and deeply personalized.

It will be seen that, whereas "active participation" in the essential moments of the sacraments has a very specific meaning, *participatio actuosa* can assume a variety of forms. It certainly does not imply uninterrupted observable activity. It is a preparation for the essential moments of the liturgy and involves all sorts of involvement in the ceremonial.

O'NEILL: *PARTICIPATIO ACTUOSA*

The principle of relativity, already found in papal documents, here returns. The precise form which *participatio actuosa* will take in a particular congregation depends on the circumstances of this congregation. The same formula cannot be applied to a country parish and to a cathedral. Nor are the circumstances always the same in the same place. Preparation for the essential moments of the sacraments takes on different modalities in different situations. It is not necessary, for example, that every Mass celebrated in a religious community be one of "full participation." The apostolate of the community may well counsel that a "silent" Mass is, at times, more suited to the particular needs of this place. Nor, on particularly solemn occasions, is it necessary that the congregation of a parish take the same part in the ceremonial of the Mass as they do on normal days. The liturgy in a seminary will be different from that in a parish church. The participation of the whole Church, through the mysterious being of the Mystical Body, justifies Masses celebrated without a congregation.

VARIETY  
DUE TO  
CIRCUM-  
STANCES

Throughout all the various forms which it may take, according to circumstances, *participatio actuosa* retains its character as the liturgical expression of the communitary worship of the congregation and, by the same token, as preparation for the essential sacramental moment. To a large extent it will call for bodily and vocal activity on the part of the faithful. But it also involves listening: listening to the word of God; listening to the greetings and prayers pronounced by the ministers in the exercise of their hierarchical office. And it involves watching the ceremonial as it is enacted. The whole man, in his personal identity and in community, is to be drawn into an understanding of, and personal involvement in, the liturgical action. Whatever contributes to this, when it becomes religiously meaningful to the congregation, forms part of *participatio actuosa*.

4. *Conclusion.* The systematic study of the liturgical role of the baptized confirms the interpretation already given of the *participatio, plena, conscia et actuosa* of art. 14 of the Constitution on the Liturgy. This is termed "full," *plena*, not because there is an absolute quantity of bodily or vocal activity which may and ought to be attributed to the laity, but because the whole man, in the context of the community of worship, should be helped to appropriate personally the sign-structure of the liturgy. This article of the Constitution is simply a logical consequence, drawn by the Council, in the light of present-day conditions, from art. 7 which enunciates the principle of association of the Church with Christ in the exercise of his priesthood in the liturgy.

CONCLUSION

Art. 19 formally states the principle of relativity. The concrete form which *participatio actuosa* is to take will depend on the circumstances — age, condition, way of life and religious culture — of the faithful who form a particular congregation. Prudence, inspired by pastoral concern, is here the judge.

O'NEILL: PARTICIPATIO ACTUOSA

It is open to bishops to permit a very wide diversity of forms of participation within their dioceses according to the particular needs of individual groups of the faithful.

### III. *General application to music.*

Leaving discussion of specifically musical questions to those competent in the matter, the theologian may formulate certain general principles concerning the relation of music to *participatio actuosa*.

1. *Listening.* Since the purpose of *participatio actuosa* is to assist the faithful to appropriate personally the sign-structure of liturgical worship, it may, in principle, take musical form.

LISTENING  
AS FORM  
OF  
"PARTICIPATIO"

Clearly, this will require that the people sing those parts of the Mass which pertain to them. But, as well, this form of participation calls for listening—to the ministers and to the choir. The times of listening are not to be considered an interruption of *participatio actuosa*, but an *integral part* of it. For music listened to is capable of promoting the attitude and the religious activity which are fundamental in common worship. Alternating with congregational singing, listening can develop certain aspects of the liturgical mystery which might well be overlooked if the faithful were to be constantly busied with personal ritual activity.

2. *Extent of listening.* The extent to which the congregation will be invited to listen should vary according to circumstances. The liturgical and musical preparation of a particular congregation must be taken into account. As well, the solemnity of the occasion must be considered.

That the vocal participation of the faithful must be provided for in every Mass with music is clearly the intention of the Council. Consequently—for the present at least—the simpler form of parish celebration will constitute the base of the new liturgy. Here, the part taken by the choir, while more developed musically than that taken by the people, will be marked by comparative simplicity; for not only will this be more easily within the reach of the normal parish choir; as well, it appears essential that, at the level of the basic weekly liturgical assembly, the texts sung by the choir be readily intelligible to the people. For the weekly parish Mass must provide the practical foundation of the people's liturgical initiation and practice.

It is when this parish liturgy has established a ground rhythm for the community's Christian life—something which provides a connatural expression of worship—that, as the occasion demands, the more solemn form of celebration will prove meaningful to the people. At this stage the question of understanding the text of a particular piece sung by the choir is not so vital as it is in the weekly parish Mass. The people's feeling for the liturgy will enable them to grasp the relevance of the singing to the integral action and the music itself will speak to and interpret the hearts of the worshippers.

It appears inevitable, consequently, that implementation of the conciliar decrees will restrict the use of the choir. However, the range of music called for will increase. For the challenge is offered musicians of providing a variety of compositions suitable to liturgical gatherings of widely differing character. For, if it is accepted that the form of *participatio actuosa* is determined by the circumstances of individual groups of worshippers, then the music needed for the new liturgy will range from the simple yet artistic form which is adapted to the vernacular parish Mass to the elaborate setting of solemn pontifical celebrations.

It will be realized that the question of music cannot be discussed solely in terms of the present state of the liturgical renewal in the majority of parishes. Pastors are only beginning the liturgical education of their people — and of themselves. We are in a time of transition; and it is inevitable, that the forms of *participatio actuosa* now being practiced are simple in the extreme. But it is too early to deplore the loss of the riches of the Roman liturgical tradition, or the bleak outlook for modern musical composers. On the contrary, when the initial stage of the liturgical renewal has been passed the spirit of the Christian worshipper will feel once again the need for that sublimity and beauty which only great music can provide.

Musicians, together with pastors, must share the blame for the decadence of the liturgical spirit among Christians; for can they claim that their service of the Church was always inspired by that pastoral concern which characterizes the liturgical documents of the popes of this century? The musician of today may find himself called upon to do penance for the sins of his predecessors. But the time of penance should be a time of spiritual renewal. As he prepares for the call which the Church will certainly make upon him, the musician should seek to make his own the pastoral spirit of the Council so that he may dedicate his gifts to the service of those who have been redeemed by the blood of Christ and share in his priesthood.

REV. COLMAN O'NEILL, O.P.

1. *Tra le sollecitudini*, 22 Nov. 1903; AAS 36 (1903–1904) 329 ff; cf. *Les enseignements pontificaux. La liturgie*, Les moines de Solesmes, Desclée, 1961 (cited below as "Sol.", with paragraph number), 216 ff.

2. Sol. 220.

3. Const. Apost., *Divino afflatu*, 1 Nov. 1911 (new distribution of psalms in the breviary); M. prop., *Abhinc duos annos*, 23 Oct. 1913 (reform of the breviary); S. Cong. Rites, Decr., *Sacra Tridentina*, 20 Dec. 1905 (frequent Communion); Cong. Sacr., Decr., *Quam singulari*, 8 Aug. 1910 (children's Communion).

4. 20 Dec. 1928; AAS 21 (1929) 33 ff; Sol. 372 ff.

5. Sol. 389: Quo autem actuosius fideles divinum cultum participant, cantus gregorianus, in iis quae ad populum spectant, in usu populi restituatur.

6. *Ibid.*: Ac revera pernecesse est ut fideles non tamquam extranei vel muti spectatores, sed penitus liturgiae pulchritudine affecti, sic caeremoniis sacris intersint . . . ut vocem suam sacerdotibus vel scholae vocibus, ad praescriptas normas, alternent.

7. *M. Corp.*, 29 June, 1943; *M. Dei*, 20 Nov. 1947.

