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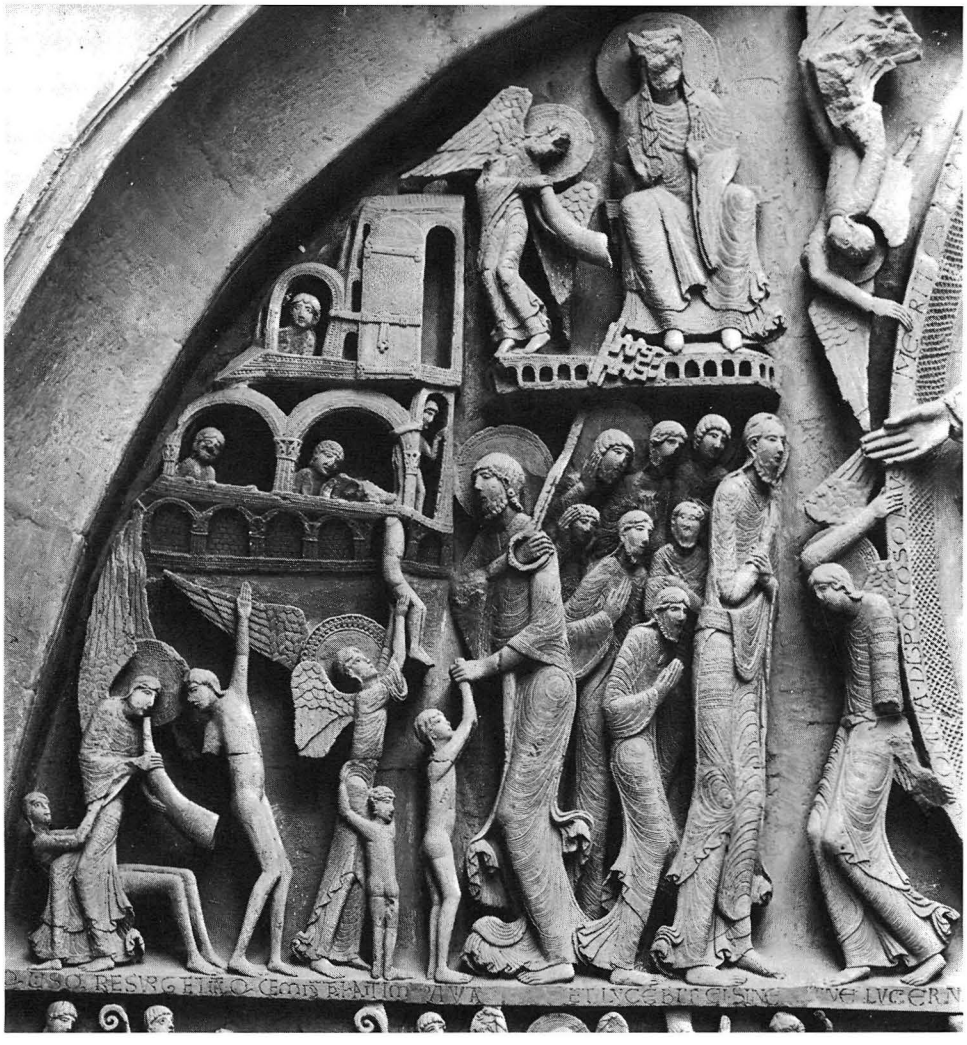
SACRED MUSIC

Volume 97, Number 2, Summer 1970



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PROBLEMS OF AMERICAN CHURCH MUSIC

Catholic liturgical music in America has always had its share of problems. Today, with the many ongoing liturgical reforms, it has more of them than usual. Whereas the Catholic choirmaster has traditionally faced formidable obstacles in his attempt to sustain a high-quality musical program, his current problems are often insurmountable. The present article will discuss some of these difficulties, by way of commenting on Pope Paul's recent address to the Italian Association of St. Caecilia.

