



# SACRED MUSIC

Volume 94, Number 4, Winter 1967



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# POLYPHONY TODAY?

There is no question about it. The musician who undertakes to find a use for the classic polyphony of the 16th century in the liturgy as practiced in the contemporary American Catholic Church is faced with barriers. There is the general barrier of poor taste in all areas of cultural significance on the part of both clergy and laity; and in sacred music, especially in the area of polyphony, this is the result of the more specific barrier of non-education in this art by the same clergy and laity. The few exceptions which may be found to these general statements only serve to confirm their validity. Yet it is precisely in these scarce exceptions that hope for the performance of a better quality music in the future of the Church may be found.

BARRIERS

Actually, it should be totally unnecessary to write this type of a statement. The *Constitution on the Sacred Liturgy* makes abundantly clear that polyphony does have a place in the new liturgy. Article 112 states: "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art." In Article 114 we read: "The treasury of sacred music is to be preserved and fostered with great care." Then in Article 116, after acknowledging that Gregorian chant is especially suited to the Roman liturgy, the Constitution says: "But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30." Article 30, in defining more clearly this "spirit of the liturgical action," states: "To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence."

THE  
VOICE  
OF  
ROME

Why, then, are these clear and unequivocal prescriptions favoring polyphony being so obviously ignored? It is not startling that they are being treated as though they do not exist; rather, if they were not treated this way the situation would be truly amazing. It has seemed to become almost axiomatic that any norm regarding sacred music which is recommended in official documents of the Church is subjected to this treatment. Thus in 1324-5 Pope John XXII issued a bull banning from the church service practically all kinds of poly-

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MUSIC  
COMMISSIONS

“ELECTRONIC”  
ORGANS

phony.<sup>1</sup> His proscriptions were largely ignored by musicians interested in the complexities of writing for several voices. The *Motu Proprio* of St. Pius X, issued in 1903, declared in Article 24: “For the exact execution of what has been herein laid down, the bishops, if they have not already done so, are to institute in their dioceses a special commission composed of persons really competent in sacred music, and to this commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches.” In 1958, fifty-five years later, 45% of the dioceses in the United States did not even have down on paper the names of persons on a commission to deal with sacred music in these dioceses.<sup>2</sup> This statement leaves aside entirely consideration of the competence of many members on diocesan music commissions. The instruction given by the Sacred Congregation of Rites, Sept. 3, 1958, on *Sacred Music and the Sacred Liturgy*, says in Article 64: “That kind of organ called ‘electronic’ may be tolerated temporarily in liturgical functions when means for buying a pipe organ, even a small one, are lacking. However, the explicit permission of the Ordinary of the place is necessary in each individual case. He should first of all consult the diocesan commission for sacred music and other persons competent in the matter, who should suggest all those points which would make the particular instrument suitable for sacred use.” In a survey of liturgical music in 183 major and minor U.S. seminaries conducted by Father Basil Johnson, O.F.M., in 1963, it was found that over 50% of the seminaries in the United States did not have or use any pipe organ at their institutions.<sup>3</sup> The chances are slim that any priest receiving his pastoral training at any of these schools would place a pipe organ in any church over which he might have jurisdiction. If an electronic organ is used at the seminary where he received his training, naturally it is the thing to use in the parish church also.

These few examples are given to show that *dicta* on sacred music issued from Rome have a record of noncompliance dating back over many centuries. Why, then, might any course other than that which simply ignores the prescriptions on polyphony given by Vatican II be expected from the Church as a whole?

DEFINITION  
OF  
POLYPHONY

In order to point this article to a very specific type of music, the term “polyphony” as it is used herein refers to the sacred music, mainly contrapuntal, dating from the 15th and 16th centuries, and sacred music of the 17th century and later written in a style similar to that of the 16th century. It does not refer to that style which is sometimes called “figured music” in documents on sacred music. This term comes from the “figured bass” style, and refers to a primarily chordal concept of music, rather than the primarily contrapuntal concept implied by the term “polyphony.”

In documents on sacred music, Gregorian chant and polyphony are often mentioned together, implying that, as far as suitability for liturgical use is concerned, they are in a similar category. While it is true that polyphony does owe

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a great deal to its ancestor Gregorian chant, no person would ever mistake one for the other. And — leaving aside those musicians whose interest in both Gregorian chant and polyphony has been the practical one of using both these types of music in Catholic liturgical services — the attentions of choir directors as a whole have been focused to a much greater extent on polyphony than on Gregorian chant. Every *a capella* choir of every college and university sings polyphonic music dating from the 15th and 16th centuries. In fact, programs of these performing groups seldom omit having one of several compositions in this style. The same cannot be said of Gregorian chant, which is sung only rarely in situations which are not under Catholic auspices.

COLLEGE  
CHOIRS

Among musicologists, there has been more interest in the Renaissance than any other period of music history. Research in Renaissance music was prominent in early musicological studies of the 19th century. Some of this music comprised the first important scholarly anthologies such as Franz Commer's *Musica Sacra* (28 vols., 1839–87), Karl Proske and F. X. Haberl's *Musica Divina* (4 vols., 1853–64), and R. J. van Maldeghem's *Trésor musical* (29 vols., 1865–93). One of its most prominent composers, Palestrina, was the first musician to have an exhaustive, thorough, and detailed analysis applied to his works.<sup>4</sup> This analysis was so complete that its findings formed the basis of a pedagogical method for teaching the Renaissance contrapuntal style as exemplified by Palestrina.<sup>5</sup> Although the works of Gregorian chant were collected and studied by the Monks of Solesmes in their *Paléographie Musicale* (16 vols., 1889–), the style of this music was not subjected to a rigorous internal analysis until recently when this was done by Willi Apel, assisted by his graduate students, at Indiana University.<sup>6</sup>

MUSICOLOGISTS

It should be noted that in all papal encyclicals, letters, and other documents dealing with sacred music which have been issued in the course of the years, there is the name of only one composer occurring. This sole composer who is mentioned specifically is Pierluigi da Palestrina, in Article 4 of the *Motu Proprio* of St. Pius X, issued in 1903. If one wished to speak narrowly and legalistically, one could say that Palestrina is the only musician whose compositions are specifically recommended for church use. Of course, the composers of the music in Gregorian chants are for the most part shrouded in anonymity.

Since there has been interest on the part of both scholarly and performing musicians in classic polyphony, it may be expected that this interest will continue. This always has been an area in which the trained musicians were active, and there is no reason to believe it would ever have been different, whether Vatican II had taken place or not. It must be the function of the trained musicians to uplift the taste of the congregations who hear their performances. And musicians of solid musical training see the value of polyphony in liturgical music. They appreciate its beauty; they understand the contribution it can make to the liturgy; and they will continue to perform it.

TRAINED  
MUSICIANS

“As you sow, so shall you reap.” For decades the Catholic Church in America has ignored its musical and cultural heritage. Catholic education by and large, on all levels, acted as though it did not even know of what that heritage consisted. It was frequently necessary for Catholic musicians to go outside Catholic circles to learn about the Christian musical heritage, including classic polyphony, and then re-introduce this music back into its rightful setting. What we are getting musically in the Church is the result of years of developing *poor* taste in our congregations and our clergy, the product of generations during which our cultural richness was ignored.

But it is futile to simply bemoan the past. What needs to be done has been outlined in articles such as “Education in Music, The Answer to Our Liturgical Problems,” by Rev. Richard J. Schuler.<sup>7</sup> Legislation is not the answer. More legislation on sacred music will just be ignored, as it has been in the past. One cannot legislate good taste. Education *is* the answer, and a great deal of it is needed on all levels — elementary school, secondary school, college, and especially in seminaries. Furthermore, the musicians themselves — organists, choir directors, and composers — need to develop a keen aesthetic sensitivity.

It is well to note that discrimination among the kinds of music available today is of greater necessity than ever before. Music that may be entirely appropriate and in good taste in a cathedral, or in a large church, on a formal occasion, would be out of place at another liturgical event such as an outdoor Mass at a retreat camp. The former situation would call for elaborate polyphony; for the latter a folk song type of music might serve well. It seems as though many of our church musicians today are having a great deal of difficulty distinguishing these different liturgical situations, and using the kind of music appropriate for them.

The liturgy, including the music, should be tailored to the circumstances and the type of congregation for which it is being used. Today we are finding, and tomorrow we will find, more and more well-educated, intelligent Catholic congregations, for whom polyphony is not a dead aesthetic expression. Parishioners in these congregations want the best of everything, and so they will want the finest in music also. They will realize that the best in church music will require excellently trained musicians to give adequate performances. As the educational norm of the American Catholic people rises, more and more parishes of this type will come into existence. At these centers the classic polyphony will be performed. Furthermore, it is to be expected that churches attached to abbeys, large religious houses, and shrines will not discard their patrimony entirely, but will, at least on important occasions, use some of the polyphony for which Christianity has been so long admired.

It is important, in furthering this development, that music specialists among the clergy frequently receive their musical training at the fine American private conservatories, and at the music schools which are associated with our state



universities. Here they will learn from all types of musicians, mainly non-Catholic, about the rich musical heritage which the Church they represent possesses, and which may have been neglected in their own early training. They may not have realized the high esteem in which this music is held by those secular and non-Catholic musicians who have had the best training and have a finely developed sense of good musical taste.

The opinion has been expressed that polyphony may no longer be relevant to today's world, and that it will find its honored position more in the concert hall than in liturgical assemblies.<sup>8</sup> In America, polyphony as well as Gregorian chant *never* was relevant to almost all Catholics, because they did not have the opportunity of acquiring a cultural background to appreciate this type of music. Today more and more Catholics are developing this aesthetic sensitivity, and if the Catholic people in America are to be truly educated culturally, more and more of them must progress along this line in the future.

We have no right to keep our youth ignorant of the masterpieces of the past any more than those of the present. We have no right to hide the works of Josquin des Prez or Victoria under the pretext that contemporary musicians are following other directions. We do not hide the cathedrals at Chartres, Paris and Rheims. We do not hide the paintings and sculptures of Giotto and Michelangelo. And it has been proven by the work of persons such as Msgr. Francis P. Schmitt with his choir from Boys Town that, with proper education, a sensitive musical taste can be developed in our young people.<sup>9</sup>

Of course, there are those liturgical activists who will object to polyphony because the people only listen to this type of music, and they believe everybody should be kept busy doing something all the time. One of their favorite points is that the Ordinary of the Mass belongs to the people, and of the parts in the Ordinary which they stress as especially belonging to the people is the *Sanctus*. Let them look up the biblical source of the *Sanctus*, which is in Isaias Chapter 6, verses 1-3. Here the prophet *saw* the Lord sitting upon a high and elevated throne, and the seraphim cried out, "Holy, holy, holy, the Lord God of hosts, all the earth is full of his glory." Note that the prophet himself said and did nothing. *He listened*. And he was overwhelmed by the majesty of God.

In the American Catholic Church there is no longer the same type of universality in liturgy as there was before Vatican II. For English speaking people there is a precedent to this situation in that of the Anglican Church. It is common knowledge that Anglican churches vary from one to another in the degree of solemnity with which their communion service is celebrated. There is no apparent strict norm or standard. The same is now true of the Catholic Church, and will continue to be true in the future. Furthermore, one finds Anglican churches with highly developed music programs, performing the excellent services of the 16th century English composers. Their musical resources consist of several choirs for different age levels, paid professional vocal soloists, organists, and choir directors, and supplementary instrumental musicians, also

DO NOT  
NEGLECT  
THE  
YOUNG

ANGLICAN  
CHURCHES

professionals, added for large feasts and other important occasions. The same will be true in select Catholic churches of the future in America. In this kind of situation polyphony will flourish, because musicians of training and taste love this music for what it is — one of man's ultimate religious expressions. Thus polyphony will inspire new generations of worshippers.

This does not mean that in every Catholic church, all the time, we will hear nothing but polyphony. This is neither practicable nor desirable. But we will hear it where professionally trained musicians are in charge, and we know that these situations will be increasing.

FINANCIAL  
RESOURCES

A priest friend of mine, who is also an experienced educator, once said, "There is nothing wrong with Catholic education that money won't cure." There is more than a grain of truth in that statement when it is applied to music in the Catholic Church. It should be noted too, that as the educational level of a group of people increases their earning capability increases also. These two items go hand in hand. A parish with the financial resources to support an excellent music program would not want to hear only 16th century polyphony. This style would take its place along with all the other types of fine sacred music which would be performed. Professional composers would be encouraged to write new music for services. And the way to encourage professional composers to write sacred music is to offer them the same financial rewards for this work that they receive in any other field of musical composition.

It is regretfully to be noted that one of the most cherished Catholic disciplines contributes negatively to the development of better church music. This is the obligatory attendance at Sunday Mass. The priest on Sunday mornings has a captive audience. They must accept what he arranges for them along the lines of congregational participation, music, and sermon. Usually he spends little time in preparation for the Sunday Mass, because his week is occupied with pastoral duties, and often, with many financial concerns. If pastors had to plan a Sunday service which would attract people to church, we would soon see an end to the deadly dull and boring musical fare which is served up on the morning of the first day of the week. Although a change in the church regulation of obligatory attendance at Sunday Mass does not seem to be imminent, the fact that such a change could vastly improve the musical situation in the Catholic Church may be cited as an argument in its favor.