8. Sol. 562; Catholic Truth Society (England) ed. (cited below as "CTS," with paragraph number), 84.
9. Sol. 578; CTS 111.
10. Sol. 579; CTS 112.
11. Sol. 567; CTS 92.
12. Sol. 579; CTS 112.
13. Sol. 579-80; CTS 113-5.
14. Sol. 793.
15. Sol. 797.
16. Sol. 803.
17. Sol., Appendix, pp. 1\* ff.
18. Sol., pp. 10\*-11\*.
19. Sol., p. 12\*.
20. Sol. p. 35\*.
21. *Constitution on the Sacred Liturgy*, art. 5.
22. *Ibid.*
23. *Ibid.*, art. 6.
24. *Ibid.*
25. *Ibid.*, art. 7.
26. *Ibid.*

## HYMNODY IN OUR TIME

It was 1955. Over fifty years had been spent in efforts to improve the state of church music which existed in the previous century. Yet in all, these efforts were not numerous enough to produce anything more than spotty results in fostering congregational singing. Nonetheless, the general level of church music was improving. In the area of hymnody the half century saw definite upgrading, for a fair number of hymnals of fine quality were published. In fact, the better ones set such a high standard that a hymnal in the "old style" had little chance of success even though some of the poorer hymns lingered on.

Then the early 1950's brought an undercurrent, forecasting changes in the liturgy and an intensified effort on the part of some leaders for a change to the vernacular. The straw in the wind was the permission for the experimental version of the Holy Week services which finally became the so-called Revised Holy Week. Here the people shared in the vernacular parts. Although the "age of the vernacular" was still some years away, there was an area in which it was felt that congregational singing could have a chance of success: the singing of vernacular hymns during the Mass. This was spoken of in the Decree of 1955 and more specifically in the Instruction of 1958, which further enlarged on the part of the congregation. Now a decade later, with the liturgy for the most part in the vernacular, we are experiencing the result of the unstable basis on which we proceeded and we are beginning to search for a way out of the dilemma.

Unfortunately, as regards hymnody, we had become pretty complacent, and the demand for Mass hymns found us unprepared and not easily adaptable for so drastic a change. Current hymnals at best could supply only a small portion of the newly desired material. With the necessary abandonment of devotional hymns, save in some particular instances, there was little left of the old tradition. Besides, who was to sing the portion that remained in the cupboard so bare? Obviously the answer was the choir and the children, certainly not the average congregation. In the enthusiasm to comply with the new directives, many choirs were disbanded, leaving only the inexperienced congregation to take on the task. The gentle breeze of urging over the short period of introduction into the new hymnic era was by no measure sufficient and found wanting

REVISED  
HOLY WEEK

in many respects. As for the children, it must not be overlooked, there was often a spirit of indifference. How often, as in the past, has one heard the threat of extra weekday practices in hope of bettering the singing at the Children's Mass on Sunday. Such apathy had a way of growing particularly among the boys, who in time were also confronted with a change of voice. High school years followed and the hopefuls melted into the silent congregation. The "let's train the children" period of the past had been concentrated on the singing of high Mass, the Ordinary, and devotional hymns. Very little of this experience could be helpful in the changeover.

### *Popular Hymns*

WHAT IS  
"POPULAR"?

Both the Decree and the Instruction in suggesting the greater use of hymns for the congregation, emphasized that the text and melody should be uninvolved, in brief, "popular" in substance. Unfortunately in the English translation of these documents there was no word, save "popular," that our language could provide. The headline announcing the message of the Decree read: "The Pope Recommends Popular Hymns," or something similar, according to which diocesan paper one read. Popular, however, meant different things to different people. For some it suggested the revival of the so-called "old hymns" and a rebirth was soon prevalent in some quarters. The thought has not changed since, for in the early months of 1967 we find this announcement in the bulletin of a large metropolitan church: "We have engaged an organist so that we can start singing . . . with the organ next Sunday. The hymns to be used are the old hymns for example, 'Mother dear . . . ,' 'O Lord, I am not worthy,' and 'To Jesus' Heart all burning.'"

By extension, the term popular hymn had also become to mean the so-called "folk-hymn." If the early *St. Basil's Hymnal* tradition is looked upon as unworthy, then with the present status of the folk-hymn we are going from bad to worse, all in the interest of congregational participation. Now the end justifies the means! Present day pop tunes or those from musical comedies are not folk-hymns, and the text in most cases that are adapted to them, are generally poor religious doggerel. In some dioceses these Masses are supposed to be closed to teenagers and their twanging guitars, but one need only read reports of such gatherings to learn that such a limitation is more breached than observed. Are we establishing a new tradition that will take not a half century to better, let alone eradicate, but likely a whole century. Practically seventy-five years passed between the publication dates of the *St. Basil's Hymnal*, and the *New St. Basil's Hymnal*. A study of Catholic hymnody will reveal that with few exceptions this is a world far removed from folk hymnody.

The trend of the times is also illustrated by another quote from the source mentioned above. In a parish in a small western town the bulletin announced a need. The pastor asks — "Are there any guitar and percussion instrument



players in the parish? Now that the Holy Father has approved the use of these instruments in the churches we will have need of a combo!" We trust that in time this might not lead to a further development revealed by a recent TV program. A band played a program of doleful music to accompany a funeral procession that proceeded from the church to the grave site. The marchers proceeded in a slow, sanctimonious manner along the city streets. On the return the band blared out with lively jazzed up rhythms to which the once mournful marchers cavorted along the way. They were joined by many onlookers.

### *Filling the Gap*

There was a rush for hymns suitable for the Processional, Offertory, Communion and Recessional. Within time, some new texts became popular. A few of them were soon referred to as the "four hymns." It was obvious that before long monotony from repetition would result, a factor that was sure to discourage congregational participation. True, at last our complacency was jolted, but in the rush to supply new hymns and overcome monotony, confusion resulted. Text wise, we had the same hymn with different alterations, made by various publishers to avoid copyright difficulties. Many parishes did not bother about this matter and reproduced copyright versions willy-nilly. One hymnal, after things had settled a little, took some of the popular copyrighted texts by recent authors, changed them slightly to be clear of copyright, and still kept close enough to make it seem to be the original.

Where were the editors, lacking a knowledge of the wide field of Catholic hymnody, to get the newly needed material in a hurry? Simple! From established non-Catholic hymnals. One of the more recent hymnals actually reproduced the pages from one of these books by offset. The new hymns were largely obtained from *Hymns Ancient and Modern*, the *Episcopal Hymnal*, 1940, and the *English Hymnal*. Of course, this set up a cry from the dissenters of change, and without much forethought they coined the phrase, "those Protestant hymns." Fundamentally, there is no such thing as a Protestant hymn tune. Today the leaders of change proclaim that there is no difference between secular and sacred music! As for texts, where doctrinal content is not the subject, particularly in hymns of praise, there is much that can be gained. The interflow of Catholic and non-Catholic hymnody over the past few centuries is much wider than one would expect. Early *Gesangbuchs* of the Counter-Reformation included texts by the "reformers." Luther's "A Mighty Fortress is our God," while closely associated with Protestantism, is based on the 46th Psalm and the melody resembles an old *Credo* chant. Neither must we forget that a large number of hymns appearing in Catholic hymnals were written by converts, some before they "came over to Rome." Among these are Campbell, Leeson, Oakeley, as well as Caswall and Faber, and indirectly Orby Shipley who edited so many fine hymn text collections.

THE  
"FOUR HYMNS"

NON-CATOLIC  
HYMNS

## Congregational Singing — Background

SINGING OF  
THE  
IMMIGRANTS

Those who look upon the present 20th century as our first attempt in congregational song, or the present movement as our first effort for congregational hymn singing, are unaware of the history of Catholic hymnody. While the Irish and the English immigrants had no such tradition because of the earlier penal laws, the French and the Germans did. For instance the *Catholic Youth's Hymn Book* in its enlarged edition of 1871 and 1885 contained Mass hymns. At least two of these texts we are using today, and in some instances the tunes were from the German *Singemesse* tradition. Both the Jesuit, Rev. John B. Young, and the Paulist, Rev. Alfred Young, compiled hymnals for congregational use in 1884, and the congregational singing in their churches were models of the day. Incidentally, the Paulist hymnal contained a number of texts from non-Catholic hymnals and the Jesuit hymnal an equal number of tunes. Furthermore, the Marian societies, in those early days established for young men, published the "Sacred Wreath" for hymns for their meetings. The *St. Basil's Hymnal* was initiated in a similar way in 1889.