The Pope opens his remarks to the Association in the following manner: "Our discourse is prompted by . . . the consideration and solicitude which

A commentary on Pope Paul's address to the Italian Association of St. Caecilia delivered on September 18, 1968, was printed in the Summer 1969 issue of *Sacred Music*.

Our pontifical and pastoral office ceaselessly demands in relation to the sacred liturgy, 'the *apex* and *source* of the Church's life'." There are few who would disagree with this statement. But as times change, so do the *forms* of worship, *i. e.*, liturgy. Traditional, formalized liturgy is becoming less and less popular, especially among young people. Since this liturgy is evidently losing its meaning for large numbers of people, the Church is moving in the direction of less solemnity and ritual. Art music, however, is appropriate only to more formal occasions. As liturgy becomes less and less an artistic and meditative experience, serious music seems increasingly out of place. Whatever one's views as to the direction contemporary liturgy should take, it is evident that the current trend makes it difficult to sustain interest in a program of serious liturgical music.

FUNCTION OF MUSIC

Music in the Catholic Church has always been defined functionally. Pope Paul reiterates: "It is necessary, above all else, that one keep in mind the function of sacred music. . . . Both music and singing are at the service of worship and subordinate to worship. . . . This is the essential role of sacred music. . . ." Elsewhere he stresses the need for *high quality* in liturgical music, but it is the familiar message of functionality that predominates, and that the average parish priest understands. The musically unsophisticated pastor has little or no qualification for making artistic distinctions — for choosing among different kinds of music, different compositions and performances. For him, music is simply something that *should be there, i. e.,* somehow "function." How *well* it functions, how it affects someone who *can* discriminate, he is in no position to judge.

AESTHETIC APPEAL

Perhaps the basic reason for the current lack of interest in formalized liturgy and liturgical music is this: that they have an essentially *aesthetic* appeal, an appeal that the average American Catholic does not appreciate. When the aesthetic appeal fails, either due to poor projection or inadequate response, the liturgy and music seem superfluous and irrelevant. With pastors often blind to artistic quality, and congregations unreceptive to aesthetic experience, the outlook for traditional liturgy and music is hardly encouraging.

The serious church musician can never be happy just "functioning." He *knows* what the effect of good liturgical music can be, given the right conditions. His problems are two-fold: 1) to be able to perform fine sacred music well, and 2) somehow to engender a positive response to it. The first point assumes enlightened, vigorous leadership from a clergy that recognizes the potential value of a quality musical program. The clergy must provide for the program financially (and not in piece-meal fashion), lend moral support, and in general promote the program in as many ways as possible. The second point poses a real dilemma; even an hour-per-week exposure to good liturgical music has a negligible effect on the average Catholic. He

remains undiscriminating and uninvolved. The sad truth is that there is virtually no audience for serious liturgical music in the Catholic Church today.

SERIOUS COMPOSERS

"New texts and melodies have been grafted on the old trunk; promising branches sprout under the breath of a spiritual springtime. . . ." Early in his address the Pope sets the familiar, traditional tone in his appeal to composers. Later he talks of "a rich gamut of inner melodies and of still more varied harmonizations." From the compositional standpoint, one of the main problems of contemporary liturgical music is that, with few exceptions, it is only being written by second-rate composers. If important composers are to be attracted to the service of the Church, they must be *encouraged* in their quest for contemporary religious expression, not stifled. (The composer is hardly encouraged by the following remark either: "how could we be indulgent towards an art that distracts or approves a technique that goes to excess, reflecting one of the peculiarities of our time" — even though it is well-intentioned.) Today's serious musical language cannot be adequately described in terms of "melodies" and "harmonizations." Such terminology simply scares away the serious contemporary composer. The entire language of the address implies an ultra-conservative frame of reference. Style must not be the issue; *quality* and *artistic significance* must be. Tradition is to be respected, not idolized. It is not difficult for the sensitive composer to understand the functional demands of the Catholic liturgy; what seems very difficult is for the Church to understand the needs of the serious composer.