TRANSLATIONS

In the past few years, in response to the use of English in the liturgy, several publications of 16th century polyphony have appeared with the original Latin text translated into English. These publications have included motets as well as Masses.<sup>10</sup> The argument for such translations is that in order to follow the meaning of the worship one should know the meaning of the words related to religious symbols. Therefore, the translations should be intelligible to singers and listeners, and at the same time preserve the artistic integrity of the music.<sup>11</sup> However, in the case of polyphony, one can legitimately ask whether in all

cases at all times a translation will contribute much to the intelligibility of the text, especially for the listeners. One is reminded of the arguments about polyphony at the 16th century Council of Trent. The text was said to be unintelligible because different words were being sung at the same time in the different voices. Some modification was judged to be in order, and the change prescribed pointed in the direction of more writing in what was called the *stile familiare*, that is, the familiar style. This was actually a more homophonic type of writing. In this style all voices frequently pronounced the same syllable of the same word at the same time, therefore making the text more intelligible to the listeners. Palestrina's *Missa Papae Marcelli* was cited as a model for this type of expression.

If, in the 16th century, Latin in these polyphonic works was judged to be unintelligible when different words were pronounced at the same time, then there seems to be no basis for making a different kind of judgment about an English translation in the 20th century in which English words are distributed in the same manner as the Latin was originally distributed. Thus, it would seem that the more contrapuntal the music, the less validity a translation of the text would have, because the text becomes less intelligible as contrapuntal complexity increases. Conversely, those polyphonic compositions with a good share of familiar style writing would be most adaptable to a translation of their text into English, because the predominantly chordal style would make the text intelligible to listeners. This point would apply only to the listeners, because the singers, having the text in front of them on the printed page, would always be able to refer to it whatever the complexity of the music. This entire discussion leaves aside the contention, which can be made with validity, that compositions from the 16th century with a great deal of familiar style writing do not show forth the polyphonic style in its most typical manner.

The problems of a translation are four fold. First of all, the translation should retain as far as possible the original meaning of the text. The translation will be a paraphrase of the original. It is best not to attempt writing completely new and different texts. Secondly, the translation must preserve the integrity of the music. This admits of no distortion in the rhythmical figures or the melodic patterns. There should be no tampering with harmonic progressions, and phrase lines must be retained as originally intended by the composer. Thirdly, the translation must be singable. The prosody of the words must fit the normal accents of the music. In polyphony, if the translator can make the inflections of the words fit the top voice they will usually fit the contrapuntal lines of the other lower voices with minor adjustments. Words of similar vowel sounds should be used in strategic places such as climaxes, cadences, and endings. On high notes it is better to select those words that contain the more singable open vowels such as *ah*, *oh*, and *aw*. Finally, the translation should retain the overall mood and expression intended by the composer. This requires that the translator also be a musician.

PROBLEMS  
CONNECTED  
WITH  
TRANSLATIONS

PARAPHRASE?

It is especially important to note that translators must be allowed to paraphrase the original Latin text. This would, to a great extent, rule out using official translations which are based on purely literary considerations. These will seldom, if ever, fit musical settings originally made for Latin text. If the translations are carefully done, preserving the sense of the original, they should not be excluded from being freely used in liturgical functions for which they might be appropriate. It should not be necessary to obtain the permission of the ordinary in the diocese for each and every specific instance when such a translation might be used.

This attitude of greater freedom would also make available for liturgical use in the Catholic Church many polyphonic propers in English which were originally written for the Anglican Church, and also some from other sources.<sup>12</sup>

On first thoughts it seems hopeless, given the present situation of Catholic Church music, to believe that any of the polyphonic masterpieces handed down through the ages will survive. However, the closer examination which has been given here indicates that this is not necessarily true. There is reason to have confidence that the excellent polyphonic music in the Church's cultural heritage will not be extirpated completely from performance in the American Catholic parish. The patrimony of sacred music could be preserved, as the *Constitution on the Sacred Liturgy* commands, exclusively in libraries. But it will be of value and service only if it has a living form, for music really lives only when it is being performed. Just as the Romanesque, Gothic, and Baroque cathedrals have a profound religious significance for men today, so do the polyphonic masterpieces of sacred music carry the message of Christianity to the modern world.

LAVERNE WAGNER

1. Latin text and translation in H. E. Wooldridge, *The Oxford History of Music* (Oxford, 1905), II, 89-91.

2. Rev. Aloysius Knoll, O.F.M. Cap., "Diocesan Music Regulations — Report on a Survey," *Caecilia*, Vol. 85, No. 4 (Fall, 1958), 383.

3. Rev. Basil Johnson, O.F.M., *A Survey of Liturgical Music in the Major and Minor Seminaries of the U. S.* January, 1963. Distributed privately.

4. Knud Jeppesen, *The Style of Palestrina and the Dissonance* (Oxford, 1927). Original German ed. 1925.

5. Knud Jeppesen, *Counterpoint, The Polyphonic Vocal Style of the 16th Century* (Englewood Cliffs, N. J., 1939).

6. Willi Apel, *Gregorian Chant* (Bloomington, Indiana, 1958).

7. *Sacred Music*, Vol. 93, No. 2 (Summer, 1966), 29-36.

8. Rev. James L. Empereur, S.J., Letter to the editors, *Sacred Music*, Vol. 93, No. 2 (Summer, 1966), 66.

9. Msgr. Francis P. Schmitt, "Second Thoughts," *Sacred Music*, Vol. 93, No. 1 (Spring, 1966), 1-2.

10. Representative publications of this type include those ed. by Rev. Eugene Lindusky, O.S.C., pub. by World Library of Sacred Music, Cincinnati, Ohio: *Ten Renaissance Motets in English* (SATB a capella), *Ten Renaissance Motets in English*, Vol. II (SATB a cap.), *Renaissance Motets in English* (3 equal vcs. a cap.), *Mass for Three Voices* — Byrd (3 eq. vcs. a cap.), *Mass in the Eighth Mode* — Asola (4 eq. vcs. a cap.), *Mass The Hour Passes* — Viadana (SATB a cap. with vocal reduction for organ), *Mass Without a Name* — Asola (3

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eq. vcs. a cap.), *Short Mass* (Missa Brevis) — Palestrina (4 mixed vcs. a cap.), *Short Mass in the Eighth Mode* — Lassus (SATB a cap.). Ed. by Lavern Wagner, pub. by McLaughlin and Reilly, Boston, Mass.: *Six Easy Chorals by Great Masters* (two arrangements: SATB a cap. or TTBB a cap.). Works in the following four choral series': *Early Sacred and Early Secular Choral Series* (pub. Bourne); *Historical Choral Series* (pub. Walton, N. Y. agent: Consolidated Music Co.); *Sacred Music of the Renaissance* (pub. Frank); *Early Master Choruses* (pub. Carl Fischer).

11. A good statement of the arguments for translations, the problems, and some practical solutions has been given by Harry Robert Wilson, "Translating Choral Texts," *Musart*, XVII, No. 4 (Feb.-March, 1965), 12-13, 55-56.

12. An excellent source is Theodore Marier, *A Selected List of Polyphonic Propers of the Mass for the Liturgical Year* (Cambridge, Mass., 1966). Works with Latin and English texts are included.

# THE CONGREGATION: ITS POSSIBILITIES AND LIMITATIONS IN SINGING

On March 5, 1967, the Holy See issued an Instruction on Sacred Music in order to implement the decrees of the II Vatican Council. If anything is emphasized, insisted on, repeated and clearly commanded in this document, it is the role of the congregation in singing. Article 16 says:

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

And Article 18 says that the "formation of the whole people in singing should be seriously and patiently undertaken together with liturgical instruction." Article 26 suggests that the "priest and the ministers of every degree should join their voices with that of the entire congregation," and Article 28 in setting up various degrees of musical participation says that "in this way the faithful will be continually led toward an ever greater participation in the singing."<sup>1</sup> Undoubtedly, the fostering of the singing of the congregation has become the liturgical, musical and pastoral challenge of our day, and I might add, it is the crux of the problem now faced by those anxious to promote the liturgical renewal called for by the Vatican Council.

While this Instruction gives so much importance to congregational singing, it must be pointed out that the singing of the whole body of the faithful is by no means a new thing or something particularly "post-conciliar." I would, in fact, like to show in this paper that the singing of the people is as old as the Church and that it has persisted through the centuries, contrary to what many would say, and that the renewed emphasis on it today is not merely a phenomenon of the post-Vatican period, but rather a program that began with St. Pius X and even before him. After this historical survey, I would like to turn to the question of promoting congregational singing today and study the possibilities as well as the limitations that confront us in this country in carrying

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out the stated will of Holy Church. These possibilities are great, but the limitations must be recognized. They are physical, psychological, historical, musical and educational. First let us examine the history of the congregation's role in singing from the earliest times. The early Christian liturgy was the direct descendant of the synagogue service rather than the elaborate rites of the Temple. As a result there was from the earliest period the use of "psalms, hymns and spiritual canticles" as St. Paul indicates.<sup>2</sup> The singing of psalms and hymns that was so much a part of the Jewish synagogue liturgy was just as frequent in the service of the first generation of Christians. Such acclamations as *Alleluia*, *Amen* and *Hosanna* were in use and sung by the whole body of the faithful, while the "spiritual canticle" was probably a jubilant melody without words, highly ornamented and performed by a soloist as a kind of ecstatic chant. While the congregation here was more receptive than active, it did have its part to play in singing.<sup>3</sup>

SYNAGOGUE

We can gain a glimpse into the order of Christian worship in the first century from reading the Apocalypse. The sacred writer conceives of the worship of the Church as an anticipation of the liturgy of heaven. The celestial and earthly liturgical services follow one another, and thus we can learn about Christian worship from the references to the heavenly liturgy with its hymns and prayers found throughout the Apocalypse. The *Trisagion* does not appear as the conclusion of the preface until the fourth century, but it occurs as a doxology in the Apocalypse.<sup>4</sup> The various chants in honor of the Lamb also reflect the Church's liturgical action in the Apostolic period: "The Lamb that was slain is worthy to receive power, and divinity, and wisdom, and strength, and honor and glory and benediction."<sup>5</sup> To this was added "Amen." Or again, "Alleluia, salvation and glory and power belong to our God."<sup>6</sup> Or the final prayer for the coming of Christ: "Surely I come quickly: Amen. Come Lord Jesus."<sup>7</sup>

EARLY  
CHRISTIANS

Christ Himself sang a hymn after the Last Supper. We do not know what it was, but it may well have been one of the psalms from the Hallel, and the Apostles may have joined in the refrain. Surely these Hebrew songs formed a great part of the source-material of the first Christian music, and these Jewish forms were accepted and used in Rome. In time, the growth of the Christian musical heritage was further stimulated by the wealth of folk music in the Mediterranean basin and perhaps to some little degree by the musical culture of Greece. We have only the briefest references in the writings of the Apostolic Fathers concerning the musical practices of that day. St. Clement of Rome (d. 97), who followed Peter as fourth bishop of Rome, mentions the *Sanctus* and constantly quotes the psalms.<sup>8</sup> St. Ignatius of Antioch (d. ca. 107), who has left us seven letters written on his journey to Rome and martyrdom, wrote to the Ephesians urging them to "make of yourselves a choir, so that with one voice and one mind, taking the key note of God, you may sing in unison with one voice through Jesus Christ to the Father . . ."<sup>9</sup> To the Romans he wrote:

APOSTOLIC  
FATHERS

“Thus forming yourselves into a chorus of love, you may sing to the Father in Christ Jesus . . .”<sup>10</sup> In his letter to the Antiochans he distinguishes between lectors and cantors: “I salute the subdeacons, the readers, the singers, the door-keepers, the laborers, the exorcists, the confessors.”<sup>11</sup>

HIPPOLYTUS The great witness to the life of the Church in Rome in the late second and early third centuries was Hippolytus (d. 235), who has been suggested as the author of two hymns for Easter, both of considerable length. They contain such passages as these:

Christ is risen: the world below is in ruins.  
Christ is risen: the spirits of evil are fallen.  
Christ is risen: the angels of God are rejoicing.  
Christ is risen: the tombs are void of their dead.  
Christ has indeed risen from the dead, the first of the sleepers.  
Glory and power are his forever and ever. Amen.”<sup>12</sup>

Although the bulk of these hymns belong to the cantor, it is very possible that the repeated texts may have been sung by the congregation, since the litany became a popular form very early.