TEACH THE  
CHILDREN?

The effort of the last fifty years has not produced an established tradition of congregational singing. Had this been fairly well achieved, the present failure concerning hymn singing would not have been so widespread. Fifty years ago the vision of progress was expressed in the phrase — "let's teach the children." We have done so and the results of the last two generations have been more spectacular in failure than success. But how ineffective was it? The result is revealed in a poll conducted by a national Catholic periodical not too many years ago. The magazine sought to determine the "ten most loved hymns" of the American Catholics. High on the list of the "best ten" were such items as "Mother dear . . . ," "O Lord I am not Worthy," "Ave Maria," and "Panis Angelicus." Was it the text or the melody that determined the individual vote? In the case of the two Latin hymns it was the melody (Schubert and Franck), moreover, the "Ave Maria" is not a hymn. As for the "Panis Angelicus," the voters most likely had a very hazy idea of the English equivalent. In fact, many a choirmaster has had difficulty in locating the text since it is the sixth stanza of a less well known hymn.

Could it be that we have aroused little interest in the hymns we sing? A common attitude, "Here is a new hymn: let's listen to the melody," is certainly not going to arouse anyone's curiosity. Those responsible for teaching could profitably have at hand some facts concerning author, composer, use in the liturgy, and more so, the central thought of the hymn, as a means of creating interest. They need not give out these tidbits all at once, but from time to time to keep up interest at practice sessions. Those hymns having a relation to the liturgy are especially useful such as sequences, (Easter and Pentecost for example), or liturgical customs such as the Great O's (O Come, O Come, Emmanuel) or the "burying" of the Alleluia (Alleluia, Song of Sweetness).

It might also be observed that we customarily sing only two or at most three stanzas of a hymn, but to know something of the remaining stanzas, would be a topic for added comment.

### *The Organist*

The organist is a primary factor in promoting congregational singing. A great deal depends on the accompaniment and his choice of hymn tunes. Incompetent organists have been a common complaint. In the interest of progress, the parish must employ a trained musician. While he may not be a highly skilled player he should be capable of meeting the parish needs. If he is interested in his work, and has some solid background, he can improve himself. Someone has remarked "who practices hymns?" There are many who don't! Particularly those who need it the most! As an observant critic pointed out, a student who gets 90% on an exam is worthy of praise but an organist playing 90% of the notes of a hymn correctly might produce a catastrophe during the singing. To bring this matter to its lowest level, we heard of a person who played the melody notes of the hymns on an ancient harmonium at an Indian mission. The congregation were well trained for congregational singing and they were delighted that this little color could be added to their prayerful effort. Folk-minded leaders should remember that the guitar is actually an accompaniment instrument, and therefore cannot lead the congregation as does the organ.

NEED OF  
PROFESSIONAL  
MUSICIAN

The organist can control facts that are an aid to progress. These include such items of the accompaniment as key, tempo, volume and style. Although these items have been referred to many times, tempo for example must be suitable to the size of the church, and gauged to keep the melody "alive" without too great speed or a volume that would overpower, rather than assist the congregation. If the melody needs a little more emphasis, playing it on a separate manual can help, but practice might be needed in arranging the chords in the left hand.

TECHNIQUE

But of all these items the key may be likely the most important factor for success. Where men are concerned — and they should not be the silent part of the congregation — a lower key will be needed. In choosing the appropriate key, the melody rather than the highest note ought to be the essential factor for consideration.

CHOOSING  
THE RIGHT  
KEY

There are some free accompaniments on the market for the most commonly used hymn tunes. A number of these are embellished hymns in which the melody may predominate, while some others are decorated with counterpoints or descants. If the congregation is competent enough and members of the choir are present to help, these accompaniments could add a new interest in hymn singing, particularly for the last stanza.

The introduction of a new hymn always presents a serious problem, especially in a parish where even the "four hymns" have not been too successful.

It has been suggested that the organist play a new hymn tune for a few weeks before asking the congregation to sing it. This however is useless, unless someone announces that the organist is about to play a new hymn tune, otherwise it will go as unobserved as any other interlude in the service. Here we have an area to which one could point with surety as a source of failure. Unless the leaders, clergy or laymen, or both, give definite support and show interest in progress, there can be no response from the congregation. To do so for a few Sundays and forget, is not enough, if failure is to be avoided. Some people are likely to unjustly place the blame on the organist. He may be competent but he is not a magician, just a musician.

We constantly emphasize the need of "the best" but we are not going to achieve better standards unless our present teenagers are lifted above the level of hootenany and educated to something better. On the other hand not much will be accomplished by commissioned works if they cannot be sung with the possibility of success. Some recent examples have failed even when the congregation contained a fairly large number of good musicians.

While we are a long way from success there is no reason to be totally discouraged. Non-Catholics have had their own difficulties and at present there are reasons for complaints. We need only read reports of church singing in the mid-nineteenth century and later in Protestant churches, to realize the indifferent and woeful conditions that existed. If those concerned in the teaching process would become more interested and knowledgeable of the history of hymnody, that would be a giant step. Maybe some day a Catholic college will offer a course in hymnody that covers both Catholic and non-Catholic hymnody. A combined effort of the clergy, lay leaders and the organist may bring enviable results. Success will inspire others to follow in "holy competition." If we strive to give God "perfect praise" we will have to give abundantly of time and talents.

J. VINCENT HIGGINSON

## SOME COMMENTS ON THE NEW INSTRUCTION

The long awaited instruction for implementing the sixth chapter of the Constitution on the Sacred Liturgy has finally appeared. Its formulation over a period of nearly two years and through a series of many redactions seemed at times would never be accomplished, but in its published version it constitutes a very adequate instrument for putting into effect what the Fathers of the Second Vatican Council intended when they wrote the chapter on sacred music. The very purpose of this instruction is to specify what is general in the Constitution, to give detail to the more sweeping norms laid down in it, and to suggest ways and means for carrying out the restoration of church music in the post-conciliar period. Despite the objections of those who claim that true *aggiornamento* is not accomplished by carrying out "curial directives," the fact remains that it is the Holy See through documents of this kind that will implement the reforms called for by the Council, leaving the details to the territorial hierarchies to adapt to each country. That the renewal will be accomplished by this method is repeated in this instruction.

COMPROMISE

The document is long, perhaps too long and too wordy. Since it is written for the entire world, it has resulted in a tendency to be too general and at times anomalous. Perhaps this can be explained as the result of compromise between those who fought so hard over this document. However, it does succeed in re-enforcing the directives of the Constitution. It re-affirms the call for active participation in the liturgy by all through singing; it re-affirms the role of the choir; it calls for the continuing use of the Latin music of the past as well as new music to be composed to Latin texts; and it repeats the role of the vernacular in the liturgy showing composers what they should do in composing for the liturgy.

The Instruction has a preface and nine chapters. The first chapter is concerned with general norms regulating music in the liturgy. The second chapter takes up the all important area of personnel, which includes treatment of the various singing roles in the liturgical action. Then follow chapters on the Mass, the Divine Office, and music for various other rites and ceremonies. The sixth

SCHULER: THE NEW INSTRUCTION

WHAT IS  
SACRED  
MUSIC?

chapter is dedicated to the problem of preservation of the Latin language and the proper use of the vernacular tongues, together with a similar problem closely connected with the question of languages, viz., the continued use of the heritage of sacred music and the fostering at the same time of new music in the vernacular with a wider role for congregational singing. The final three chapters are given over to directions for composers (Chapter VII), the use of musical instruments (Chapter VIII), and the position of the music commission at various levels (Chapter IX).