"We have not always succeeded in upholding . . . the ancient and priceless heritage of the past; nor do the recent musical compositions always accord with the worthy tradition of the Church. . . . They lack inspiration and nobility of expression. . . ." One of the problems of American Catholicism is that it has very little *indigenous* tradition to uphold. The tradition of which the Pope speaks is essentially European. Somehow the aesthetic characteristics of the liturgy were largely lost in the American "transplant." Thus in the American Church there exists no living tradition of serious liturgical music.

SECOND-RATE COMPOSERS

The "recent musical compositions" which do not "always accord with the worthy tradition of the Church" are written by second-rate composers, and are sung by second-rate choirs directed by second-rate musicians. Why is the quality so poor in all these areas? To a large extent the problem is this: the Church does not act is if it really respects the first-rate contemporary composer and church musician. Respect and dignity demand: 1) adequate, organized financing, in order to attract superior lay talent in a competitive world (this remark applies to composers, music directors, organists, and choir personnel); and 2) seeking out and following the advice of competent musicians. The problem of competent leadership in specialized areas such as church music, can only be solved by utilizing the services of qualified

laymen on a professional basis. As long as important, specialized tasks are handled on an unprofessional basis, results are bound to be second-rate. The well-intentioned, but incapable amateur will lead to nothing but a catastrophe.

SERIOUS MUSIC IS NOT POPULAR

"What beneficial fruits of Christian and human solidarity . . . can sacred music produce, when it is properly rendered. . . . The carrying out of this end will aim at excluding modes of expression that only the initiated can understand, modes that are incompatible with a music which, because it is the people's, should be 'popular.' " Two points should be made here: 1) that "properly rendered" music requires professionals (if it is not "properly rendered" it will have the opposite of the desired effect); and 2) that "modes of expression that only the initiated can understand" includes virtually all important twentieth-century music. The serious music of today cannot be "popular" for many reasons, including those of its very nature and evolution. (Today's music only become "popular" with *musicians* twenty or more years after it has been written in most cases — such is the current "cultural lag.") In our commercially-oriented sociey *no* serious music has much chance of ever being "popular." For the contemporary composer, as for past generations, writing a "popular" composition is tantamount to creating a second-rate, hackneyed piece of music.

"One can . . . understand and learn Gregorian chant and the classical polyphonic chant together with religious values of the past, whose perennial actuality and matchless perfection can hardly be disregarded." Again we meet problems arising from the lack of living tradition. Anyone who has worked with an amateur choir trying to sing Gregorian chant, appreciates the dilemma. The choir has no inherent feeling for chant; the performance is mechanical and forced. The independent, flowing lines of Renaissance polyphony receive similar, uninspired treatment. Lacking any innate "feel" for the music, neither chant nor Renaissance polyphony are better off than contemporary music. To perform *any* of this music well, one must have trained vocalists. (One might categorically state that any choir that does not contain a substantial number of qualified musicians, is doomed to mediocrity.)

ENCOURAGING WORDS

The Holy Father concludes his message to the Association of St. Caecilia in these words: "You should be stimulated by the thought that your role is mighty and helpful, in the sight of the Church. . . . Our contemporary world is direly in need of a beautiful and fearless testimony, to bring it to a realization of the religious, of the sacred, of the divine." These are inspirational words that warm the heart of every serious church musician. From the practical standpoint, however, one must look at the hard facts, and ask some honest questions. The Church, after all, is not just the Pope, but all the people. Who are those for whom serious liturgical music is "mighty and helpful"? Why are not more of them participating in musical

programs? Why do they not lend greater financial and moral support? And how under present conditions, can such "beautiful and fearless testimony" be achieved? Are the "givers" of the "testimony" really qualified? Are there sufficient "recipients" willing and prepared to receive?

Any successful liturgical music program requires the coordinated and continued support of clergy, musicians and laymen. Without such active support, the continued slow demise of art music in the Church is assured. In all our thinking about possible remedies for this unhappy situation, let us be guided by a single principle: to give back to God the *best* He has given us. Certainly second-rate worship is not a worthy offering — nor does it edify God's creatures.