CLEMENT OF ALEXANDRIA Many of the Fathers were greatly concerned about the quality of the songs the people sang both in church and in their daily living. Among those was St. Clement of Alexandria (d. ca. 215), who wrote a chapter on “How to conduct ourselves on feasts,” in his book, *Pedagogos*. He mentions the choir or group of singers and says that their songs must be modest and not reflect pagan models. Here we find the beginning of the recorded opposition to musical instruments and the attempt by allegorical interpretations to explain away the biblical references to instrumental music in worship. This characterized the writers of the Alexandrian school for several centuries. Clement has left us a hymn to Christ the Saviour, which Father Hamman suggests may have been a kind of school song sung by all the young Christians who studied under Clement.<sup>13</sup> Origen (d. ca. 254) is a witness to the singing of the whole body of the faithful when he tells us:

Everybody prays and sings praises to God as best he can in his mother tongue, for the Lord of all the languages of the earth hears those who pray to Him in each different language, hearing but one voice.<sup>14</sup>

This may well be one of the first references to the vernacular also. Origen points out the value of sacred music in time of struggle: “Let us fight crying out and singing in hymns, psalms and spiritual canticles.”<sup>15</sup>

APOSTOLIC CONSTITUTIONS The Apostolic Constitutions, written near the end of the fourth century, reflect the life of the Church in Syria and show how important a place music had in the service as well as the role taken in it by the body of the faithful. Describing the assembly in the church around the bishop, the Constitutions use the analogy of a ship of which the bishop is the captain and the priest and deacons, the mariners. Several references confirm the active role of the congregation in the singing:

SCHULER: THE CONGREGATION



When two lessons have been read, let some other person sing the hymns of David, and let the people join at the conclusions of the verses.<sup>16</sup>

Assemble together every day, morning and evening, singing psalms and praying in the Lord's house: in the morning saying Psalm 62 and in the evening, Psalm 140.<sup>17</sup>

And when he has prayed for these things, let the rest of the priests add "Amen," and together with them all the people . . . and let them all answer, "and with Thy spirit."<sup>18</sup>

The cherubim and the six-winged seraphim, with twain covering their feet, with twain covering their heads, and with twain flying, say, together with thousand thousands of archangels, and ten thousand times ten thousand of angels, incessantly, and with constant and loud voices, and let all the people say it with them: "Holy, holy, holy, Lord of hosts, heaven and earth are full of His glory: be Thou blessed forever. Amen."<sup>19</sup>

Let us all still earnestly say on their account: Lord, have mercy upon them.<sup>20</sup>

These quotations show how the use of the art of music in liturgy was developing in the fourth century. After the edict of Milan (313), the Church began the construction of the great basilicas which called forth the growth and perfection of all the arts that surrounded the worship of God. Music too began to meet the need of a more splendid and more florid expression. But we must remember that the body of the faithful was generally unable to read, and even for those who could, the possibility of manuscript copies of text or music was out of the question. Indeed, that any musical notation was in use in Christian circles of this period is unlikely. Thus, the responsorial type of chant became the popular form. A soloist sang a psalm to which the faithful replied with an *Amen* or *Alleluia* or perhaps a verse of a psalm, such as is found in Psalm 135, "for his mercy endureth forever." In time, the responsorial form was replaced to a great degree by the antiphonal method with two choirs alternating on the verses of the psalm and the people responding with their acclamations after each verse or at the end. Antiphonal singing proved to be of great interest. Eusebius of Caesaria (d. ca. 340) is a witness to the frequent use of the psalms in his day: He writes:

It is commanded to sing a psalm to His name, which is observed by us in all places, for in all the churches of God established among the nations it is ordered that these psalms be sung and intoned, not only for the Greeks but for the barbarians as well.<sup>21</sup>

In the whole world, in the cities, in the towns, in the countryside, all over the Church, the people of Christ . . . sing aloud hymns and psalms to the one God as spoken of by the prophets.<sup>23</sup>

The method of singing these psalms is given us by Sozomenos (d. ca. 447), who describes the singing that accompanied the moving of the bodies of the martyrs:

Those who were assembled sang psalms with the others; the congregation responded with a song and joined in with this versicle.

Indeed, at that time, they said the men and the women, the young maidens, the old and the young, who carried the coffin of the martyr, sang psalms along

RESPONSORIAL  
AND  
ANTIPHONAL  
FORMS

SCHULER: THE CONGREGATION

the entire route, urging one another to sing, so that by that kind of singing they lightened the labor.<sup>23</sup>

FAVORITE PSALMS Saint John Chrysostom (d. 407) relates concerning Psalm 140 that “nearly all know the words of this psalm, and throughout their lives they constantly sing it.”<sup>24</sup> And he indicates that it was sung daily: “I do not think the Fathers accidentally ordered that this psalm be sung daily at evening.”<sup>25</sup> He tells us that Psalm 41 was popular as a blessing before meals.<sup>26</sup>

HYMNS Indeed, popular as the psalms were and frequent as was their use in the services within the churches as well as in all activities of daily life, we find other kinds of singing gradually coming to replace them. The great innovation in worship in the fourth century was the hymn used in the morning and evening services. The hymn was popular in the East from the third century when heretics first used it as a means of spreading their teachings. St. Ephraim (d. ca. 373) introduced the practice into the Syrian Church and later St. Ambrose (d. 397), the undoubted originator of the Latin hymn, successfully made use of hymns in Milan. St. Augustine (d. 430) describes this:

Then it was first instituted (at Milan under Ambrose) that after the manner of the Eastern churches, hymns and psalms should be sung lest the people should wax faint through the tediousness of sorrow, and from that day to this the custom is retained and almost all Thy congregations throughout other parts of the world following herein.<sup>27</sup>

Paulinus (d. 5th cent.) in his *Life of St. Ambrose* confirms this same fact:

At this time antiphons, hymns and vigils first began to be celebrated in the church of Milan, and this devotion to this day continues not only in the Milanese church but in nearly all the western provinces as well.<sup>28</sup>

But the hymn was not successful everywhere. St. Hilary of Poitiers (d. 368) translated Greek and Syrian hymns to use in his struggle against Arianism, but he did not have the successes that St. Ambrose describes in Milan:

They claim the people are beguiled by the melodies of my hymns. Truly I do not deny this. It is a great melody, than which nothing is more powerful, since what is able to be more powerful than the praise of the Trinity, which daily is proclaimed in the mouth of all the people.<sup>29</sup>

These hymns provided a greater melodic interest than the psalms, as Ambrose indicates. They were usually performed by a soloist to whom the congregation responded with a refrain, or by two choirs in antiphonal arrangement to which the congregation would reply.

Methodius of Olympus (d. 311) has left us a hymn in his book on virginity. The cantor sings several sections after each of which this antiphon is repeated in litany fashion: “My purity intact for you, my lamp alight in my hand, Bridegroom, I come out to meet you.”<sup>30</sup> This hymn is still within the classical metrical system and the older responsorial type of psalm singing. Indeed,

hymns were sung even in the first century as St. Paul ascribes, but with the fifth and sixth centuries, Gaul was already assuming its medieval Frankish outlines, and the hymn began to acquire strophic form with a metric stress accent as it came into contact with the Germanic tongues. But at this time, too, the hymn was incorporated into the monastic service by the founders of Western monasticism, Caesarius of Arles, Aurelian and Benedict, and with its subsequent development within the monastery, it became more and more of an art form demanding trained performers. Thus the form that earlier was used so frequently in the secular churches now became a monastic prerogative, and although in time the Benedictine hymnal was adopted by the secular churches, by then the newer hymns were practical for use by the clergy or the choir only.

In addition to the hymn a new form appeared called the antiphon, a short piece that was sung at the beginning and at the end of a psalm or between the verses of a psalm. This obviously arose to offer the congregation some part in the psalm singing, in which it was unable to take part because of its lack of books and its inability to read. It really was an elaboration of the earlier practice of singing the *Amen* or the *Alleluia*. The word *antiphona* appears in Latin literature in the *Itinerarium* of the Spanish nun, Aetheria, who left an account of her famous journey to the Holy Land early in the fifth century. In describing her visit to Jerusalem during Holy Week she says:

ANTIPHONS

At the seventh hour all the people went up the Mount of Olives to the church; the bishop was seated and hymns and antiphons fitting the day and the place were sung.

And the bishop rose together with all the people and set out on foot from the Mount of Olives. The whole body of people went before him responding continuously with hymns and antiphons: Blessed is He who comes in the name of the Lord.<sup>31</sup>

Besides singing psalms, hymns, antiphons and litanies within the liturgy, the people also used religious songs in all phases of their lives according to the writings of the Fathers of the fifth and sixth centuries. Often, indeed, it is a rebuke of profane singing that these holy men found it necessary to deliver. St. Caesarius of Arles (d. 543) composed popular psalms, hymns and antiphons in the vernacular which was Latin for the Gauls of the Roman tradition and Greek for those in the Greek settlements. The people sang these in church while the monks sang their psalms in choir. Ambrosiaster in the time of Pope Damasus records that the Italians enjoyed singing in Greek even though they did not understand the words, since the beautiful sounds of the Greek language attracted them so.<sup>32</sup> We do not find these popular religious songs that flourished from the fifth to the ninth centuries recorded in documents that describe the papal liturgy or the monastic services. These sources reflect only the growth and perfection of the *scholae cantorum* and the monastic choirs rather than the singing of the faithful. Even the great Roman basilicas during this period were cared for by monasteries attached to them. Thus the various

POPULAR  
RELIGIOUS  
SONGS

*Ordines Romani* say little more than that the people responded *Amen* or *Et cum spiritu tuo*. To rely entirely on accounts of monastic or papal services can give a false picture of the role of the faithful in those times. The various Latin liturgies, beside the papal and monastic varieties, indicate that the people maintained their role in worship by singing. In the Mozarabic rite, for example, the people regularly sang the *Pater noster*, responding with *Amen* to each invocation of the celebrant. On Good Friday, in the chant of the *Indulgentia*, after the reading of the Passion, the people responded to each of the hundred verses intoned by the deacon. Similar forms can be found also in the Gallican service with the congregation replying with *Kyrie eleison*. Likewise, in these popular liturgies the old collection of earlier hymns very likely persisted in use even though newer and more complex compositions were finding favor in the monasteries.

CHARLEMAGNE

The Carolingian period witnessed a renewal in the popularity of congregational singing within the liturgy. Charlemagne (d. 814) himself ordered the people to sing the *Gloria Patri* after each psalm. *Kyrie eleison* and *Christe eleison* were alternated between the men and women, and the writers of the period record the efforts of the clergy to cultivate the singing of the people. Monsignor Anglès has pointed out that “no matter what is said to the contrary the Church never ceased encouraging singing by the people, both in and out of church.”<sup>33</sup> The faithful sang in religious processions, at vigils for the feasts of martyrs, for burials, rogation days, translation of holy relics, and many other ecclesiastical occasions. Thus alongside the marvellous growth of the *scholae cantorum*, the flowering of the great artistic treasure of the Gregorian chant, the elaboration of papal, episcopal and monastic rites, the singing of the people continued in all parts of the West in the Celtic, Mozarabic, and Gallican forms of the Latin liturgy as well as in the parochial churches of Italy.

NEW  
MUSICAL  
FORMS

The new forms that emerge beginning with the ninth century — the tropes, sequences, new hymns, the conductus, the liturgical drama, to mention some — were not intended for performance by the congregation. Rather, the faithful were to listen. And, of course, the same is true of the polyphonic music that began to be created at that time. But, as always, a distinction must be drawn between cathedral, monastic and parochial services, and between those forms that were sung by the faithful and those that were undertaken by the trained group or the clergy.

The late Middle Ages saw a marvellous flowering of the Latin hymn and the sequence. It was the age of the universities, a thriving commerce with the Byzantine world, the birth of centralized states and new cities, new religious orders and modern languages. It also was the age of the troubadour and the trouvères and their very popular songs. Ruth Ellis Messenger suggests that it was the new mendicant orders that first sought to bridge the gap between the Latin ritual and the popular singing of hymns in the vernacular. She also suggests that it was the achievement of the university-trained clergy that brought

SCHULER: THE CONGREGATION

the vernacular languages to their full development and also produced the great corpus of Latin hymns.<sup>34</sup> But the question of hymn-singing by the laymen in the late Middle Ages had become one of language. How much Latin did he know? Surely the university training was in Latin; secondary and elementary schooling had existed from the ninth century in cathedral and monastic centers, and it is thought to have been rather widespread. These curricula were based in Latin studies. New towns that sprang up had their Latin schools, and both sexes shared an elementary education at least. However, it cannot be doubted that illiteracy was common, especially in rural areas and among the lower classes. Nevertheless, a degree of Latin was the possession of most, and a proficiency in it the achievement of the educated classes. Attesting to the use of Latin by the people are the spiritual *laudi* as well as the songs of the wandering goliardic scholars and poets, e.g., the *Carmina Burana*. The bi-lingual or macaronic poetry of the period seems to have provided the solution to the language problem — secular and sacred pieces interchanging both the vernacular and Latin. The *cantio* and the carol were extremely popular bi-lingual forms, but the law of the Church did not permit the new vernacular tongues in the liturgy. Thus the singing of the congregation was confined to non-liturgical forms.

LATIN  
CULTURE  
AND  
ILLITERACY

During the period of the Reformation, the Protestants made great use of the popular vernacular hymn to promote their teachings, and in those areas where the religious question was fought out, a whole literature of Catholic hymns grew up too. These popular songs had their roots in the Gregorian hymns and the folk melodies of the region; some were newly composed and others were *contrafacta*. But the people sang these hymns, and innumerable dioceses published their own hymnals. This practice continued to our time especially in many German dioceses that have their own *Gebetbuch und Gesangbuch*, filled usually with a treasury of popular *Kirchenlieder* that date back to the sixteenth and seventeenth centuries. In regions where Catholicism was not engaged in so mortal a struggle with the reformers, less of a literature was created, and this lack leaves the English-speaking nations today with less of a treasury of worthwhile hymns than German, Slavic and Hungarian-speaking areas.

EFFECTS  
OF THE  
REFORMATION

The German *Singmesse* grew up in the eighteenth century as a means of re-incorporating the singing of the people in the vernacular into the liturgy. A similar procedure existed in some Slavic countries also. These were compromises between liturgy and devotional practices, between the liturgical texts and popular hymns. But with the revival of the Gregorian chant in the mid-nineteenth century a full-scale attempt to engage the people in singing the Mass texts themselves began. Despite the fact that most of the chants selected for the restored Roman *Kyriale* were originally composed for trained groups, considerable success was achieved in having the congregation sing the ordinary parts of the Mass in chant. This was especially true in France where these melodies today still are very familiar to the people. The great Gregorian congresses held all over Europe under the leadership of Dom Joseph Pothier

GREGORIAN  
REVIVAL

brought thousands together to sing the chant at great Masses. Truly, the editors of the Vatican Edition intended it as a people's songbook, and St. Pius X made this clear when he wrote in his *Motu Proprio* of November 22, 1903: "Gregorian chant must be restored to the people so that they may again take a more active part in the sacred liturgy."