Detailed commentaries on each section of the instruction will undoubtedly be forthcoming. For the moment, it may be interesting to point out some of the high-lights that will probably cause the most interest and perhaps effect the greatest good. Among the points that should not be overlooked is the statement in the preface that this instruction "does not gather together all the legislation on sacred music." It is rather a continuation of a reform in church music begun by St. Pius X and advanced little by little through the pontificates of the succeeding popes. In particular, it is the "continuation and complement of the preceding instruction of the Sacred Congregation of Rites, prepared by the Consilium, and published on September 26, 1964." Rather than looking for revolutionary ideas in this document or expecting that it will overthrow all previous legislation, one can expect to see in it another step in a gradual development of liturgical renewal that St. Pius began with his *Motu Proprio* of 1903.

Of great interest in the preface is the definition of sacred music as "that music which, being created for the celebration of divine worship, is endowed with sanctity and excellence of form." This is specified as "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." While the discussion continues over what is sacred and what is secular, with some even denying that there is such a distinction, this definition comes as an important strengthening of the traditional position. It says clearly that there *is* a sacred music and even makes specific what it is. Much, of course, will be made of the phrase "sacred music of the people" (*cantus popularis sacer*) by those who will attempt to find in these words a justification for the so-called "folk music" being encouraged by some liturgists today. What is seriously needed is a commentary on this paragraph with a clear definition of the vocabulary in use: *cantus popularis*, folk music, popular music, music of the people, music for the people, etc.

A constant note sounded in Chapter I and frequently repeated throughout the document is the need for a variety of forms of celebration of Mass and of the music to accompany these various types of celebration. The reason for such variety is always pastoral concern for the capabilities and the nature of the worshipping community. The resources available, the solemnity of the day, the nature of the congregation and the degree of preparation will deter-

mine what the musical program will be. The need of fostering the active participation of the congregation is constantly repeated.

Chapter II elaborates on this active participation (*actuosa participatio*) which must above all be internal so that the "faithful join their minds to what they pronounce or hear." This internal participation should be shown externally by gestures, acclamations, responses and singing. An important sentence is added that through participation "by listening to the ministers and to the choir, the faithful may raise their minds to God." The old problem of what belongs to the choir and what to the congregation is resolved by application of the principles of variety in the ways of celebration and the musical capabilities of the participants. Thus, the choir is not to assume the role of singing all to the exclusion of the congregation, nor is the congregation to be expected to undertake the total service. According to its abilities the congregation may take part in the singing of the ordinary as well as sections of the proper. However, if it is not capable of this, the choir may sing all these parts, provided that the congregation is not excluded from singing what it is able to do in the service, which will vary according to its training and nature. In a word, the answer to the problem is that the individual situation must be considered and the pastoral concern for the condition of the flock taken into the decision. Ultimately we must come to the question of the possibilities and the limitations of our congregations in singing, and having made an intelligent survey of their abilities use them as they are, neither demanding more than they are capable of nor underestimating their potential.

Many words of high commendation for choirs will give great consolation and encouragement to those who have suffered because of false opinions that trained musical groups are out-moded, unnecessary or even a hindrance to a renewed liturgy. In fact, if one could say that any one group is given preferential treatment in this document, it is the choir. An interesting note calls for the "provision for at least one or two properly trained singers, where the possibility of even a small choir" is lacking. Here we have come around the entire circle. Time was when the "soloist" was looked upon with displeasure in many places; now he is not only permitted but positively encouraged. Now he is called cantor. His presence is desirable even in those churches that have a choir especially for those celebrations in which the choir cannot take part but which may fittingly be performed with some solemnity and therefore with singing. A directive that surely should be taken to heart in this country is the one that calls for choirs in all churches, even small churches, where a small choir would be quite in order.

Chapter III on the Mass urges the frequent use of the sung Mass (*Missa in cantu*), even several times a day. The distinction between solemn, sung and read Masses as indicated in the Instruction of 1958 continues, but the amount of music that is required for the celebration of a sung Mass may now be varied according to the solemnity of the day, the capabilities of the congregation and

"ACTUOSA  
PARTICIPATIO"

CHOIR AND  
SOLOIST

SUNG MASSES

the musical resources available. The degree of musical participation by ministers, choir and congregation form a rather complicated gradation, which could be summarized in the phrase "first things first." The most basic form is that which provides for the singing of the celebrant and the congregation; to this can be added further musical portions of both the ordinary and the proper as the congregation and the choir can provide. However, more elaborate settings or less important chants should not be introduced without the basic degrees of participation by the ministers and the congregation.

SETTINGS  
OF THE  
ORDINARY

Article 34 in this chapter contains a point that was long disputed in the preparation of this document, *viz.*, whether the choir could perform all the parts of the ordinary in polyphonic settings without the participation of the congregation in singing those parts. There were those who insisted that the *Credo* and the *Sanctus*, for example, must always be sung by the congregation. On the other hand, it was pointed out that this would thereby exclude the singing of the *Sanctus* or the *Credo* in all polyphonic music of earlier periods. But the Council had ordered the fostering of the treasury of sacred music, not just a part of it, *e.g.*, all but the settings of the *Credo* and the *Sanctus*. The dispute over this question is concluded by the Instruction which says that the choir may sing such compositions according to the "customary norms" (which means according to the performance practice that the composer wrote for), as long as the people are not completely excluded "from taking part in the singing." This means then that during the service other parts should be done by the congregation, which may be parts of the proper, or acclamations, or most certainly the various responses, hymns, etc. This is a typical Roman solution: use the music that is worthwhile according to its intended manner of performance and the resources available, but at the same time it is strongly recommended that both *Credo* and *Sanctus* be sung by the entire congregation when such is possible. Again the principles of variety, musical capabilities and pastoral concern dictate the solution. Other points in this important chapter should surely be commented on in a longer article.

DIVINE OFFICE

Chapter IV is concerned with the singing of the Divine Office. Unfortunately, the decline in the public celebration of the office has seemed to coincide with the progress of the liturgical movement and the gradual disintegration of choirs. It would be interesting to survey the number of parishes that had Sunday Vespers in 1903 as compared to 1925, 1945 and 1967, and then try to determine the reasons for the decline. Today even seminaries do not observe the direction calling for the singing of Vespers set forth in the Instruction for Seminaries (Christmas, 1965). Nevertheless, the Instruction on Sacred Music speaks of singing the office and requires again that "the Latin language is to be retained for clerics in celebration of the Divine Office in choir."

SACRAMENTALS

Chapter V deals with music for celebration of the sacraments, sacramentals, Bible services and other popular devotions. In all these, music has its role which should become a more important one. A caution is sounded against introducing



anything that is “merely secular or that is hardly compatible with divine worship,” and a plea is made that the sacred rites of Holy Week be given “due solemnity, since these lead the faithful to the center of the liturgical year and of the liturgy itself.”

THE QUESTION  
OF LANGUAGE

One of the most controversial subjects is treated in Chapter VI which deals with the languages to be used in sung liturgical celebrations and the necessity of preserving the heritage of sacred music. Pertinent passages from the Constitution are repeated: “Latin is to be preserved in the Latin rites”; “the faithful should know how to say or sing in Latin those parts of the ordinary of the Mass which pertain to them”; “the use of the vernacular may often be of great advantage to the people”; “it is for the competent territorial authority to decide whether and to what extent one should use the vernacular.” Seminaries are again reminded of the instruction concerning the liturgical formation of students, which calls for the celebration of the liturgy in seminaries in the Latin language. New musical settings should be composed for Latin texts. The question of mixing Latin and the vernacular in the same service is solved by allowing such a practice.

The need of training and study in music is again emphasized (one wonders if there has ever been anything asked for by the Holy See so frequently or any request that has so regularly fallen on deaf ears). Gregorian chant as a necessary study is ordered and its practice and use commanded. But this also continues to fall on deaf ears. Undoubtedly, the prescriptions of this chapter will be explained away by those who do not want to accept them. However, the language is clear and simple to those who will accept words at their usual meaning, and it is the Holy See that has spoken.