ARTHUR B. HUNKINS

SINGING FOR AN ENGLISH LITURGY

Speech is music. It has rhythm and variations in pitch, organized into patterns. Each language is like a different instrument in an orchestra, with its own characteristic patterns of rhythm and pitch and its own full range of musical expression.

There is no way of ranking one orchestral instrument higher than another, as if the oboe could be better than the French horn; even less possible is it to say the violin is better than its fellow stringed instrument, the classical guitar.

Nor can one language be proclaimed more fit to sing than another: that Latin is more worthy of being sung than French, or Italian than English. The horn is not an oboe and is not expected to make oboe sounds; English

is not Latin and is not expected to make Latin sounds. Each is distinct; each has its own nature, capable of producing beautiful music with different sounds and rhythms.

Applying the technique for viola playing to the cornet would not yield satisfying musical results; neither does writing music for Spanish as if it were German produce satisfying musical results. Operas and hymns in translation are notorious examples of this. But that does not mean that a cornet cannot make fine music, or that German cannot be pleasing when sung.

TEXT THEN MUSIC

It is difficult in the extreme to produce a text to fit an already existing tune. Because music serves the word, a good text should normally exist first, and music be written to fit that text. The basis for preparing music for English or any other language has to be an awareness of the sounds, sentence segments, and rhythms of the language. With such awareness, music can be written to enhance the text and the qualities it possesses, making them aurally even more interesting, and giving them the power of evoking emotive responses which are capable of lifting to God the complete being of one who prays.

A composer of music needs to read the text until he can understand all its meaning, hear all its sounds, and perceive all its verbal rhythms. The language specialist can be of assistance in indicating some of the subtleties which may not be readily apparent to those untrained in such things but which have, nevertheless, to be taken into account in the preparation of music. General statements and some examples of each are set out in the following paragraphs for the purpose of discovering whether musicians and linguists can cooperate in a common interest to dedicate the best of music and the best of language to God's praise.

I. SOUND AWARENESS

VOWELS

A. There are nine to fifteen vowel sounds in English and only five of them are the classical pure vowels. In addition, there are at least thirteen diphthongs. Here is one of the major difficulties in writing music for singing in English. To write in ignorance of it or without respect for it would be to produce song that is not English. Uneasiness may be anticipated in the face of new requirements. Writers of sacred music are accustomed to working with Latin which, like most of the derived Romance languages, has but five pure vowels. With a pure vowel one can do anything: prolong it or shorten it, raise it or lower it, shout it or whisper it. But with a much richer orchestral range of vowel sounds, the possibilities are far more numerous.

Writing liturgical music for a non-Romance language is surely a new challenge because the standard, time-honored pronunciation patterns used for operas, liturgical Latin and for some concert pieces in English cannot

be applied. In the first place, the worshiping congregation cannot be required to alter their habitual accent, though professional choirs are asked to adopt a method of pronunciation other than the one of their locality or place of birth. There is a temptation to recreate, in English, the pure vowels of the Romance languages, all of which are easy to sing. But for use in the unself-conscious prayer singing of the liturgy, this is not an acceptable solution. At this time when everyone is attempting to eliminate artificialities from prayer, it is unwise to introduce a new one.

A new understanding of sound and a new set of sound values needs to be established, without prejudice, with regard to what can and cannot be sung. Any vowel sound may be sung. Some, like [ə] or [ɔ][1] may be sung better in a different way than the open [a] or [o]. English vowels need to be treated like individual personalities and not simply as belonging to the genus "vowel." In one position they may sound fine; in another, less pleasing. There is nothing wrong with a square peg, but it does not belong in a round hole. English vowels are not interchangeable to the extent that the vowels of a Romance language are, where any syllable may be placed under any note. There it is easy to write a hymn tune for several stanzas, providing only that the number of syllables comes out right; in English this is a less simple matter.