Many European dioceses published chant books for the faithful, and the late nineteenth and early twentieth centuries saw a number of hymnals printed in this country, if indeed not always of the best quality. Hymns were sung at Mass and devotions. The congregation took its part in Vespers and Benediction. Hymn singing at novenas was very popular and enthusiastic. The great efforts of the musicians of those years were aimed at improving the quality of the music the people were called upon to sing, especially by teaching the children the Gregorian repertoire.

THE PROPERS  
AND  
THE PEOPLE

It has often been said that today we must restore to the people the ordinary and even the proper parts of the Mass that were taken from them by the rise of trained *scholae* and polyphonic choirs. History has shown that the proper and much of the ordinary, for the most part, were not sung by the congregation. There is no time here to treat each section of the Mass separately, so it must suffice to say that the Introit was introduced into the Mass as an antiphonal chant sometime after the death of St. Augustine (430). The liturgical melodies were already then on the way toward their artistic development; the people never took any part in the singing of the Introit. The Gradual was originally a psalm with the people repeating a refrain in responsorial fashion. Both St. Augustine and St. John Chrysostom refer to this. In the seventh and eighth centuries, all but one verse was eliminated, and when this was adorned with a melismatic setting, the trained *schola* had to sing it. The Alleluia was a very popular chant as St. Jerome, Cassiodorus and St. Augustine testify, but even in their time it was becoming melismatic. The earliest records of an offertory processional chant come from North Africa in St. Augustine's time, but Roman sources do not mention it until the sixth century. In structure it was at first antiphonal but very early it was taken over by the soloist, and its melodies became very elaborate even in the responses which fell to the choir. The music for the offertory procession was longer than that for the other processions, since until the eleventh century all walked in it, whereas the entrance procession was confined to the clergy and the communion procession depended on the number of communicants. In early times the communion processional was a responsorial form with the faithful singing a refrain. It is the oldest of the Roman processional chants. When the verses were gradually underlayed with enriched melismas, and as communions fell off, the verses were reduced and became the obligation of the choir.

THE  
ORDINARY

The ordinary parts of the Mass had the advantage of unchanging texts that could be memorized by the faithful. The *Kyrie* came into the Roman Mass in the fifth century, and the congregation sang it as well as the *Sanctus* and the

*miserere* of the *Agnus Dei*. The *Credo* established itself very late in the Western Mass, having been a part of the baptismal rite much earlier. When it was used by the congregation it was adorned with the simplest recitation melody. For the most part all these early chants of the people for the ordinary and proper texts have not been preserved. As the Church grew and the need for more elaborate settings of the Mass texts was felt, the music for the people continued to be produced and used but in the form of the great heritage of popular hymns, antiphons and litanies as we have seen.

Thus it came as nothing new when on March 5, 1967, the Holy See said "one cannot show anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith in song." But how is this to be realized in our time? Let us turn our attention briefly to the possibilities and the limitations of our American congregations.

The possibilities are enormous, and surely we should make a success of the wishes of the Church as outlined in the Instruction that the faithful be able to sing both in Latin and in the vernacular those parts of the ordinary of the Mass that pertain to them.<sup>35</sup> Our people have been wonderfully willing to cooperate; we have a great school system to use; there is sufficient musical talent in this country to provide leadership that is so essential if only it is properly attracted to the Church, adequately trained and justly remunerated. We can become a singing Church with effort and perseverance.

POSSIBILITIES

But what are the limitations? Some are physical. The lack of an adequate pipe organ competently played handicaps any effort. A church building lined with acoustical, sound-absorbing material will kill congregational singing. A proliferation of pamphlets, books and song sheets will discourage any group. The presence of an incompetent director, especially with a loud speaker system, can harm the best of efforts. However, I think the greatest single physical limitation to our efforts to encourage the congregation to sing remains the fact that many people since their school days simply have never been called on to sing, either in or out of church, and therefore, the very physical ability to use this skill has never been developed.

LIMITATIONS

What are the psychological limitations of our congregations in singing? First, a singer needs security if he will truly sing. This he has when he is well acquainted with the piece and is given good direction and support preferably by a good organist. Thus, it is wrong constantly to be introducing new repertoire, a practice that can destroy true congregational singing if carried to excess. People are attached to the pieces they know. People's song is a question of tradition, not of variety. I have always felt that the singing of hymns in this country would be years ahead of its present state if the rash of inferior hymnals published since the Council had never appeared, and we had used rather the hymns taught in the parochial schools for the past fifty years. These are the pieces the people know and would sing, and for the most part they are musically and poetically superior to much of the current trash. These inferior prod-

INFERIOR  
MELODIES

ucts of second-rate poets and composers embarrass a congregation and form a real psychological obstacle to singing. Some say the youth love them; they don't know any better — which is a tremendous indictment of their teachers. And yet these songs of no musical, theological, poetical or emotional value are forced on congregations by dilettants who want congregational singing no matter how. The advice of a competent musician is rarely asked, especially by many clerical song leaders. The Church which has always fostered the beautiful has now become a mishmash garret for all kinds of mediocrities that wouldn't even qualify for TV commercials, as someone recently remarked. Further, psychologically there is a grave necessity for silence coupled with the singing; there is need for listening coupled with the singing. The Instruction so clearly indicates that the congregation has its role, but so do the ministers and the choir. And there is a time for silence. People cannot sing all the parts of the Mass. It is pastorally and psychologically unwise to ask them to, and usually such a request is based on a false understanding of what "active participation" truly is.

NEED FOR  
SILENCE

We have already seen the limitations presented by history, but we must add to those conditions common to the entire Latin rite the phenomenon that the Church in the United States has inherited from its predominantly Irish background. Congregational singing in Ireland was made an impossibility by the intense persecution of the Faith. The miracle is that the Faith was preserved and the silent, Low Mass maintained for all those terrible years. It was this form of worship that emigrants from mid-nineteenth century Ireland, only just liberated religiously, transplanted to this country. A tradition of silence in worship of four hundred years duration is not easily changed.

PITFALLS  
TO BE  
AVOIDED

Musically our congregations are limited and the sooner we realize this the quicker we will succeed in creating a good congregational response. I would like to say here a few words about repertoire selection, both with regard to the music for the read Mass and for the sung Mass. In hymns people prefer a regular, strophic structure with a simple rhyme scheme. The singing of prose texts, including vernacular translations of the psalms, has never, even in the days of the Protestant Reformation, proved satisfactory to congregations, a fact that we can learn from the Lutherans and Calvinists who very early turned to metrical translations and strophic melodies. Further, texts of a didactic cast, the so-called catechism hymn, rarely succeed, since hymns are not made to be means of instruction or moralizing, but rather they are sung worship. The universal Church possesses a wealth of hymn tunes that are the common property of all language groups, but in English we suffer from a lack of truly worthy texts that can be joined with the melodies. It is in the area of hymn-singing that the most immediate success with the congregation can be achieved, and our Catholic heritage of good hymns can become the treasured possession of our American congregations. To ask the faithful to sing prose settings of psalms presents the problem of long texts not easily memorized because of a lack of



# DRAW NEAR, O LORD

2 equal voices a cappella

*Attende Domine*

Tr. Rev. Melvin Farrell, S.S.

Paris Processional of 1824

Arr. by PIET KIEL, SR.

## Refrain

I  
II

Draw near, O Lord, our God, gra - cious - ly hear us,

guilt - y of sin - ning be - fore \_\_\_\_\_ You.

## Verses (Repeat refrain after each verse)

1. O King ex - alt - ed, \_\_\_\_\_ Sav - ior of all na - tions,
2. Might of the Fa - ther, \_\_\_\_\_ Key - stone of God's tem - ple,
3. We pray You, O God, \_\_\_\_\_ throned in strength and splen - dor,
4. Hum - bly con - fess - ing, \_\_\_\_\_ count - less sins com - mit - ted,
5. In - no - cent cap - tive, \_\_\_\_\_ un - re - sist - ing vic - tim,

1. see how our griev - ing lifts our eyes to heav - en;
2. Way of sal - va - tion, Gate to heav - en's glo - ry;
3. hear from Your king - dom this, our song of sor - row;
4. our hearts are brok - en, lay - ing bare their se - crets;
5. li - ars de - nounced You, sen - tenced for the guilt - y;

1. hear us, Re - deem - er, as we beg for - give - ness.
2. sin has en - slaved us; free Your sons from bond - age.
3. show us Your mer - cy, par - don our of - fen - ses.
4. cleanse us, Re - deem - er, bound - less in com - pas - sion.
5. once You re - deemed us: now re - new us, Je - sus.

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DRAW NEAR, O LORD

## PSALM 103

*B*LESS the LORD, O my soul: and all that is within me, bless his holy name.

*Bless the LORD, O my soul, and forget not all his benefits:*

Who forgiveth all thine iniquities; who healeth all thy diseases;

Who redeemeth thy life from destruction; who crowneth thee with lovingkindness and tender mercies;

Who satisfieth thy mouth with good things; so that thy youth is renewed like the eagle's.

The LORD executeth righteousness and judgment for all that are oppressed.

He made known his ways unto Moses, his acts unto the children of Israel.

The LORD is merciful and gracious, slow to anger, and plenteous in mercy.

He will not always chide: neither will he keep his anger for ever.

He hath not dealt with us after our sins; nor rewarded us according to our iniquities.

*For as the heaven is high above the earth, so great is his mercy toward them that fear him.*

As far as the east is from the west, so far hath he removed our transgressions from us.

Like as a father pitieth his children, so the LORD pitieth them that fear him.

For he knoweth our frame; he remembereth that we are dust.

As for man, his days are as grass: as a flower of the field, so he flourisheth.

For the wind passeth over it, and it is gone; and the place thereof shall know it no more.

But the mercy of the LORD is from everlasting to everlasting upon them that fear him, and his righteousness unto children's children;

To such as keep his covenant, and to those that remember his commandments to do them.

The LORD hath prepared his throne in the heavens; and his kingdom ruleth over all.

Bless the LORD, ye his angels, that excel in strength, that do his commandments, hearkening unto the voice of his word.

Bless ye the LORD, all ye his hosts; ye ministers of his, that do his pleasure.

Bless the LORD, all his works in all places of his dominion: bless the LORD, O my soul.

This is a psalm of praise. Its broad scope, its profound thoughts, its beautiful language make it an inspiring favorite. The jubilant soul tries almost in vain to express its feelings of gratitude for God's bountiful goodness. Even the heavenly hosts are called upon to join in adoration.

It is pointed out that God's merciful justice was made known to Moses and demonstrated through God's acts to the people of Israel. He is slow to anger, not requiting man according to his iniquities. "For as the heaven is high above the earth, so great is his mercy toward them that fear him." Though man is weak and perishing, God's love is from everlasting to everlasting.

# BLESS THOU THE LORD

Based on Psalm 103:1-2, 11

JEAN PASQUET

Flowing ( $\text{♩} = \text{ca. } 45$ )

*mf*

SOPRANO  
Bless ————— thou the Lord, bless ————— thou the

ALTO  
Bless ————— thou the

BARITONE

For Rehearsal Only

Flowing ( $\text{♩} = \text{ca. } 45$ )

*mf*

*mf*

Lord, bless ————— thou the Lord, my in-most soul: Sing ———

*mf*

Lord, bless ————— thou the Lord, my in-most soul: Sing

*f*

Bless ————— thou the Lord, my in-most soul: Sing

*mf*

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BLESS THOU THE LORD

⑩

praise un - to his ho - ly name,

praise un - to his ho - ly name,

praise un - to his ho - ly name, for - get not all his

⑮

for - get not all his ben - e - fits.

for - get not all his ben - e - fits.

ben - e - fits, for - get not all his ben - e - fits. For

(20)

for as —  
for as —  
cresc. p  
as — the heav - en is high a - bove the earth, for

p cresc.  
p cresc.

(25)

— the heav - en is high a - bove the earth, so great — is his  
— the heav - en is high a - bove the earth, so great — is his  
as the heav - en is high a - bove the earth, so great — is his

mf  
mf  
mf  
mf



# JESUS CHRIST IS RIS'N TODAY

Processional for Choir of Mixed Voices, Congregation, Organ and Three Solo Trumpets  
Altered from a melody in "Lyra Davidica"

TEXT FROM "LYRA DAVIDICA" (1708)

FRANK CAMPBELL-WATSON

NEW YORK: THE H.W. GRAY CO., Inc., 459 East 48th St., Agents for NOVELLO & CO., LONDON

Maestoso con moto

Trumpet I  
(Concert pitch)  
Trumpet II  
Trumpet III

ORGAN

Ped.

The musical score is arranged in three systems. The first system includes staves for Trumpet I, II, and III, and the Organ. The organ part is marked 'Maestoso con moto' and 'Ped.'. The trumpets are marked 'Maestoso con moto' and 'Concert pitch'. The second and third systems continue the music for all instruments.

Parts for Trumpets in B $\flat$  may be had from the publisher.

Made in U. S. A.

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JESUS CHRIST IS RIS'N TODAY

①

CHOIR and CONGREGATION IN UNISON

Je - sus Christ is ris'n to - day, - Al - le - lu - ia!

The first system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal accompaniment. The bottom staff is a piano accompaniment with a treble and bass clef. A circled '1' is placed above the first measure of the piano accompaniment.

Our tri - um-phant ho - ly day, Al - le - lu - ia!

The second system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal accompaniment. The bottom staff is a piano accompaniment with a treble and bass clef.

C. M. R. 2848 - (12)

JESUS CHRIST IS RIS'N TODAY



②

Who did once up - on the cross, Al - le - lu - ia!