NEED FOR  
STUDY

Chapter VII gives directions both for composers and for those responsible for preparing the vernacular texts. Permission is granted, subject to the approval of the territorial hierarchy, for using the music of previous eras even though the texts differ somewhat from the present approved versions. This has been a point long advocated by English musicians who wish to make use of the great music composed originally for the Anglican service in the English language during the Elizabethan period and later. It may be that our bishops will take advantage of this very welcome concession. The chapter adds a caution on the use of unbecoming music even for experiment, insisting that the dignity of the liturgy and the devotion of the faithful be respected.

COMPOSERS

Chapter VIII was the section of the document that particularly interested the secular press and even much of the Catholic press. The Associated Press news release from Rome on the publication of the instruction was concerned only to point out that “Pope Paul VI changed the rules for Roman Catholic church music today, opening the way to use of beat rhythms and jazz for sacred services.” Arguing that since there were no specific prohibitions against the use of certain instruments or certain types of secular music, these were consequently permitted, the press overlooked completely the earlier declara-

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USE OF  
INSTRUMENTS

tion of the Congregation of Rites on January 4th concerning this very matter. Actually, the chapter on instruments does little more than repeat the words of the Constitution, and since it is intended for the entire Church, lists of instruments are not given either with approval or disapproval with the exception of the pipe organ which is again extolled as the "traditional instrument that adds a wonderful splendor to the Church's ceremonies." The territorial hierarchies are left with the obligation of deciding which instruments are "by common opinion and use suitable for secular music only and thus to be prohibited from every liturgical celebration and from popular devotions."

COMMISSIONS  
ON  
SACRED MUSIC

The final section, Chapter IX, treats of the commissions on sacred music. Little that is new is to be found here. The document bears the signatures of Cardinal Larraona of the Sacred Congregation of Rites under whose authority the instruction was issued, Cardinal Lercaro of the Consilium for Implementation of the Constitution on the Liturgy by whom the instruction was prepared, and Archbishop Ferdinando Antonelli, secretary of the Sacred Congregation of Rites. The document went into effect on Pentecost Sunday, May 14, 1967.

Publication of the Instruction followed designedly the convocation of the first general meeting of the Consociatio Internationalis Musicae Sacrae at Chicago in August, 1966. The work of the papal church music society in bringing the document to its present state is clear. The ideas expressed at the meeting of the Consociatio and presented to the Holy See are evident in the Instruction. It is the declared purpose of the Consociatio that it be a means of informing the Holy See on questions of church music. For the most part the points brought out by the papers and discussions at Chicago are reflected in the Instruction, and this may explain its less than enthusiastic reception in some circles.

ACHIEVEMENTS  
OF THE  
MILWAUKEE  
CONGRESS

It is interesting also in the light of the Instruction to study the program for the Masses at the Fifth International Church Music Congress in Milwaukee following the meetings of the Consociatio in Chicago. In each instance what was sung and played at the pontifical Masses was in accord with the Instruction which was published seven months later. The criticism that was voiced against using the *Credo* and the *Sanctus* of the *Messe in E Moll* of Anton Bruckner continues to be without foundation since the Instruction clearly states that the "ordinary of the Mass sung to musical settings written for several voices may be performed by the choir according to the customary norms" (art. 34).

Lastly, a word should be written about the work of the Consociatio and its presidents, Monsignor Higinio Anglès and Monsignor Johannes Overath, who worked so heroically on this Instruction which preserves the great tradition of using the musical art in the liturgy of the Roman Church. The past has been glorious; it is our burden to create an even more glorious future according to the directions laid out for us in this Instruction.

REVEREND RICHARD J. SCHULER

# REVIEWS

## BOOK REVIEW

*Crisis in Church Music?* The Liturgical Conference: Washington, D.C., 1967, 128 pages, @ \$2.95.

This short volume contains the proceedings of a meeting held in Kansas City, November 29–December 1, 1966, conducted by the Liturgical Conference and the Church Music Association of America.

Six of the articles of the present volume were published in an earlier booklet, *Harmony and Discord: An Open Forum on Church Music*. To a reader of the first volume this second edition is just as much of a puzzle as the first one. The twelve papers are strikingly uneven, ranging from scholarly essays to puerile fantasies. Some of the papers are bursting with idealism, some are almost skeptical; several are erudite and thought-provoking, others are irritating. A mirror of our supposed confusion in musical matters?

Most of the contributors are church-musicians: composers, choir-directors, organists and educators; yet your reviewer feels uneasy and mildly disturbed by their negative attitude concerning the role of music in the liturgy. The whole volume is too defensive and too apologetic, as if suddenly our musical past and the immense treasury of sacred music had become something to be ashamed of.

By the second reading I began to wonder: is dialogue-at-all-price worth all this trouble? Were the two "groups" really talking *with* each other or merely lecturing *to* each other? By what criteria were the spokesmen selected? What good can come out of such meetings if one side has to give in continually to keep the dialogue alive? No dialogue is worth its name unless both sides are willing to go beyond mere listening to the other and *become* somewhat the other side.

Still, the volume should make interesting reading for church musician and liturgist alike, since both will probably find ammunition in these essays to continue to believe and fight for their own ideas. My question is this: will the Kansas City meeting and this volume have any lasting and practical effect?

R.S.M.

## MUSIC REVIEW

### TREE NUMBERS FOR FALL

If choir directors in your area are looking for tested and tried material for the coming Fall season, why not suggest one or all of the numbers

listed below. Catholic choir directors, unfamiliar with this sure-fire choral music, would do well to examine each number carefully. Each could be an antidote for the present malaise.

*Crown Him with Many Crowns* by George J. Elvey (d. 1893), arranged by Walter L. Pelz. The hymn tune, found in many hymnals, has been arranged as a concertata for SATB choir, congregation, organ, and three trumpets. *Augsburg Publishing House*. Code 11-9093 @ 35¢.

Choirs and congregations will find this an exciting number when sung at a lively tempo. The tune is introduced by organ and trumpets alone; each verse employs a different combination of instruments and voices, including an effective descant in verse four. Verse five is a majestic finale using all the musical resources. This is an ideal setting for the Feast of Christ the King (also for Ascension Thursday or any festive occasion).

*Sing to the Lord of Harvest*. The tune "Wie lieblich ist der Maien" is the basis for Healey Willan's setting for SATB voices and organ. *Concordia Publishing House*. No. 98-2013 @ .25¢.

Use this easy number on the Sundays around Thanksgiving Day. It is also available in the following editions: SAB (98-1451), SSA (98-1450), and combined Junior-Senior Choirs (98-1454). An accompaniment for brass ensemble is available in score and parts. Also published is an SA version with descant (98-1643). Male voices can use the setting in Concordia's *The TTBB Chorale Book*, edited by Theodore Hoelty-Nickel (97-7602).

*For All the Saints* (Sine Nomine) by Ralph Vaughan Williams. For SATB voices and organ. English text. *Carl Fischer, Inc.* No. CM 6637. (Also available for TTBB voices: no. CM 7282.)

Slightly more difficult than the two compositions listed above, both the hymn tune and the text deserve to be used more widely, especially around November 1st. Pass the good word along to choir directors still unfamiliar with Vaughan Williams' majestic setting.

REV. ELMER F. PFEIL

*Mass for Mixed Chorus* by Leo Sowerby. For SATB chorus and organ with optional people's part. *World Library Publications*. Organ and choir edition: EMO-1061-8 @ 80¢. People's edition available.

When good composers present us with vernacular settings of the Ordinary, it is time to stop, look and listen. Choir directors have been waiting, sometimes impatiently, for vernacular Masses which

will bear comparison with the better Masses of Latin vintage. Leo Sowerby's *Mass for Mixed Chorus* should not be taken lightly. Choirs willing to forget initial impressions and difficulties will be rewarded for their efforts to master his moderately contemporary choral style. This is one of the roads they will have to travel if they are serious about achieving a legitimate twentieth century liturgical expression, an idiom which has been described as "a creative overcoming of tradition."