DIPHTHONGS

B. Diphthongs, too, have their own characteristics and requirements.[2] Here it is indispensable to be aware of the English-language propensity to use diphthongs. We have few pure vowels; most of the vowel sounds have become diphthongs over the centuries. Diphthongs that are spelled with two letters are, of course, obvious; such as *voice* and *house*.

But English words are not spelled as they sound, and there are diphthongs that do not appear in the spelling. The letter *i* of the word *time* represents a diphthong sound: careful listening will discern an *ah* followed by an *ee*, all symbolized by the single small letter *i*. The vowel sound of the word *they* is a diphthong. it contains the sound of the name of the letter *a* followed by an *ee*.

All diphthongs — and reference is always to sound, not spelling — require a longer interval to sing than does a pure vowel. Whether the diphthong is in a stressed or in an unstressed position, more time is needed to pronounce it. Diphthongs pronounced very quickly may make a word intelligible: *hike* would sound like *hock*. To make it possible to sing the unstressed diphthong (e.g., the *o* in *romance*, or the underlined diphthong sounds in the unstressed words *May* they come) without overpowering the proper accent of the word or phrase — this requires some sensitivity

[1] The vowel sound of *some* and *all*, respectively.

[2] A diphthong is a syllable in which two vowel sounds can be identified. There are at least thirteen of these in standard general American speech.

and creativity on the part of the writer of music. It is not impossible, but it is a new challenge.

C. There is a pattern of sound reduction that has been operative in our language ever since its prehistoric beginnings. It is basic to the language and therefore requires our respect. RHYTHM

What this means is that a vowel which may be clear and definite in a stressed position becomes neutral and indefinite in an unstressed position. The verb *console* is a word which is stressed on the second syllable *-sole*, which has a clear diphthongized *o* sound. The word *consolation*, however, is not stressed on the same syllable, so that the *o* is unstressed and has the sound of the neutral vowel [ə].[3]

Not only is the vowel sound obscured — and properly so, as a legitimate historic development of the language — but the syllable is always and properly spoken more quickly. The first two syllables of *benediction* are spoken faster than the others, and the second has the [ə] even though it is spelled with the same vowel as the first syllable. English words are not spelled as they sound.

To give an accented, definite pronunciation of equal time to vowels in most unaccented syllables in English is to distort the over-all rhythm and produce a pedantic articulation. This would occur in an attempt to pronounce each syllable of *benediction* as if they had equal time value, or the two syllables spelled with *e* as if the vowel sounded the same. It would occur in an attempt to pronounce the second *o* of *consolation* as if it had the same sound as the second *o* of *console*. The tempo of the musical piece should not require this to happen.

This same principle operates in the phrase as well as in the word. The emphasis of certain words according to the meaning of the sentence tends to diminish or eliminate the accentuation of relatively unimportant words. To say [a][4] for [ə] in pronouncing the word *of*, for example, is artificial, unnatural, and un-English — unless, of course, the sense of the sentence requires it to be stressed as here: "I didn't say '*of* him'; I said '*to* him.' " In the following sentence, too, sense changes the vowel sound as well as the stress of the word *should* in its two uses: "You should always emphasize the word *should*."

D. Another feature of English not shared by Romance languages is the frequency of syllables ending in a consonant sound. In most Romance languages, very few consonant sounds can end a word; in English, every consonant sound can be found in that position. Writing music for words CONSONANT ENDINGS

[3] The sound of the italicized letters in the following words: *a*lone, syst*e*m, easi*l*y, gall*o*p, s*u*pply, mount*ai*n, porp*oi*se, v*e*h*e*ment, and dung*eo*n.

[4] The vowel sound of the word *hot*.

that end in consonant sounds must be different from writing music for words that end mostly with open, pure vowel sounds. Some consonant sounds do not sing well at the end of the word. Because English words often end in a consonant sound, an initial consonant of the following word may combine with a final consonant to create a combination of sounds that is difficult to sing. The melody, rhythm and tempo should aid in the pronunciation, not hinder it. When that is impossible, something should be done to the text.