Suf-fer to re - deem our loss. Al - le - lu - ia!

C. M. R. 2848 - (12)

JESUS CHRIST IS RIS'N TODAY

③

④ MEN OF THE CHOIR  
*mf*

Hymns of praise then let us sing, Al - le - lu - ia!

C. M. R. 2848 - (12)

JESUS CHRIST IS RIS'N TODAY

Un-to Christ, our heav'n-ly King, Al - le - lu - ia!

The first system of the musical score consists of a vocal line in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the lyrics "Un-to Christ, our heav'n-ly King, Al - le - lu - ia!". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Who en-dured the cross and grave, Al - le - lu - ia!

The second system continues the musical score. It includes a vocal line starting with a circled number 5, indicating a fifth measure rest. The lyrics are "Who en-dured the cross and grave, Al - le - lu - ia!". The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *f* (forte) and accents.

C. M. R. 2848 - (12)

Sin - ners to re - deem and save. Al - le - lu - ia!

The first system of the musical score features a vocal line in the upper staff with lyrics. Below it are two staves for piano accompaniment. The music is in a minor key and includes various rhythmic patterns and melodic lines.

The second system continues the piano accompaniment. It includes a circled number '6' above the first staff and another circled number '6' above the piano staff. A dynamic marking 'f' (forte) is present in the piano staff, and a hairpin symbol labeled 'Reduce' indicates a decrescendo. The system concludes with a double bar line and a key signature change.

C. M. R. 2848 - (12)

JESUS CHRIST IS RIS'N TODAY

CHOIR ONLY

SOPRANO *mf*

ALTO But the pains which he en - dured,

TENOR

BASS *mf*

Al - le - lu - ia! Our sal - va - tion have pro - cured;

Al - le - lu - ia!\_

C. M. R. 2848 - (12)

JESUS CHRIST IS RIS'N TODAY

Al - le - lu - ia! Now a - bove the\_ sky he's King,

Al - le - lu - ia!\_ Where the an-gels\_ ev-er sing.

Al - le - lu - ia!

C. M. R. 2848 - (12)

Musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *mf* (mezzo-forte).

⑨  
 CHOIR and CONGREGATION IN UNISON

Musical score for the second system. It consists of four staves. The top two staves are vocal lines with lyrics: "Sing we to our God a - bove,". The bottom two staves are piano accompaniment. Dynamics include *ff* (fortissimo) and *f*. A guitar instruction "Gt. 8', 4', 2'" is present above the piano part.

C. M. R. 2848 - (12)

Al - le - lu - ia! Praise e - ter - nal as his love;

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with a long melisma. The third staff is a vocal line with a long melisma. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Al - le - lu - ia! Praise him, all ye heav'n-ly host,

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics and a circled measure number '10'. The second staff is a vocal line with a long melisma. The third staff is a vocal line with a long melisma. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The piano part features a rhythmic pattern of eighth and sixteenth notes. A circled measure number '10' is placed above the piano part. The instruction 'Add Reeds' is written above the piano part.

C. M. R. 2848 - (12)



Al - le - lu - ia! Fa - ther, Son, and Ho - ly Ghost.

This system contains five staves of music. The top staff is the vocal line with lyrics. The second staff is a single melodic line. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The fifth staff is a bass line.

Al - le - lu - ia!

This system contains five staves of music. The top staff is the vocal line with lyrics and a circled measure number '11'. The second staff is a single melodic line with accents. The third and fourth staves are a grand staff for piano accompaniment, with a circled measure number '11' in the right-hand part. The fifth staff is a bass line.

C. M. R. 2848 - (12)

This system contains four staves. The top two staves are vocal parts, with the upper staff starting with a *ff* dynamic. The piano accompaniment is shown in the bottom two staves, with the left hand starting at a *f* dynamic. The music includes various chords and melodic lines, with some notes marked with accents.

This system contains four staves. The vocal parts continue with triplets and are marked with *poco rall.* and *sfp*. The piano accompaniment also features triplets and is marked with *poco rall.* and *sfz*. The system concludes with a double bar line.

C. M. R. 2848-(12)

JESUS CHRIST IS RIS'N TODAY

regular musical accent or rhyme scheme. Similar problems occur with the texts of the Mass. In the proper, frequently changing texts prove too difficult. The ordinary texts are more easily memorized, especially if set with easily comprehended melodies. The Instruction makes it clear what parts the congregation is expected to sing, and it should be stressed here that the obligation does not end with the accomplishment of these parts in the vernacular, but the Constitution and the Instruction both say that the people are to be instructed to sing also in Latin those parts of the ordinary that belong to them. This has been done in the past very successfully in many countries with the easier Gregorian ordinaries and, of course, the responses. It is to our shame and the impoverishment of our youth, both liturgically and aesthetically, that a bold disobedience of these papal and conciliar mandates over the past four years has been fostered by many near-sighted, vernacular enthusiasts, not excluding even seminary music teachers. Many a congregation today could sing Mass VIII or Mass IX, Credo I or III and a good number of the great Latin hymns — *Pange lingua*, *O Salutaris Hostia*, *Stabat Mater*, etc., even without rehearsal. But this repertoire is fast being lost and the new generation is determinedly being “protected” from exposure to Gregorian chant which is their rightful heritage. This is neither the letter nor the spirit of the Constitution or the Instruction. It is simply disobedience.

DISOBEDIENCE

Finally, our congregations are limited educationally. This is the hardest thing to understand. In a country that possesses the greatest system of Catholic education in the world, training in music for worship is almost non-existent in many areas and on many levels. What about the repeated papal directives over the past sixty years?<sup>36</sup> While one must recognize a noble effort in the grade schools in the past, the same cannot be said for today’s secondary or collegiate education. We have not merely failed to prepare our students for their role that the Church now asks of them, but we have even deprived them in many cases of their right to their whole musical heritage. And what is worse, we are continuing to do this and justify it by such insane nonsense as “teen-age sub-cultures” and “music for special groups,” as if these young men and women were incapable of inheriting the musical art of the West in order to make it a part of their lives and their children’s lives, to say nothing of their contributing anew to the whole thesaurus of man’s musical culture. A future age will judge us harshly on this score. It is in education that the secret to successful singing by the faithful lies, and this does not mean a mere ten or fifteen minutes rehearsal before Mass, as a very high body recently recommended on the subject of musical education. It means a frank re-organization of music in our whole school system; it means a sincere and complete obedience to papal and conciliar mandates.

EDUCATION:  
THE KEY  
TO SUCCESS

In conclusion, may I make these practical suggestions:

CONCLUSIONS

1) Singing by the people and singing by the choir are not opposed to each other. Both congregational music and art music are needed by man in his

SCHULER: THE CONGREGATION

worship of God as was shown by developments in the Church at an early date.

2) Never seek from the congregation more than it is capable of at that given moment, but never rest in anything less than its full possibility.

3) Americans today have great cultural opportunities, including the ability to hear great music at the mere flip of an FM radio switch. The music of the Church for the worship of God cannot be an inferior degree of excellence. We must maintain the glorious heritage of the musical art of the Roman Church.

4) Proceed from the known to the unknown with the congregation, and do so *poco a poco*. Success at the beginning is so important. Early failures are hard to overcome.

5) It takes money to have good congregational singing. This must be spent on a good pipe organ, a good organist and a good hymnal. We can get along without the "leader of song" and his loudspeaker.

6) Don't neglect to use the fruits of musicians' labors of the past sixty years. Sing the hymns and Gregorian chants that have been well established in many places. Use both the Latin and the vernacular repertoire that our people know. That is the command of the Constitution and the Instruction, and it is good common sense too. New development must rest squarely on the accomplishments of the past, as history has shown and as the Council Fathers have so widely demonstrated in their call for a renewal in the music of the Church.

7) Finally, follow carefully and conscientiously the directions of the Holy See as indicated in the Instruction of March 5, 1967. It establishes the proper balance between the congregation and the choir, between people's song and art music, between the old and the new, between vernacular and Latin. *In medio stat virtus* (Our strength lies at the middle of the road).

REV. RICHARD J. SCHULER

1. Additional references to the singing of the people can be found in these paragraphs of the Instruction: 33, 34, 35, 39, 47, 53, 56, 65 and 67.

2. Col. 3:16; Eph. 5:18-24.

3. Anglès, Iginio. "The Singing of the Faithful," a paper prepared for the Fifth International Church Music Congress, Chicago, 1966.

4. Apoc. 4:8.

5. Apoc. 5:12.

6. Apoc. 19:1.

7. Other references to liturgy in the Apocalypse are: 1:5-6; 4:11; 5:9-10; 5:13-14; 15:3-4; 19:2-8; 22:21.

8. Epistle to the Corinthians, Chap. 34.

9. Epistle to the Ephesians, Chap. 4.

10. Epistle to the Romans, Chap. 2.

11. Epistle to the Antiocheans, Chap. 12.

12. These hymns are found among the spurious writings of St. John Chrysostom, PG 59:741-746.

13. Hamman, A. *Early Christian Prayers*. (Chicago: Regnery, 1961). p. 37.

14. *Contra Celsum*, Bk. 8, Chap. 37.

15. *Lib. Judicum*, Homilia IX (PG 12:990).

16. Bk. 2, Chap. 57.

17. Bk. 2, Chap. 59.
18. Bk. 8, Chap. 5.
19. Bk. 7, Chap. 12.
20. Bk. 8, Chap. 8.
21. *Commentaria in Psalmos*, Ps. 65 (PG 23:647).
22. *Ibid.* (PG 23:658).
23. *Historia Ecclesiastica*, Lib. 5:19 (PG 67:1275).
24. *Expositio in Psalmum CXL* (PG 55:426).
25. *Ibid.* (PG 55:427).
26. *Expositio in Psalmum XLI* (PG 55:155).
27. *Confessions*, 9:7.
28. PL 14:31.
29. *Sermo contra Auxentium* (PL 16:1017).
30. *Symposium* 11 (PG 18:208).
31. *Itinerium Egeriae*, 31.
32. I Epistle to the Corinthians, 14:14 (PL 17:225).
33. Anglès, Iginio, *op. cit.*
34. Messenger, Ruth Ellis, *The Medieval Latin Hymn*. (Washington: Capital Press, 1958).  
p. 54-55.
35. *Instruction on Sacred Music* (March 5, 1967), Art. 47.
36. See: Schuler, Richard J. "Education in Music, the answer to our liturgical problems," *Sacred Music*, Vol. 93 (Summer, 1966), p. 29-36.

## CONSOCIATIO INTERNATIONALIS MUSICAE SACRAE: ROME, 1967

In 1958, Pope Pius XII wrote in his Instruction on Sacred Music and the Liturgy, "The cause of sacred music can derive great benefit from the multiplication of such societies, and from their mutual association on a national or even international scale."

On June 21, 1961, at the Fourth International Church Music Congress, Msgr. Iginio Anglès, President of the Pontifical Institute of Sacred Music in Rome, proposed the foundation of just such an international society for church musicians. The suggestion was greeted with enthusiasm by representatives of thirty nations gathered in Cologne for the congress. The concluding general assembly of this congress, meeting at the Abbey of Maria Laach under the presidency of His Eminence, Josef Cardinal Frings of Cologne, approved the proposal of Msgr. Anglès, and it was duly brought to Rome by Cardinal Frings, along with the other *vota* of the congress.

Finally, Pope Paul VI canonically established the Consociatio Internationalis Musicae Sacrae, and approved its constitutions, in his chirograph *Nobile subsidium liturgiae* of November 23, 1963.<sup>1</sup>

One of the main tasks entrusted to the newly-founded society was the organization of international church music congresses. The first such gathering sponsored by the Consociatio was the Fifth International Church Music Congress, held in August, 1966, in Chicago and Milwaukee. The first general meeting of the members of the Consociatio thus took place in Chicago, and one of the principal items of business on the agenda was the election of new officers.

However, since it became impossible to deal with all the items on the agenda, the general assembly of the Consociatio decided, on August 25, 1966, to postpone the elections to a special meeting to be held in Rome in March of 1967. In the interim, however, a sudden heart attack unfortunately incapacitated the president of the Consociatio, Msgr. Johannes Overath, and so the special meeting was again postponed until the fall of 1967. When it became evident that the state of Msgr. Overath's health made his attendance proble-

matical, the honorary president, Msgr. Anglès, issued the invitations to the special meeting, to be held in Rome from October 12 to 14, 1967. All the members of the Consociatio were invited to attend, and the main item of business was to be the election of new officers by the *jure proprio* members.

Seventy-four members attended the meeting, which was held in the *aula magna* of the Pontifical Institute of Sacred Music. The representation from America included Prof. Michael Cordovana, Terry Haws, Rev. Robert F. Hayburn, Rev. Lawrence Heiman, C.P.P.S., Sister M. Leonette, O.S.F., Rev. Ralph S. March, S.O.Cist., Mother Josephine Morgan, R.S.C.J., Dr. John Paul, Rev. Elmer F. Pfeil, Rt. Rev. Msgr. Francis P. Schmitt, Rev. Richard J. Schuler, Rev. Robert A. Skeris, and Mme. Justine B. Ward.

AMERICANS  
IN ROME

The first session began at 6:00 p.m. on Thursday, October 12, with greetings from Msgr. Anglès, who also introduced the many distinguished guests present. The patron of the Consociatio, His Eminence, Arcadio Maria Cardinal Larraona, Prefect of the Sacred Congregation of Rites, who presided over the opening session, then delivered a brief address stressing the need for concerted effort in solving the problems facing church music today. A letter from the president, Msgr. Overath, was then read to the assembled members. After explaining that the doctors had forbidden his attendance, Msgr. Overath repeated his earlier decision not to stand for re-election, and expressed his regret at not being able to explain in person his ideas and plans for establishing musical institutes in the mission lands. He concluded by offering some suggestions regarding the future tasks of the Consociatio: in particular, "promoting the homogeneous development, throughout the Church, of an attitude toward music and the liturgy which will accord fully with the decrees of Vatican II."