Most of the *Kyrie* of the *Mass for Mixed Chorus* employs a polyphonic style with points of imitation, alternating two basic motives between sopranos-tenors and altos-basses. While the polyphonic approach to this section of the Mass could be questioned, energetic choirs should welcome the present example as a test of their ability to master a vernacular polyphonic style. The *Gloria*, by contrast, is entirely chordal, and also the only part of the Mass in which the organ accompaniment always duplicates the voice lines. The *Sanctus-Benedictus*, perhaps the most difficult part of the Mass, is basically chordal, but demands good vocal control in an exciting triple "holy." The *Agnus Dei* is a simple but strong statement, mostly in unison. The optional congregation part, presupposing a minimum of rehearsal or at least the support of a nucleus of singers, presents no great obstacle (with the possible exception of a lack of familiarity with long note values). It is sometimes little more than a vocal pedal point.

Mr. Sowerby's Mass is not the end of the road but a most welcome step in the right direction. Good choirs will find in it more than a temporary escape from musical anemia in the important area of the Ordinary.

REV. ELMER F. PFEIL

*A Selected List of the Polyphonic Propers of the Mass for the Liturgical Year.* Prepared by the staff of Saint Paul Choir School, Cambridge, Mass. Published privately @ \$2.00.

This is a treasure trove for the church musician. Included in the list are choral settings of the texts of the propers in Latin and in the approved English translation by an impressive variety of composers of the 16th to 20th centuries. Much of the material is not yet available in popular editions but the research tools are all indicated for the enterprising organist or choir master. In addition complete information on publishers is included in an appendix.

The *List* is the fruit of scholarly research by competent musicians who have devoted their time

and talents to the service of church music. Such a publication heavily underscores the fact that there is a wealth of music available to enhance the beauty of the church service, to challenge the choir and to complement and supplement popular song in participation.

*Mass in Honor of the Immaculate Conception* by Robert Blanchard. For SATB and congregation. Gregorian Institute.

This is a well designed Mass with a common melodic theme in Litany, Holy, Holy and Lamb of God. For the Glory to God, Mr. Blanchard has adapted the chant melody of Mass XV. No Creed is provided in this setting.

The writing for voices is well handled if a bit optimistic in the wide range of the soprano part. The accompaniment for the harmonized sections provides a good background with character of its own. Less acceptable is the chromaticism in the accompaniment to the chant melody of the Glory to God. This Mass should be a serviceable one for the parish choir and congregation.

C.A.C.

Music for equal voices is sometimes difficult to obtain. Here are a few suggestions from Concordia press:

Bach, J. S., *With Loudest Rejoicing* (From Cantata 15). SA, organ

Couperin, F., *O Clap Your Hands*. SA, organ

Lalande-Hines, *I will Praise Thee, O Lord*. SA (TB), organ

Schein, J., *Dear Christians One and All*. SA, organ

Schütz, J., *Fear the Almighty*. SA (TB), organ

Schein, J., *Our Father Thou in Heaven Above*. SA, organ

Schein, J. Decius, *O Lamb of God Most Holy*. SA, organ

Tallis, T., *Heare the Voyce and Prayer of Thy Servants*. SSAA

Tallis, T., *O Lord in Thee Is All My Trust*. TTBB

#### IN BRIEF

The choral music listed below spans the centuries of composing for vernacular texts — from Tallis and Purcell to Hovhaness and Pinkham. Some of the compositions are very recent publications. A few Eucharistic publications of an earlier vintage have been included because of a present shortage in that area. All of this material hints at the wealth of supplementary pieces available at the present time.

*Hear the Voice and Prayer* by Thomas Tallis.

- Edited by John E. West. Genuine English polyphony, moderately difficult. Full anthem for SATB voice and organ (ad lib). H. W. Gray Co. No. 2968 @ 22¢.
- Thou Knowest, Lord* by Henry Purcell, arranged by Vincent Knight. A brief and easy anthem for SAB voices and organ. J. Curwen & Sons (G. Schirmer). No. 11197 @ 20¢.
- Two Psalm Motets* by Samuel Adler. Two psalm texts in bold and imaginative contemporary settings — for the ambitious choir. Difficult. For SATB voices and organ. Lawson-Gould (G. Schirmer). No. 51098 @ 30¢.
- Blessed Art Thou, O Lord God* (Benedictus es, Domine) by Philip Tomblings. Interesting and unhackneyed writing. For SATB voices and organ. H. W. Gray Co. No. 2973 @ 25¢.
- O Be Joyful in the Lord* (Jubilate Deo) by Philip Tomblings. A useful text (Psalm 99) in a style that is fresh but not difficult. For SATB voices and organ. H. W. Gray Co. No. 2974 @ 25¢.
- The Saviour Reigns!* by W. Glen Darst. A brief and easy anthem in a traditional style. For SATB voices and organ. H. W. Gray Co. No. 2966 @ 25¢.
- Unto Thee, O God* by Alan Hovhaness. Strong writing in a polyphonic style. Moderately difficult. For SATB voices a cap. Associated Music Publishers. No. A-206 @ 25¢.
- If Ye Love Me* by Daniel Pinkham. A useful text in a contemporary setting typical of Daniel Pinkham. Moderately difficult. For SSA voices and organ. E. C. Schirmer. No. 2568 @ 30¢.
- O Sacred Feast* by Healey Willan. The text of the *O Sacrum Convivium* in a setting for SATB voices a cap. H. W. Gray Co. No. 715 @ 20¢.
- O Saving Victim* by Jean Pasquet. A Eucharistic text in an easy setting for SAB voices and organ. Augsburg Publishing House. No. 1367 @ 25¢.
- O Bread of Life.* This is F. Melius Christiansen's arrangement of the well-known melody by Heinrich Isaac. A useful setting for Communion time and for Forty Hours Devotion. For SATB voices a cap. Augsburg Publishing House. No. 103 @ 20¢.
- Rejoice unto the Lord* (Entrata) by Noel Goemanne. A festive number for the more advanced choir and organist. The text is from Psalm 99, the music is alternately polyphonic and chordal. For SATB voices and organ. World Library Publications. No. ESA-955-8 @ 35¢.
- O Lord, I Will Praise Thee* by Gerhard Krapf. In-

tended for unison voices (or also as a solo motet), this well-constructed number has a useful text and is melodically and rhythmically unhackneyed. Concordia Publishing House. No. 98-1853 @ 30¢.

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#### *Organ Music*

The organist who is in search of short-well-constructed pieces in the modern idiom will find something of interest in the following recent publications.

*Voluntaries on the Hymn of the Week: Easter to Trinity* by Wayne Barlow. Concordia.

*Hymn of the Week* is the name given to the hymn in the Sunday or feast day service which is most closely linked with the day's theme or the Gospel message for the celebration. The Hymn of the Week Plan, once in general use in Lutheran churches has been revived in the 20th century by the Evangelical Church in Germany. Concordia has published collections of *The Hymn of the Week* for the entire liturgical year and also companion volumes of chorale preludes on the hymn tunes. This set by Wayne Barlow covers the season from Easter to Trinity. Barlow's music is sophisticated, the work of a master craftsman and musician who wants to shake the traditional tunes from their accustomed moorings in major-minor tonality and launch them in less familiar harmonic surroundings.

*Six Hymn Tune Preludes* by Philip Gehring. Concordia.

Philip Gehring has chosen six well-known hymn tunes and given them fresh and interesting treatment in the chorale-prelude tradition. Moderately difficult, these can be readily added to the repertoire.

*The Parish Organist* by Willem Mudde. Part 11, Part 12. Concordia.

This is a continuation of a long term project to supply organists with suitable preludes for the currently most popular hymns in the Episcopal Church. Contemporary composers have contributed preludes that make modest demands on the organist but provide him with a variety of organ to enhance the service. As in every collection, there are disappointments and numbers that play off better than expectation. On the whole, the level of achievement is high. Especially to be commended is the attractive and legible format.

*Thirty Short Inventions for Organ* by Herman Strategier. Manualiter. McLaughlin & Reilly.