"GENERAL AMERICAN"

E. At this point there is need to make specific reference to one dialect used among English-speaking people: the one called by linguists "General American." It is given this name because three-fourths of the English-speaking people in this country, as well as most Canadians, use the dialect (or "pronunciation"). That is more people than use the "Southern American" dialect, and more than use the "Eastern American" dialect. Each of these, and all of the British dialects, are equally respectable and represent valid historical developments of language, regardless of the fashion to despise one or the other which is found in some areas. But General American does have one feature which singing masters have tried to make go away by the so-called "singing diction." It should be looked at, because it will not go away.

Each of the italicized syllables of the following words contains the same sound: alt*ar*, savi*or*, v*ir*tue, b*ur*den, m*er*cy, mart*yr*. Regardless of the spelling or position, each of the words contains the sound linguistically symbolized as [ə]. Other dialects may not pronounce the *r* at all; General American does, and the vowel sound is inseparable from it.

When discussing the matter of song for liturgical use, as has been said before, it is not desirable to attempt to train congregations to pronounce in an unfamiliar dialect. It may be that some consider this sound unlovely, but the solution to the problem is not in changing the sound. Rather, the solution should be looked for in removing the sound, and the word that it is in, from a position where it would draw attention to itself. This can be done by changing the word or the word order, or by changing the tune or its rhythm.

In matters of this kind, the musician and the linguist should work together. The writer of music may use his ingenuity to provide new or variant means of enhancing such syllables, so that no matter what accent a person uses in singing the English song, the sounds will be musically acceptable. Linguistically it is untenable to deny existence or respectability to the system of pronunciation of any geographical area. Linguists will not instruct musicians in what constitutes good music; it is hoped that musicians will allow linguists to determine what constitutes good language. If there is regard for the existence of the important regional variation, the liturgical

song created will be equally beautiful in every part of the English-speaking world.

Another example of this kind of problem is seen in what the English language can do with the sound symbolized by the letter *l*. The last syllable of little, people, and evil, for example, is strange in that it contains no vowel sound: the only sound is the consonant sound of the *pl*, the *tl*, and the *vl*. There should be no attempt to prolong such a sound by introducing a vowel that is foreign to the word and pronouncing *lit-tul*, and *pee-pul*, and *e-ville*.

Again, there must be a certain amount of freedom to alter the order of words, to use synonyms, etc., where necessary, such as when words like these occur at the end of a musical phrase. It is the linguist's task to produce a singable text. But perhaps the musician's rhythmic and melodic needs will require further textual changes. Such problems can be solved by communication. The linguist cannot foresee or even be aware of all the musical requirements or desires which may arise, any more than the musician can be expected to have specialized knowledge of everything that is necessary or desirable for a respectful treatment of the English language.

II. JUNCTURE AWARENESS

JUNCTURE

The second item that needs to be attended to in preparing music for song is called juncture. In this, too, each language will have some distinct requirements, depending on the way sentence segments are constructed and how they are joined with other segments.

There are three important types of juncture (pause or hesitation) in English. With each of these, something happens to the intonation (rise or fall) in pitch.

At some points, musical hesitations need to occur, to correspond with the two kinds of non-terminal junctures in the text, if meaning is to be communicated.

At the single-bar juncture, the intonation remains the same across the break. "What's happened to Charlie, | your roommate?" and "The little people | did what they pleased."

The double-bar juncture has a slight rise in pitch before the break. For example: "He bought a loaf of bread, || a pound of butter, || and a bottle of milk."

It is not the same to say, for instance, "The musician who sings best (all musicians sing well) will have this contract," as it is to say, "The musician, who sings best (no one sings as well as a musician), will have this contract." To treat both statements the same musically has, therefore, a 50% chance of saying the wrong thing.

Or it may result in nonsense, like some of the *Sanctus* songs we have:

"Blessed is he who comes in | the name of the Lord," which clearly should read, rather, "Blessed is he | who comes in the name of the Lord."

Awareness of this characteristic of the English language and respect for it will help produce hymns that do not make the language patterns grotesque and the meaning unintelligible for the sake of a tune.