FIRST  
SESSION

The final report of the evening, that of the secretary, Rev. José López-Calo, S.J., explained the financial situation, and expressed his concern over what some chose to call the over-centralization of the Consociatio, but which others regarded as simple inefficiency or haphazard management.

The second day's deliberations began at 9:00 a.m. on Friday, October 13, with an address by Msgr. Anglès. He proposed that twelve permanent study groups be established to carry on the work of the Consociatio more effectively on both the scientific and practical levels. The groups would concentrate on such areas as music education, Gregorian chant, polyphony old and new, organists and other instrumental musicians, music for mission lands, popular hymnody, musicology, Byzantine and Oriental music, the sacred music of religious orders, national church music societies, boy choirs (*Pueri Cantores*) and the communications media.

SECOND  
SESSION

Msgr. Anglès then turned to the heart of the agenda, the election of officers, and he proposed a slate of three names for the offices open. There ensued a lengthy discussion, centered mainly on the *modus procedendi* of the actual voting. A few of the members present felt that the election should be conducted in a completely democratic manner, with all those present casting ballots of

SKERIS: MEETING IN ROME

equal weight. It was pointed out, however, that the papally-approved statutes of the Consociatio give a deliberative vote only to the members *jure proprio*, and a consultative vote to the rest of the members. Others questioned the validity of the elections, and of the meeting itself, pointing out that the special meeting was not a general assembly of the membership. All present were then reminded that the meeting they were attending had indeed been agreed upon by the general assembly of the membership in Chicago, and that there could therefore be no juridical question as to the validity of the election.

OFFICERS  
ELECTED

After a short recess, the discussion continued, and it was finally decided to conduct the election in the following manner: all members entitled to a consultative vote would suggest three names by secret ballot. Then the *jure proprio* members would elect the officers on the basis of the list of names submitted. This was done, and of the eleven different names proposed in the consultative vote, the following were elected: president, Monsignor Jean-Pierre Schmit of Luxembourg; first vice-president, Rev. Richard J. Schuler; second vice-president, Mr. Theodore Marier.

After the new officers whose names were to be presented to the Holy Father for confirmation were introduced, three papers were read, with questions and discussion following each presentation.

PAPERS

The eminent composer, Hermann Schroeder of Cologne, spoke on the creation of new melodies of religious and artistic worth for the celebrant, ministers, and faithful. He stressed that the textual and functional differences between the parts allotted to these three groups must be carefully considered by the composer, for each type will call for a different approach. Msgr. Marcel Noirot, professor at the Lateran University and the Pontifical Institute of Sacred Music, then discussed the application of the conciliar principles regarding the language of congregational singing at Mass. Finally, Prof. Joseph Lennards of Roermond, Holland, spoke on the role of religious music in the schools. He emphasized the great practical advantages which Gregorian chant has for the music educator, especially at the elementary level.

To conclude the long day's activities, Dr. Wilhelm Lueger, C.Ss.R., of Bonn, presented a proposal for choosing the representatives of the national episcopal conferences to be members *jure proprio* of the Consociatio. He suggested that, to avoid duplication, the president of the approved national church music society could be simultaneously the delegate of the bishops' conference, in countries where such societies exist. In other cases, the president of the Consociatio could suggest the name of a qualified church music expert to the bishops' conference.

LAST DAY

The final day of the meeting was devoted to the reading and discussion of nine more papers. Greetings were first expressed by two participants of special note. Dom Anselm Hughes, the venerable Anglican Benedictine from Nashdom Abbey, asserted the solidarity of thousands of Anglican organists and



choirmasters with the members of the Consociatio in the work of preserving the old while fulfilling the wishes of Vatican II.

Dr. Adrienne Koncz, an ethnomusicologist representing the *Unio pro Africa* of Vienna, explained the progress being made in African ethnomusicology, especially in East Africa, and called for the cooperation of the Consociatio.

Rev. Tomás de Manzàrraga of Madrid then spoke on the preparation of a *Liber Cantus* for the people in Latin and the vernacular, giving his views on just what such a book should contain and the criteria to be followed in assembling it. Next, Dr. Lueger spoke on church music and the press, pointing out some of the pitfalls that face those who enter this area unawares. Msgr. Ferdinand Haberl of Regensburg then treated the practical question of alternating Latin and vernacular Masses, especially in the larger cities. The next speaker was the *Domkapellmeister* of Linz, Rev. Joseph Kronsteiner. His subject was "Old and New Polyphony in the Liturgy," and he filled his paper with examples of current practice in Austria. He summed up the present-day church musician's task in this area as preserving the past, experimenting with the present, and creating the music of the future.

Dr. Eric de Saventhem of Paris discussed the question of worldwide intercommunication in the field of sacred music and how the Consociatio could contribute toward this end. The present writer next presented a paper on jazz and beat music in America, pointing out that the problem in our country must be viewed in slightly different terms than it is in Europe. He suggested the designation of one church in each town as a place for experimentation with "music for special groups," with a view to the possible long-term benefits that could accrue from such controlled situations. The concluding paper was delivered by Rev. Richard J. Schuler, who discussed the opportunities for the spread of sacred music via the social communications media. In America, he pointed out, these opportunities are much more infrequent than, for example, in Austria. The relatively limited use of radio and television for live sacred music broadcasts in America is partly due to the commercial nature of the majority of stations, and partly due to the growing lack of choirs who can prepare programs worthy of broadcast.

This rather detailed report should suffice for the reader to form for himself a clear picture of what transpired. If the enduring impression of one participant is valid, it may be said that renewed contact with so many capable and dedicated church musicians from all over the world can only serve as a source of renewed courage and hope for the future.

REV. ROBERT A. SKERIS

1. *Acta Apostolicae Sedis* 56 (1964), pp. 231-34.

# REVIEWS

## I—REVIEWS OF MAGAZINES

BOLLETTINO CECILIANO — July–October 1967. *Official organ of the Italian Association of Saint Cecilia—Rome, Italy.*

— Giuseppe Turbessi, *L'uomo nuovo ed il suo canto in antiche testimonianze cristiane*, p. 235.

— Communications from the Central Office, p. 239.

— Gino Nucci, *Il Fanciullo e la Musica*, p. 246.

— *Avvenimenti e Persone*, p. 250.

Reports on conventions, workshops, lectures, concerts and music schools.

— *Semibreve*, p. 265.

News from Italy; news from abroad; results of music competitions and announcements concerning future competitions.

— *Dalle Reviste*, p. 273.

Reviews of Italian and foreign music magazines.

— *Libri*, p. 289.

An extensive review by Rino Maione of *La Musica*, a four-volume music encyclopedia, published under the direction of Guido M. Gatti.

— *Voci*, p. 295.

Letters to the Editor.

CHURCH MUSIC — August 1967, Vol 2, No. 20.

*Magazine of the Church Music Association of England and Wales. London. Bimonthly.*

— *Editorial*, p. 3.

Comments of the Editor, William Tamblyn, on problems of recent English church music publications. He advocates strongly the idea of commissioning good new works to stop mediocrity.

— *Director's Letter*, p. 4.

Father Purney's report on the Association's Annual General Meeting on January 28, 1967.

— Anthony Petti, *The Stress and the Strain*, p. 5.

Interesting observations on the problems encountered in the setting of the vernacular Ordinary to music.

"It is true that, being part doxology and part litany, the Latin *Gloria* is also somewhat fragmented, but to a far smaller degree, and the abundance of varied polysyllables gives the phrasing rhythmic breadth, balance and continuity. By contrast, the English, after the initial word "Gloria" has an unbroken succession of 22 monosyllables. In fact only 29 of the 130 words of the *Gloria* are not monosyllabic, and most of these are merely disyllables, apart from the ghastly portmanteau borrowing "only-begotten" (which at least is two words in the

Anglican version). As every Renaissance linguist knew, monosyllables can have directness and force, but employed in large quantities are clumsy, heavy, and even cacophonous. Thomas Campion, writing in 1610, complained that setting monosyllables was difficult because they are loaded with consonants, tend to hold back the musical flow, 'could hardly keep pace with swift notes or give vowels convenient liberty.'" "The observations in this article are voiced by one who is deeply conscious of his own shortcomings and of the fact that it is easier to criticize than to create. They have been made in the hope that they may stimulate deeper and more constructive criticism, and help to keep alive the consciousness that Catholic music must be nourished by good texts: it cannot thrive on chaff. The sooner we improve our liturgical translations, the sooner we can establish a new tradition of Catholic music in England."

— Derek McCulloch, *Henrich Schütz (1585–1672) and Venice*, p. 8.

— Michael Murphy, *Liverpool 67*, p. 14.

Report on opening celebrations of the Liverpool Metropolitan Cathedral. Cavalli's *Messa Concertata*, Bach's *Magnificat*, Berlioz' *Te Deum*; the famous "choreographic" Mass; other works by Pierre Henry, Lennox Berkeley, Father Bévenot, Colin Mawby and others.

— Dick Richens, *Latin Music after The Council*, p. 15.

Analysis of the present status of Latin church music centered around the words of the *Credo*: *unam, sanctam, catholicam, apostolicam*.

— M. Therese Winter, S.C.M.M., *Folk Music at Mass*, p. 17.

An American nun's ideas about "folk music" in the church.

— Wilfrid Purney, *Pueri Cantores*, p. 19.

Report on the Eleventh International *Pueri Cantores* Congress held in Rome from July 4–9, 1967.

— News, Comments, p. 20.

— Reviews, p. 22.

Records, instrumental, choral and organ music; books.

EGLISE QUI CHANTE — September–October 1967, No. 81. *Most of this issue is devoted to the problems of directing the singing of the assembly.*

— J. Batteux, R. Lesueur, *Caractéristiques du chant d'assemblée*, p. 3.

Singing as an expression of the community.  
Rhythm, text, music.

— C. Rozier, *L'animateur du chant d'assemblée*, p. 7.

Is it necessary to have a song-leader? Characteristics of a good leader, selection of songs, preparation, collaboration with the organist. Technical suggestions for the song-leader.

— D. Julien, *Direction du chant d'assemblée*, p. 9.

More technical treatment of the same subject as in the previous article; with musical examples and drawings.

— P. Kaelin, *Apprentissage d'un nouveau chant*, p. 16.

Practical suggestions as how to teach new songs to the community.

— G. Nassoy, *Les instruments de travail*, p. 18.

An extensive list of French language song collections for the people.

— J. Beilliard, *Ton commun du Sanctus*, p. 21.

Analysis of a proposed common tone of the *Sanctus* for the French speaking countries. Melody, rhythm and harmony, with musical examples.

— E. Amory, D. Julien, *Joie sur terre*, p. 24.

Commentary on an Advent composition.

— H. Cousin, D. Julien, *O Seigneur, près de toi*, p. 29.

Commentary on another composition, based on Psalm 83.

— Chronicle, news, reviews, p. 32.

DE PRAESTANT, No. 3, 1967. *Dutch journal for organ music*.

— T. J. Gerits, *Gegevens over de orgelbouwers Paul en Hendrik Van Overbeek*, p. 53.

Essay on the van Overbeek family, organ builders for several generations.

— Dr. Jan de Brabandere, *Het Onze Vader van Wulfilä*, p. 58.

Study of the gothic "Our Father" from the *Codex Argenteus* of the Uppsala Library in Sweden.

— T. H. Timmermann, *Johann Jacob Froberger (1616-1667)*

Life and works of Froberger, the famous 17th century German organist.

— A. Deschrevel, *Geschiedenis van het Orgel in de St.-Betrinuskerk te Poperinge*, p. 62.

Essay on the baroque organ of St. Bertinus church of Poperinge.

— Ferdinand Klinda, *Orgelreis in Zweden*, p. 66.  
Swedish organs.

— *Orgelinhuldiging*, p. 68.

New organs in Belgium and the Netherlands, with description of stops and programs of inaugural performances.

— *Orgelnieuws*, p. 70.

Recitals, festivals, workshops and concerts in Belgium, the Netherlands, Germany, England, Spain, U.S.A. and Switzerland.

— *Reviews*, p. 74.

PSALLITE (La Plata, Argentina) Ano. XVI, N. 62, April-June 1967.

— *Preparacion y Programa del XI Congreso de "Pueri Cantores"*, p. 25.

The text of the Holy Father's address to the boys choirs on the great mission of the singer, together with his words directed especially to the French speaking boys. A detailed program of the congress events, July 4-9, 1967, in Rome, and a list of the music to be sung in common is given by Monsignor Fiorenzo Romita.

— *La Santa Misa*, p. 35.

Spanish texts of Mass, hymns, commentaries prepared for use in the parish of San Roque in LaPlata.

— Jacques Chailley, *Algunos Votos Presentados al V Congreso de Música Sagrada*, p. 50.

A continuation of the address given by Prof. Chailley at the Fifth International Church Music Congress in Chicago in August, 1966.

— *Publicaciones recibidas*, p. 52.

Book reviews.

PSALLITE (La Plata, Argentina) Ano. XVI, N. 63, July-September, 1967.

— *El Santo Padre a los "Pueri Cantores"*, p. 53.

Texts of the Holy Fathers words to the boys choirs from various nations. He addressed them in Italian, French, German, English and Castilian.

— *Instrucción sobre la Música en la Sagrada Liturgia*, p. 57.