Strategier's *Inventions* have been so written that there are at least two Inventions for each tone of the chromatic scale; one in major, one in minor and, in those cases where an extra Invention appears, the third is in one of the medieval modes. These are really short pieces in varying textures, moods and tempi in the contemporary harmonic idiom, representative of the 20th century Dutch School of church music.

*Five Liturgical Inventions for Organ* by Victor Togni. World Library of Sacred Music.

What is a liturgical invention? Togni chose four

Gregorian hymn tunes and an Alleluia as themes for inventions for organ. These are stiff little pieces, inhibited, perhaps, by the exigencies of the academic form and treatment.

*Suite for Organ* by Georg Philipp Telemann. Concordia.

From an earlier age comes this *Suite*, an arrangement for organ by S. Drummond Wolff, of seven short pieces from Telemann's *Heldenmusik*. A charming, slight work, this is no competitor with the Bach repertoire. There are three *Trumpet Tunes* which might replace or compete with the *Prince of Denmark* tune.

C.A.C.

# NEWS

Announcement was made recently of the members of the Music Advisory Board of the Bishops' Committee on the Liturgy. Meeting first in Detroit in May, 1965, the group was organized to be official consultants to the Bishops' committee. The present membership dates from December, 1966, and includes Right Rev. Rembert G. Weakland, O.S.B., Rev. J. Paul Byron, Dr. J. Robert Carroll, Richard Felciano, Dennis Fitzpatrick, Rev. Francis J. Guentner, S.J., Rev. Robert Ledogar, M.M., Theodore Marier, Dr. Robert Snow, Haldan D. Tompkins, and Rev. Eugene Walsh, S.S. Members of the original board who were retired in December were Right Rev. Richard B. Curtin, Dr. Louise Cuyler, Rev. Austin Johnson, Rev. Clement J. McNaspy, S.J., C. Alexander Peloquin, Rev. Richard J. Schuler and Paul Hume.

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The Liturgical Commission of the Archdiocese of Boston held a workshop on the "Role of the Choir in the Implementation of the New Instruction on Church Music," May 4-7, 1967, at St. John's Seminary, Brighton, Massachusetts. Study included the review of new music for the texts of the ordinary and the proper of the Mass in addition to discussion sessions on the new Instruction. The workshop concluded with a scripture service at St. Paul's Church in Cambridge at which the following choirs took part: St. Mary's, Lynn; St. Catherine's, Norwood; Blessed Sacrament, Walpole; Holy Trinity, Boston; Our Lady of Perpetual Help, Roxbury; St. Camillus, Arlington; St. Michael's, Bedford; St. Ann's, Gloucester; and Incarnation, Melrose. Mr. Theodore Marier was director of the workshop. Rev. Francis Strahan was host at the seminary.

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On January 28, 1967, at the eleventh annual general meeting of the Church Music Association of England the following statement was approved: "This meeting notes with grave concern that disbanding of Catholic church choirs has continued during the past year. It is the conviction of this meeting that suppression of choirs is highly detrimental to the tasks, enjoined by the Second Vatican Council, of developing worthwhile music for the future, and of preserving the treasury of Catholic church music from the past."

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In what may have been one of the most widely

diffused transmissions of Catholic church music, the Gregorian *Requiem* Mass sung for the funeral of the former chancellor of Germany, Conrad Adenauer, was heard in all parts of Europe and America via Communication Satellite. The Mass was celebrated by Joseph Cardinal Frings in the great cathedral of Cologne. The Kölner Domchor of men and boys was under the direction of Monsignor Adolf Wendel.

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On Pentecost Sunday, May 14, 1967, the 3000th free recital in the oldest municipal organ recital series in the United States was presented at Carnegie Hall in Pittsburgh. The first recital was given on February 11, 1890, in conjunction with the dedication of Carnegie Hall, and the president of the United States, Benjamin Harrison, attended. Paul Koch, city organist of Pittsburgh and choirmaster at St. Paul's Cathedral, played the recital, and his father, Caspar Koch, who held the same position for fifty years, was present for the occasion.

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Three choral organizations of Quincy College, Quincy, Illinois, presented a concert on Palm Sunday, March 19, 1967. The Concert Choir, under the direction of Dr. James M. Brinkman, sang works by Giuseppe Pitoni and G. F. Handel. The College Chorus with guest conductors Charles Winking and Collette Sroka sang *O Clap Your Hands* by R. Vaughan Williams and *From the End of the Earth* by Alan Hovhaness. The Madrigal Singers under John Martens' direction performed sixteenth century polyphonic compositions.

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The one hundredth anniversary of *The Wanderer*, national Catholic Weekly, was observed by the celebration of pontifical Mass at the Co-Cathedral Basilica of St. Mary in Minneapolis. Bishop Leonard P. Cowley, auxiliary Bishop of Saint Paul and Minneapolis, was celebrant. The Dallas Catholic Choir of Dallas, Texas, and the Twin Cities Catholic Chorale of Saint Paul and Minneapolis, Minnesota, sang Franz Schubert's *Mass in G* and the Gregorian propers for the feast of St. John the Baptist. Directors were Rev. Richard J. Schuler and Rev. Ralph S. March, S.O.Cist. Organist was John Vanella.

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The Twin Cities Catholic Chorale sang Michael Haydn's *Requiem in C Minor (1771)* at a Mass celebrated in memory of Monsignor Walter H.

Peters at the Church of St. Agnes in Saint Paul, Minnesota, May 23, 1967. Accompaniment was provided by John Vanella, organist, and members of the Minneapolis Symphony Orchestra.

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A new international publication in the field of church music has been launched in Sion, Switzerland, entitled *Universa Laus*. It is issued by the society of the same name and contains articles in several languages which "give information on *Universa Laus'* past and future activities."

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The Most Reverend Thomas K. Gorman, D.D., D.Sc.Hist., Bishop of Dallas-Fort Worth, celebrated his golden sacerdotal jubilee and the thirty-fifth anniversary of his episcopal consecration at Municipal Auditorium in Dallas, Texas, on June 13, 1967. Music was provided by the Dallas Catholic Choir under the direction of Rev. Ralph S. March, S.A.Cist., professor of music at the University of Dallas.

The ordinary was Herman Schroeder's *Mass to honor St. Cecilia* for chorus, congregation and orchestra, alternated between the Dallas Catholic Choir and 2000 school children from the Catholic schools of the diocese.

The English propers were written for the occasion by Theodore Marier of Boston. A specifically commissioned English *Ecce Sacerdos* for chorus, brass and timpani was the work of Edwin Fissinger of Chicago. Flor Peeters' *Entrata Festiva* was sung for recessional. Robert Brown, organist, and members of the Dallas Symphony provided the instrumental accompaniment.

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The second annual Palm Sunday concert of religious music was offered at St. Charles Borromeo Church, Brooklyn. Presented by the Catherine McAuley High School Glee Club, under the direction of Sister Mary Nazarita, R.S.M., the music ranged from Brahms, Handel and Palestrina, to the 20th-Century Ralph Vaughan Williams. Paul Eschenauer acted as accompanist and Norman Dilger was featured organist.

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James Albert Sparks, organist and choirmaster at Our Lady of Lourdes Church, Queens Village, Long Island, gave an organ recital at Queen of All Saints Church, Brooklyn, New York on February 26, 1967. Works by Buxtehude, J. S. Bach, Frescobaldi, Brahms, Peeters, Sowerby, Juan Canilles, and Boelmann were on the program.

At the same church another organ recital was given on April 30, 1967, by John J. Remer, A.A.G.O., featuring the works of J. S. Bach, Dom Benoit, Ravanello, Franck, Vierne, Widor and Joseph Roff.

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A Liturgical Day was organized on February 22, 1967, by the New England Liturgical Committee at St. Mary's Academy, East Providence, R. I. Father Benedict Ehmann gave a lecture on "Music in the Church's Renewal," and Theodore Marier gave a demonstration with members of the St. Paul Choir, Cambridge, Massachusetts, entitled: "The Role of the Choir in 1967."