There are, finally, terminal points where the text and tune must together be fully interrupted. The tune does not have meaning apart from the text: the music endows the text with fuller meaning. To have each make a separate and distinct statement is like trying to hear Beethoven's Seventh Symphony when a pneumatic drill is working outside the window.

This double-cross juncture is the one with a slight fall at the break, indicating the fall of the terminal point of a statement, or the rise of intonation characteristic of many questions. The end of every independent clause and of every sentence is a juncture of this type. "It was very pleasant; # it seemed, || however, || not long enough." #

In some of the existing hymns, terminals are run through in the second stanza because there was no terminal in the first. The mind is prevented from grasping units of thought by this jamming of them together. Prayer is, at the least, seriously impeded.

III. RHYTHM AWARENESS

RHYTHM

The final point to be treated at this time is the rhythm inherent in a language. Again, each language is different. Spanish, for example, has a pace very much like a metronome: every syllable is of almost the same duration. Its rhythm is provided by stress and pitch, and there is very little of the latter. The sentence structures of Dutch create a completely different type of rhythm which permits, for example, multiple unstressed syllables at the end of a clause where the auxiliary verbs occur.

There are certain classes of words which, in the English rhythmic patterns, do not receive stress. Awareness of this characteristic of the language is indispensable in preparing the musical setting so that the points of melodic emphasis will agree with the syllabic and phrasal stresses of the text. Violence is done to the language and to the intelligence when these oppose one another.

English poetry, like that of most other languages, has in the past employed a system of secondary stresses. Polysyllabic words in the English have, of course, a natural secondary stress. Many monosyllables are sense-bearing words and receive stress, so the inherent rhythmic progress of a phrase has also provided justification for such a system. The tendency, however, was to make the secondary stresses equivalent to primary ones, distorting the sense of the passage in the process. So, contemporary poetry has entirely abandoned that manner of stress. Since it is no longer used in metered language (and

contemporary poetry is rarely metered), there is not the slightest justification for using it in unmetered language, where it can work only harm.

Words which in English are naturally unstressed fall into eight categories according to the familiar, traditional terminology:

UNSTRESSED WORDS

1) articles: a, an, the
2) monosyllabic prepositions: [5] of, with, for, in, on, like, through, toward, etc.
3) personal pronouns: I, you, he, she, it, we, they
4) possessive adjectives: my, your, his, her, our, their
5) relative pronouns: who, which, that
6) conjunctions: and, but, when, since, etc.
7) auxiliary verbs: shall, will; do, did; may, might; can, could; would, should; has, have, had; been
8) linking verbs: is, are; was, were. In addition to these, there are other verbs which may or may not function as linking verbs, depending upon their meaning in the sentence. If they are linking verbs, they receive no stress; if they are transitive verbs, they do receive stress. Here are two pairs of examples, which indicate that the noun or adjective which follows a linking verb is a restatement of the subject:

   He was a poet who woke a lexicographer (linking verb).
   The noise woke me (transitive verb).

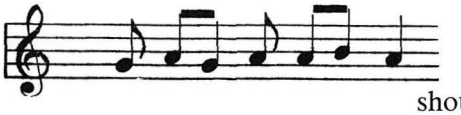
   His document proved a forgery (linking verb).
   The evidence proved his statement (transitive verb).

Respect for the inherent rhythm of the language will take into account the meaning of each phrase and of the total passage.

In the phrase "is now and ever shall be," the auxiliary "shall" will never be stressed over the verb "be."

In "world without end," the first syllable of "without" will never predominate over the second, which is the main accent of the word.

In "The Lord be with you," the word "with" will never be stressed because it is the least important word in the sentence (except for "the"), as it is in the new dialogue for the Preface.



should be

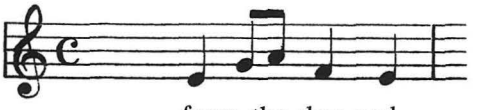
The Lord be with you.

The Lord be with you.