The first installment of the March Instruction on Sacred Music.

— Jacques Chailley, *Algunos votos presentados al V Congreso de Música Sagrada*, p. 61.

Conclusion of Prof. Chailley's address at Chicago.

— *Dicografía*, p. 65.

Record reviews.

— *Publicaciones recibidas*, p. 71.

Book reviews.

SINGENDE KIRCHE, Vol 15, January 1967.  
*Quarterly of the Church Music Commission of the Austrian Bishops.*

— *Instruktion der Heiligen Ritenkongregation über die Musik in der heiligen Liturgie*, p. 2.  
Complete German translation of the March 5, 1967, Instruction on Sacred Music.

— Msgr. Dr. Franz Kosch, *Ein österreichischer Kirchenmusiker zur Instructio*, p. 10.

Commentary by the well-known Austrian musicologist on the Instruction.

— Walter Deutsch, *Zur Situation des geistlichen Volksgesanges in Österreich*, p. 14.

Interesting analysis of the situation of community singing in Austria after Vatican II. Old hymns and new compositions.

— Msgr. Franz Stubenvoll, *Soll das geistliche Volkslied sterben?* p. 16.

The role of popular hymns in liturgical and para-liturgical services. Great popularity in Austria of the latter: Benedictions, blessings, litanies, pilgrimages, processions. One should be careful not to discard well-known old hymns for the sake of novelty.

— Dr. Erich Schneider, *Frühe Musik der Benediktiner in Bodenseeraum*, p. 20.

Essay on the musical life of medieval Benedictine monasteries around Lake Constance.

— *Von unseren Akademien*, p. 21.

News from Austrian conservatories: concerts, broadcasts, jubilees, premiere performances.

— *XI Kongress der "Pueri Cantores" in Rom*, p. 22.

A short report on the July 4–9 Congress by Walter Lehner.

— *Berichte aus Österreich und aller Welt*, p. 24.

News from Austria and other countries.

— *Berichte aus den Diözesen*, p. 33.

Musical news from the different Austrian archdioceses and dioceses.

— *Neue Noten und Bücher*, p. 38.

Reviews of new music, records and books.

LA TRADICION (Tala, Salta, Argentina), Ano. XIII, N 82, May–June 1967.

— *Sacrificium Laudis*, p. 1.

Pope Paul VI's address to the superiors of religious orders about the obligation of the choral office.

— *El Quinto Congreso Internacional de Musica Sagrada*, p. 4.

Documents, resolutions presented to the Congress by French, English and Spanish groups.

— *Una Voce*, p. 8.

Report of activities, public correspondence and press notices from all parts of the world on *Una Voce*, an international society for the preservation of Latin and Gregorian chant. A brief notice of

the Italian best-seller, *Tunica Stracciata* (English translation: *The Torn Tunic*, Fidelity Books) by Tito Casini is given, together with the words of the Holy Father to a group of French choirs in Rome on a pilgrimage organized by the Superior Institute of Sacred Music of Paris, and the Pope's words to the Benedictine abbots of Italy on the subject of Gregorian chant. "The Council must not be considered a kind of cyclon or a revolution," he told them.

— *La Iglesia del Silencio Habla*, p. 16.

A discussion of liturgical reforms in Argentina, particularly those that have remodelled churches and altars and in so-doing removed venerable and artistic objects against the wishes of many Catholics.

— *Ultimas Noticias de Una Voce*, p. 19.

A letter from Cardinal Ottaviani, dated April 1, 1967, is quoted: "Permit me to assure you that the Church has placed certain limitations on the use of the vernacular languages in the liturgy, and has no intention of eliminating Latin or Gregorian chant; this has been declared explicitly by the Holy See and by the Council and newly restated in the Instruction on Sacred Music (March, 1967)."

R.J.S. and R.S.M.

## II—SPECIAL REVIEWS

### *Draw Near, O Lord*

It is very unlikely that even one of our readers has not sung this simple tune in plainsong style at one time or another, since it has been included in so many chant manuals and hymnals. I myself shall never forget an impression received almost thirty years ago when I heard *Attende Domine* sung with unbelievable enthusiasm by a large congregation during Lenten devotions at Notre Dame in Paris. Piet Kiel's singable English setting for two equal voices has been selected for special review in these pages for the obvious reason that it offers useful Lenten fare to small choirs and little parishes. This is not to say that "big" choirs cannot use this kind of material. The refrain can also be sung in unison by the congregation, and the result is an easy but effective responsorial chant.

### *Jesus Christ is Ris'n Today*

The little Lenten piece reviewed above and the H. W. Gray Co.'s publication for the Easter season present a striking contrast. This juxtaposition demonstrates a point that will have to be made again and again: there is an abundance and variety of seasonal and supplementary pieces available to all our choirs, in every grade of difficulty, and for all combinations of voices. Frank Campbell-Wat-

son's setting of a popular Easter tune calls for rather extensive musical resources: a singing congregation, an SATB choir, a capable organist, and three sure-tongued trumpeters. The entire composition bears the stamp of a master craftsman who knows what he is about in every measure, and who is able to sustain harmonic and rhythmic interest even when working in a traditional context. The usefulness of the verse anthem form, here alternating between congregation and choir, should be apparent to everyone who has observed recent developments. I enjoyed stanza two in which the male voices are heard against an independent organ accompaniment. If you can find three good trumpeters, be sure to use this fine Easter anthem. It is worth the effort!

#### *Bless Thou the Lord*

For some years now Jean Pasquet has provided the average parish choir with practical music of all kinds. The present example is no exception. Mr. Pasquet seems to prefer psalm texts; the verses he has selected for this composition suggest many possible uses. He knows how to construct a graceful melodic line and how to achieve variety by alternating chordal texture with little polyphonic passages. He always seems to find the right way of saying musically what wants to be said. It is to be hoped that other gifted composers will provide choirs with limited resources SAB compositions as attractive and practical as this Augsburg publication.

Rev. Elmer F. Pfeil

### III—IN BRIEF

As Christmas music is being laid aside for another year, choirs will be looking for new music. Consequently, we list here, first of all, some very recent publications of a general nature and, secondly, seasonal materials for Lent and Easter. Every choir director knows that it is not too early to begin to shop around for music which will fit gracefully and meaningfully into the concrete liturgical context of both Lent and Easter.

#### GENERAL

*Two Short Anthems* by Jean Pasquet. The anthems are entitled: 1. *O Lord, Send Out Thy Light*, 2. *Bestow Thy Light Upon Us*. Here are two more examples of easy and relatively brief anthems in Mr. Pasquet's traditional but unhackneyed style. The second anthem has an antiphonal style, alternating between an *ad libitum* solo voice (bass or baritone) and four-part texture. For SATB voices with *ad libitum* organ accompaniment. H. W. Gray Co. No. 2980 @ 25¢.

*Benedictus es, Domine* (Blessed art thou, O Lord) by Leo Sowerby. Do not overlook this composition, even though it is on the long side (ten pages). The style is idiomatic Sowerby, contemporary, bold, slightly chromatic, and also moderately difficult. For SA voices and organ. H. W. Gray Co. No. 2975 @ 30¢.

*Rejoice in the Lord Alway* (Anonymous, 16th c.). Revised edition by Peter Le Huray and David Willcocks. Genuine English polyphony in Oxford's Tudor Church Music series. Difficult music for the choir that needs a challenge. For SATB voices and organ (optional). Oxford University Press. No. TCM 55 (revised) @ 30¢.

*Early Will I Seek Thee* by Thomas Weelkes (d. 1623). Edited and arranged by John A. Richardson. Another example of English polyphony, shorter, and also less demanding. For SATB voices and *ad libitum* accompaniment. Published by Sacred Songs (Waco, Texas). No. CS-316 @ 30¢.

*Psalm 96* (O sing unto the Lord a new song) by Samuel Adler. A useful text in a bold and highly imaginative setting. Good, contemporary fare for ambitious singers. Includes many chromatic alterations, some *divisi* passages, and frequent changes of meter. For SATB voices and organ. G. Schirmer. No. 11491 @ 25¢.

*Hear My Prayer, O Lord* by John J. Dimeo. This is the only composition by Mr. Dimeo which I have seen, but I hope that he gives us many more like this one. Here is a fine anthem with a smoothly flowing and fresh treatment of a useful text. Builds to a good climax. The organ accompaniment and interludes may be slightly more demanding than the vocal lines. H. W. Gray Co. No. 2969 @ 25¢.

*Heart and Mind, Possessions, Lord* by Everett Jay Hilty. An ancient Indian melody is the basis for this recent publication by Concordia. Mr. Hilty's setting retains the simple charm of a folk-tune. The text fits the spirit of either the offertory or communion rite. Very easy. For unison voices and organ. Concordia Publishing House. No. 98-1918 @ 25¢.

*O Holy Banquet* by Sister M. Theophane, O.S.F. Sister Theophane always seems to find the right musical ideas for any given text. This is a solid motet which should be welcomed by all who have experienced the shortage of good Eucharistic compositions. Not difficult. Gregorian Institute of America. SSA voices and organ: No. G-1293. SATB voices and organ: No. G-1294.

## LENT AND PASSIONTIDE

*Grant, We Beseech Thee, Merciful Lord* by John Okeover. Concordia Publishing House is to be congratulated for making available this excellent anthem by John Okeover who died about 1663. John Morehen is responsible for editing this unknown work. Seventeenth century English polyphony, difficult, eight pages of music, in a style reminiscent of Okeover's contemporary, Heinrich Schuetz. For SATB voices and optional organ. Concordia Publishing House. No. 98-1902 @ 35¢.

*Behold the Savior of Mankind* by Christopher Tye (d. 1572). In sharp contrast to the previous number this three-page anthem is ideal Passiontide music for the average choir. The texture is mostly chordal. For SATB voices and optional accompaniment. Concordia Publishing House. No. 98-1037 @ 20¢.

*Christ, be Thine the Glory!* by Heinrich Schuetz. Robert Shaw edited this fine number some years ago. Ideal for Passiontide, it has worn well over the years, and is suggested here as an effective, even dramatic, number for choirs still unfamiliar with it. Moderately difficult. For SATB voices *a cappella*. G. Schirmer. No. 10123 @ 25¢.

*Lord Who Throughout These Forty Days.* Both Eugene Hemmer and Han Van Koert have made easy settings of this familiar Lenten tune for all combinations of voices: 2 equal, 3 equal, and SATB. World Library of Sacred Music. Price: from 20¢ to 35¢.

*This is Our Accepted Time.* More simple, Lenten fare, arranged by Jan Nieland and Han Van Koert, for all combinations of voices: 2 equal, 3 equal, and SATB. World Library of Sacred Music. Price: about 20¢.

*O Lamb of God Most Holy!* by Johann Hermann Schein. This 1966 Concordia publication offers more of a challenge to choirs of equal voices. The editor suggests a few changes for the convenience of SA choirs. An excellent number for Passiontide. For two equal voices and organ. Concordia Publishing House. No. 98-1864 @ 25¢.

*Out of the Depths* by Marc-Antoine Charpentier. Edited and arranged by Austin C. Lovelace, this is Lenten material for the average parish choir. The chordal texture makes for a good choral sound. Try this one. For SATB voices and organ. Concordia Publishing House. No. 98-1521 @ 25¢.

*O Lamb of God Most Holy* by Johannes Eccard (d. 1611). Maynard Klein edited this solid chorale which needs a choir that can sing a long line. Good choirs should not overlook this 1965 publication. For SATBB voices *a cappella*. G. Schirmer, Inc. No. 11340 @ 25¢.

## EASTER

*Today is Risen Christ the Lord, Alleluia!* by Melchior Vulpius (d. 1612). If you are looking for something dramatic for the Easter season, here is the answer. The work can be performed either by double chorus with echo effect, or chorus II may be played by two trumpets and two trombones. The bass realization for organ is by Fritz Oberdoerffer. A 1967 release. For SATB voices. Concordia Publishing House. No. 98-1900 @ 25¢.

*Alleluia, Christ is Risen* by Frank Campbell-Watson. Almost twenty-five years ago Frank Campbell-Watson composed an elegant Easter motet *Alleluia Christus Surrexit*. In 1965 he made an English adaptation. Far more demanding than the Easter insert in this issue, it calls for a really good choir and capable organist. This is Easter music *par excellence*, expressing a joy too great for words by means of a constantly recurring plainsong melody and a rich and varied harmonic texture. For SATB voices with organ. Full score and parts for 3 trumpets and full strings are available for purchase. H. W. Gray Co. No. 2881 @ 25¢.

*Christ, the Lord, is Risen Today.* Everyone knows this familiar Easter tune. Jan Vermulst's setting for two equal voices and organ is included here for the sake of those who must work with very limited resources. World Library of Sacred Music. No. LE-694-2 @ 20¢.

*Singers Sing and Trumpets Play.* Another familiar Easter melody, also arranged by Jan Vermulst. For three equal voices and organ with two trumpets *ad libitum*. World Library of Sacred Music. No. LE-740-3 @ 20¢.

*Easter Antiphon* by Gerhard Krapf. Mr. Krapf never writes trite or hackneyed music. His compositions have a fresh and modern sound, rhythmically and harmonically. The Easter antiphon, based on Romans VI:9, calls for an SATB choir and brass quartet (or organ). Rhythmically demanding. Instrumental parts are available separately. Concordia Publishing House. No. 98-1751 @ 30¢.