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The NCMEA and the liturgical commission of the Archdiocese of Hartford is sponsoring its second annual music workshop under the patronage of the Most Reverend Henry J. O'Brien, Archbishop of Hartford. The sessions will be held at St. Joseph's College, from August 27-31, 1967. Edward Diemente, director of music at the Cathedral of St. Joseph, is workshop chairman. Members of the faculty include J. Gerald Phillips, Rev. Bertrand T. Fay, John Holtz, Gerald R. Mack, Rev. William Hilliard, George M. Vince, William A. Lauer, Gerald Dargis, Sister Jeannette, C.N.D., and Sister Mary, R.S.M.

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The National Shrine Chorale, under the direction of Joseph Michaud, presented a concert in the shrine of the Immaculate Conception in Washington, D.C., Ascension Day, May 4, 1967. Among the works performed were J. S. Bach's sacred cantata No. 11 for Ascension Day, 1735, *Lobet Gott in Seinen Reichen* and Helmut Barbe's *Canticum Simeonis*. The chorale was assisted by the orchestra of the Catholic University School of Music. Robert Grogan, organist, played Olivier Messiaen's *L'Ascension*. A series of summer organ recitals will bring to the shrine these organists: Robert Zboray, Jean Raevens, Robert Grogan, Marion Handy, Haig Mardirosian, and Conrad Bernier. Later in the year, Gerre and Judy Hancock, Kamiel D'Hooghe and Frederick Swann will play the shrine organ.

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The Eastern Region of CMAA organized a seminar on "Music in the Church Today" on Saturday, June 3, 1967, at Catherine McAuley High School in Brooklyn, New York. The Seminar consisted of a thorough examination of the new Instruction on



Church Music along with a practical application in song. Theodore Marier, president of the CMAA, directed the program; Sister Mary Nazarita, R.S.M. was in charge of organizing the program.

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The first annual St. Nicholas Boy Choir Festival was held at St. Michael's Monastery Church in Union City, New Jersey, on April 15, 1967. This group was founded by Peter J. Basch, James A. Burns and Marie Lambert for the purpose of promoting boy choirs and to show in a positive way the possibilities of good church music.

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Monsignor Alphonse Hoch, choirmaster of the Cathedral of Strasbourg and former president of the French National Union of Sacred Music, died in February as a result of injuries received in an auto accident. Many will remember him for his part in the congress at Chicago last August.

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Loyola University Men's Choir and the Mt. St. Mary's Chorus joined to perform the Faure *Requiem* under the direction of Paul Salamunovich in the University chapel at Los Angeles, April 23, 1967. On the same program the choir of St. Charles parish sang Anton Bruckner's *Messe in E Moll*. All three groups combined to perform Hermann Schroeder's *Magnificat* as the finale. The 120 voices were accompanied by orchestra.

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The choir of the famous Church Music School of Regensburg under the direction of Monsignor Ferdinand Haberl began a concert tour of Italy on May 17, 1967. The high point of the series of concerts was the performance in Bologna which marked the concluding festivities to commemorate the 300th anniversary of the founding of the Academia Filharmonica. Included on the program were the following compositions: *Magnificat* by J. S. Bach, *Magnificat* by Monteverdi, Mozart's

*Coronation Mass*, a litany by Mozart, and *Singet dem Herrn* by Bach.

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The St. Pius X Guild of the Archdiocese of Milwaukee will conduct its bi-annual church music institute at Saint Francis Seminary from August 7 to 11, 1967. The event is under the patronage of The Most Reverend William E. Cousins, Archbishop of Milwaukee. Father Elmer F. Pfeil who is founder and director of the institute, will be assisted by an outstanding faculty. Included among the guest lecturers are Paul Salamunovich, Paul Manz, Father Irvin Udulutsch, O.F.M.Cap. and Carl Schalk. The resident staff includes Sister M. Theophane, O.S.F., Father Robert A. Skeris and Nancy Meunier. Information on fees and registration may be had by writing to the Church Music Institute, 3257 S. Lake Drive, Milwaukee, Wisconsin 53207.

□ □ □

The Reverend Elmer F. Pfeil celebrated the twenty-fifth anniversary of his ordination to the priesthood with a solemn Mass at Saint Francis Seminary in Milwaukee, where he is professor of sacred music and chairman of the archdiocesan music commission. The St. Pius X Guild of Milwaukee, which Father Pfeil founded, honored him with a special program on April 16, 1967, at St. Stanislaus Church. More than five hundred church musicians attended the reception and listened to the program of sacred music presented by three parishes that combined for the occasion, together with organ and brass ensemble music. Father Pfeil has long been associated with the Society of St. Gregory of America, the American Cecilian Society, the National Catholic Music Educators Association, and the Church Music Association of America of which he is one of the founding members.

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The news editor welcomes accounts of musical events, particularly programs of significant church music.

## LETTERS TO THE EDITOR

Reactions to the new format of *Sacred Music* —

May I enthusiastically congratulate you on the beautiful format of the "new look" which *Sacred Music* has adopted. It is helpful in reading, annotating and digesting; its very appearance is inviting; and all in all, it presents *Sacred Music* as a serious endeavor in furthering true and good standards for church music. Congratulations, and continued best wishes!

REV. PHILIP J. ROTUNNO,  
Church of Our Lady of Good Counsel  
654 Summer Avenue  
Newark, New Jersey 07104

Congratulations on the first issue of *Sacred Music*. The format is exceptionally fine, the design excellent, the content challenging.

MOTHER MORGAN, R.S.C.J.  
Pius X School of Liturgical Music  
Purchase, New York

Congratulations! It's a real knock-out! I keep

looking at it, re-reading it, admiring it. The orange cover really stands out. Again, congratulations!

REV. RICHARD SCHULER  
College of St. Thomas  
St. Paul, Minnesota 55101

Congratulations on the first issue of *Sacred Music* using the new format. I think it is beautiful. A real "new look" with all kinds of promises for the future. I know that the general reaction will be more than encouraging.

THEODORE MARIER  
St. Paul Choir School  
Cambridge, Massachusetts 02138

Congratulations on the new issue and the new format. The Spring issue is quite impressive, being well laid out and containing practical material of current interest.

WILLIAM ARTHUR REILLY  
McLaughlin & Reilly Co.  
67 Kingston Street  
Boston, Massachusetts 02111

## CONTRIBUTORS

*Father Colman O'Neill* is an Irish Dominican and a member of the theological faculty of the University of Fribourg in Switzerland. He is author of the book, *Meeting Christ in the Sacraments*. *Father Richard J. Schuler* is general secretary of the CMAA and a member of the music faculty of the College of Saint Thomas, Saint Paul, Minnesota. He has been a frequent contributor to these columns.

*J. Vincent Higginson* has written extensively on the subject of hymnology. His is a former editor of *The Catholic Chormaster*.

In the spring issue of *Sacred Music* *Father Carlo Braga, C.M.* was mistakenly credited with the review of the Fifth International Church Music Congress published in *L'Osservatore Romano*. Rather *Father Braga* should be credited with much of the work that went into the preparation of the Instruction on Sacred Music, also published in the spring issue. The author of the review was *Father Angelo Coan*, who is a professor at the Pontifical Institute of Sacred Music in Rome.

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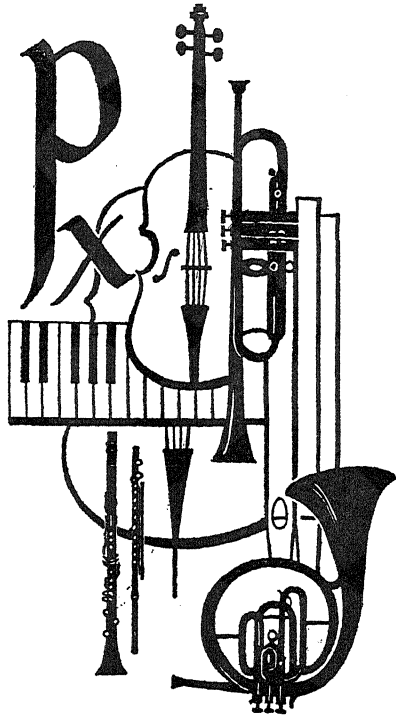
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