Rev. Elmer F. Pfeil

# NEWS

Recent organ recitals brought to our attention include the following:

The Reverend Carl Asplund was heard in a concert at Wesleyan Heights Methodist Church, Owensboro, Kentucky, September 24, 1967. His program included works by Louis Couperin, Johann Pachelbel, G. F. Handel, J. S. Bach and Henri Mulet. The Most Reverend Henry J. Soenneker, Bishop of Owensboro, attended the recital.

Berj Zambochian, who has recently returned from a concert tour of the Soviet Union, played the dedicatory recital on a new Allen organ in St. Thomas More Church in San Francisco, California, September 24, 1967. The program included works by G. F. Handel, J. S. Bach, César Franck, Louis Vierne and C. A. Peloquin.

Under the sponsorship of the St. Pius X Guild and the Milwaukee chapter of the American Guild of Organists, Marie-Claire Alain played a recital on the new Noehren organ in Saint John's Cathedral in Milwaukee, October 29, 1967. Among the works performed were *Suite du Deuxième Ton* by Louis-Nicholas Clérambault, *Pastorale* by César Franck, *Trois Danses* by Jehan Alain and several chorale preludes of J. S. Bach.

Diane Reicks played a recital on the Schuelke organ in Ss. Peter and Paul Church, Carroll, Iowa, October 29, 1967. Her program included works by J. S. Bach, Johann Pachelbel, Jozef Joris, Herman Strategier, Flor Peeters and Herman Schroeder.

Pierre Cochereau, organist at the Cathedral of Notre Dame in Paris, played the dedication recital on the new Swain & Kates organ in the University Church of St. Ignatius, San Francisco, California, November 19, 1967. M. Cochereau, who is on his ninth American tour, played *Four Sonatas* by Carlos Seixas, the *Second Symphony in E minor* by Louis Vierne, *Prelude and Fugue in B minor* by J. S. Bach and several improvisations of his own. The organ is a four manual installation with a rückpositiv division at the rear.

Noel Goemanne played at St. Theresa's Church, Detroit, Michigan, November 19, 1967, the third program in a concert series. His program included G. B. Telemann's *Suite for Organ*, *Fantasia and Fugue in A minor* by J. S. Bach, *Rhosymedre* by Ralph Vaughn-Williams and compositions by three old Netherlands masters as well as two chorales by Johannes Brahms.

Paul Koch, city organist of Pittsburgh, played the 3000th free organ concert in Carnegie Hall, November 19, 1967. Works of Louis-Nicholas Clérambault, Henry Purcell, Eugène de Bricqueville, Wilbur Chenoweth and Benedetto Marcello were on the program.

The program of organ concerts on the Beckerath organ in Saint Paul's Cathedral, Pittsburgh, Pennsylvania, brought Karel Paukert of Czechoslovakia for a recital on December 8, 1967. Luigi Tagliavini, organist at the University of Bologna, Italy, will play on March 26, 1968.

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Karl Gustav Fellerer, musicologist and author of many works bearing on church music, was installed as *rector magnificus* of the University of Cologne, Germany, in October, 1967.

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A branch of the international organization *Una Voce* has been established in the United States. Its purpose is the encouragement and coordination of activities designed to restore, conserve and increase the use of Latin and Gregorian chant in the liturgy as well as the study of Latin in Catholic institutions, in accord with the Apostolic Constitution *Veterum Sapientia* of Pope John XXIII and the Constitution on the Sacred Liturgy of the II Vatican Council. The aim of the society is the equal use of Latin and the vernacular in every parish. John A. McManemin is president, and Dietrich von Hildebrand is chairman of the board. Headquarters are in New York, P.O. Box 446, Grand Central Station.

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The Schola of College Point, New York, under the direction of Everett A. Cromer, combines its musical activities with work for the missions. Recently a class of fifty seminarians from the College of the Propagation of the Faith in Rome were ordained to the priesthood in vestments sent by the Schola. The ceremonies took place in St. Peter's Basilica with Cardinal Agagianian officiating.

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The 150th anniversary of the founding of the *Akademie für Musik* in Vienna was celebrated November 19, 1967, with a pontifical Mass opening a series of musical events. Franziskus Cardinal König, Archbishop of Vienna, was celebrant of the Mass in St. Stephan's Cathedral. Anton Bruckner's *Messe in E Moll* and a newly composed setting of the proper parts by Anton Heiller were sung.

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Recent performances of choral music brought to our attention include the following:

The premiere performance of *Jubilee Mass* by

Reverend Joseph Roff was given at St. Joseph's Church, Brooklyn, New York, September 16, 1967. The work is scored for mixed choir, congregation, trumpets and timpani. A schola of one hundred voices and a congregation of fifteen hundred Sisters from the Brooklyn diocese performed the Mass for the jubilee of the Most Reverend Bryan J. McEntegart, Archbishop-Bishop of Brooklyn.

*The Messiah* of G. F. Handel was the occasion for an ecumenical musical endeavor in Tulsa, Oklahoma. Members of the choir of the Church of Christ the King, under the direction of Frederick Fox, joined with other Tulsa churches to present a civic performance of the oratorio. Soloists were Mary Sue McAlen, Tom Layman, Sheran Doty and Mr. Fox.

Quincy College, Quincy, Illinois, presented a *collegium musicum* under the direction of Dr. Lavern Wagner, entitled "Music of Castles and Cathedrals," October 8, 1967. The church music on the program included *Magnificat, Octavi Toni* of G. B. Mechi, *Cantantibus Organis* by Philippe Rogier, and *Verbum caro factum est* of Hans Leo Hassler.

The Concert Choir and the College Chorus of Quincy College presented a program, October 14, 15, 1967, under the direction of Dr. James M. Brinkman. Works performed included *Magnificat* and *Excelsus super omnes gentes Dominus* by Giovanni Pergolesi, four hymns by Ralph Vaughn-Williams, and *Blow Ye the Trumpet* by Henry Purcell.

St. John's University Men's Chorus, Collegeville, Minnesota, under the direction of Gerhard Track, participated in a Reformation Anniversary Concert at the Lutheran Church of the Good Shepherd, Minneapolis, Minnesota, October 29, 1967. Also singing in the event was the St. Olaf College Concert Choir of Northfield, Minnesota, conducted by Olaf Christiansen. St. John's men sang works by Lotti, Brahms, and Track's *Mass in honor of Vatican Council II*. Members of the Metropolitan Youth Symphony of Minneapolis accompanied the program, which was presented again at the Abbey Church at Saint John's.

Another joint choir service with sacred scripture and prayer was conducted at Saint Paul Church, Cambridge, Massachusetts, October 29, 1967. The choir of All Saints Church, Dorchester, under the direction of Herbert Peterson, joined with the choir of Saint Paul Choir School and Saint Paul Men's Schola, under the direction of Theodore Marier, to sing a program that included Jean Langlais'

*Messe Solennelle* and Ralph Vaughn-Williams' *Lord Thou hast been our Refuge*.

The St. Barnabas Chorale, under the direction of Valmond H. Cyr, formerly director of music at the Dominican Shrine in Washington, D. C., sang its first concert at St. Barnabas Church, Bronx-Yonkers, New York, October 29, 1967. The group has just recently been organized.

The Pontifical Choir of the Diocese of Kansas City-Saint Joseph, Missouri, presented a choral memorial to the faithful departed, November 2, 1967, at the Cathedral of the Immaculate Conception in Kansas City. The Reverend Ambrose Karels was director, and Thomas Atkin, organist. Soloists were Sister Edward Georgene, C.S.J., Joseph Dolci and Stanley Chellgren. The chief work was Cantata 106, *God's time is the best time*, by J. S. Bach.

Three choirs of the Milwaukee archdiocese, under the auspices of the Saint Pius Tenth Guild, joined for a concert at Mother of Perpetual Help Church, November 5, 1967. Participating in the event were St. Margaret Mary Choir under the direction of Mrs. Louise Smolik, Mother of Perpetual Help Choir, under the direction of John Rosenberger, and St. Robert Choir, under the direction of Mrs. Kay Augustine. Organists were Miss Dorothy Wojciechowski and Francis Schmitt.

The chorus of the College of St. Thomas and the College of Saint Catherine, Saint Paul, Minnesota, under the direction of the Reverend Richard J. Schuler, joined with the Saint Paul Civic Orchestra to perform Luigi Cherubini's *Requiem Mass in C Minor*, November 19, 1967. The work was given in the chapel of each college and was directed by Leopold Sipe, conductor of the Saint Paul Civic Orchestra.

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Musicians of the Diocese of Trenton, New Jersey, met at Saint James School, Red Bank, September 17, 1967, to discuss plans for a diocesan organization. The Reverend Thomas P. Ridge, chairman of the music division of the diocesan liturgical commission, welcomed the seventy-five musicians, and the Reverend Florian J. Gall was host to the meeting. Sister M. Nazarita, R.S.M., of Catherine McAuley High School, Brooklyn, New York, chairman of the eastern section of the CMAA, spoke. Plans were made for two workshops in November.

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Seven thousand boys from all parts of the world participated in the XI International Congress of



*Pueri Cantores*, held in Rome during the first week of July. One hundred twenty-five boys from the United States were present, including the choir of St. Paul Choir School, Cambridge, Massachusetts, directed by Theodore Marier, and St. Francis DeSales Boys Choir of Neward, Ohio, directed by Giacinto Filippeto, together with others from the Archdiocese of Chicago. In addition to the scheduled Masses, and concerts, which were held in the various basilicas and in the Olympic Sport Palace, a special Mass for the Americans was arranged at the Church of Santa Susanna. Monsignor Charles Meter, Monsignor Joseph Mroczkowski and Father Joseph Collins were concelebrants. St. Paul's Choir sang in alternation with the Sistine Choir at one of the Masses celebrated in St. Peter's, and at the closing papal Mass, Monsignor Meter assisted His Holiness as deacon. Speaking to the assembled singers in several languages, Pope Paul told them; "Besides

singing all together, you must also sing well. This is not easy; it demands much practice and hard work. But it is possible, and therefore you must practice and work so as to make your singing as perfect as you can. Maybe you wonder now that Mass is sung in the vernacular why you are made to learn the Latin chants? But you can understand the reason easily on a day like today when many are assembled together from different nations; and you are happy to be able to sing together in the traditional language of the Latin rite. A noble charge is given to you and to your choirs; on the one hand to preserve among Christians the use of and the familiarity with Gregorian chant; to which one must now add the use of chants in the vernacular. These chants never must replace Gregorian chant entirely. Learn then to apply yourself with good will and good humour to both forms of chant as the Church wishes you to do and as the recent Council exhorts you."

## LETTERS TO THE EDITOR

I greatly enjoy the magazine. The whole format and contents are provocative.

WILLIAM TORTOLANO, Mus.D., Winooski, Vermont

Congratulations on the new format! Excellent! Best wishes.

REVEREND JOSEPH ROFF, Brooklyn, New York 11238

I returned recently from Vienna and yesterday I got the Fall issue of the excellent *Sacred Music* in my hand. I would like to congratulate you and the staff for the very fine, modern magazine. I hope your journal will be a real help in fostering good church music in our churches.

GERHARD TRACK, Collegeville, Minn., 56321

It seems to me that although Vatican II called for the diligent promotion of choirs, current prac-

tice stifles them, if it doesn't make their function well nigh impossible. I know for a fact that this is the reason for the distintegration of many choirs. Everything that Vatican II said on the subject suggests very strongly that choirs should be maintained and encouraged. The fact is that they are not.

NICK A. MORRIS, Temple, Texas

Every best wish for a continuance of your very excellent work as Editor of *Sacred Music*.

JIM WELCH, New York 24, New York

Congratulations on the latest issue of *Sacred Music*. I thought the first article by G. Wallace Woodworth especially fine with its scholarly approach to the subject of sacred music and yet openness to today's problems.

SISTER THEOPHANE HYTRE, Milwaukee, Wis., 53215

## CONTRIBUTORS

*Dr. Lavern Wagner*, professor music at Quincy College, Quincy, Illinois, is a musicologist, composer and choral conductor. His *Festival Mass on themes of Palestrina* was sung at the opening of the convention of the National Catholic Music Educators Association in Saint Patrick's Cathedral, April 4, 1967.

*Reverend Richard J. Schuler* is associate professor of music at the College of St. Thomas, Saint Paul,

Minnesota, and secretary of the CMAA. He was recently elected first vice-president of the Con-sociatio Internationalis Musicae Sacrae at its meeting in Rome in October.

*Reverend Robert A. Skeris* is professor of music at DeSales Preparatory Seminary of the Archdiocese of Milwaukee. He is active in the affairs of the Saint Pius Tenth Guild in Milwaukee and chairman of the Mid-west region of CMAA.

SIXTEENTH ANNUAL  
CHURCH MUSIC WORK-SHOP

August 11-23, 1968

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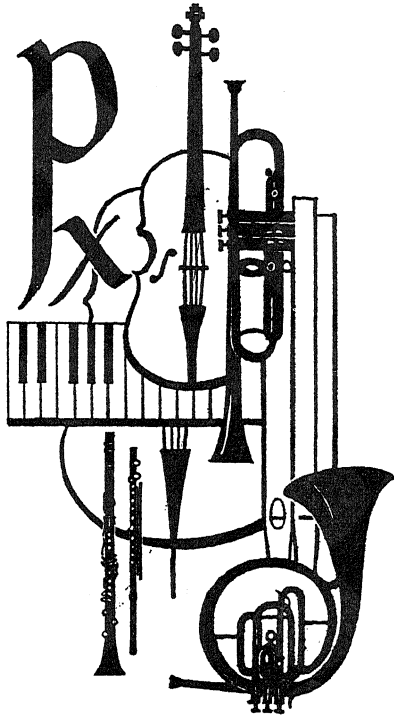
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