Non-stressed syllables and words should be treated in a musically non-stressed way. They may be depressed in pitch, or quick in tempo, or both.

[5] With discretion and a good ear, it may be possible to give secondary stress to the accented syllable of a polysyllabic preposition, such as "before," "without," "underneath," as well as to any of the words above, when sense requires.

Whatever devices the musician has may be employed, provided the values of sound are kept simultaneously in mind with the requirements of rhythm. It follows, then, that unstressed syllables and words should not occur on the first or third beat in 4-4 time, nor on the first beat in 3-4 time. This is distortion:



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STRESSED SYLLABLES

A syllable generally receives stress from being raised in pitch in spoken language, though a melodic line can also stress a lower note. It may receive stress from being sung to two or more notes instead of one, particularly if the melodic line is rising.

Syncopation may occur on an unstressed word or unstressed syllable of a word provided the naturally stressed word or syllable is not weakened, to the destruction of sense.

It is hoped that this preliminary discusssion of the relationships between music and the English language will be the beginning of a continuing and fruitful cooperation, through which linguists and musicians may together prepare the offering of worthy worship to God.

THE MASS

1. Lŏrd, | have mĕrcy. # Lŏrd, | have mĕrcy. #
   Chrĭst, | have mĕrcy, # Chrĭst, | have mĕrcy. #
   Lŏrd, | have mĕrcy. # Lŏrd, | have mĕrcy. #
2. The Lŏrd be with yŏu. # And also with yŏu.
3. Glŏry to God in the highest, || and peăce to his peŏple on earth. #
   Lord Gŏd, | heavenly King, | almĭghty God and Făther, | we wŏrship you, ||
   we give you thănks, || we prăise you for your glory. #
   Lord Jĕsus Chrĭst, | only Sŏn of the Father, || Lord God, | Lamb of God, ||
   you take awăy the sĭn of the world: # have mĕrcy on us; #
   you are seated at the rĭght hănd of the Father: # recĕive our prayer. #
   For you alone are the Hŏly One, || you alone are the Lŏrd, ||
   you alone are the Most Hĭgh, | Jĕsus Chrĭst, ||
   with the Holy Spĭrit, || in the glŏry of God the Făther. #
   Amen. #
4. Hŏly, || hŏly, || hŏly Lord, || God of pŏwer and mĭght, ||
   heaven and earth are fŭll of your glŏry. #
   Hosănna in the hĭghest. #

Blessed is he | who comes in the name of the Lord. #
Hosanna in the highest. #

5. Through him, || with him, || in him, || in the unity of the Holy Spirit, ||
all glory and honor is yours, | almighty Father, ||
forever and ever. #
Amen. | Amen. || Amen. #

6. Now let us pray with confidence | to the Father || in the words
our Savior gave us. #

7. For the kingdom, | the power, | and the glory are yours, || now and forever. #

8. May the peace of the Lord | be with you always. #
And also with you. #

9. Lamb of God, | you take away the sins of the world: # have mercy on us. #
Lamb of God, | you take away the sins of the world: # have mercy on us. #
Lamb of God, | you take away the sins of the world: # grant us peace. #

10. May almighty God bless you, || the Father, | and the Son, | and the
Holy Spirit. #
Amen. #

11. Go | in the peace of Christ. # Thanks be to God. #
or
The Mass is ended, || go in peace. # Thanks be to God. #
or
Go in peace || to love | and serve the Lord. # Thanks be to God. #

TE DEUM

We praise you, | God, || we acclaim you the Lord. #
Eternal Father, | all the world bows before you. #
All the angels are saying: || Holy, || holy, || holy is the Lord, ||
the God of power and might! #
The heavens and the earth are full of your glory. #
Apostles, | prophets, | martyrs, || all give their voice to your praise. #
Throughout the earth, | holy Church proclaims her faith in you, | Father, |
boundless in majesty; ||
in your only Son, | adored with you; ||
and in the Holy Spirit, | our advocate. #
Glorious Christ, | you alone are Son of the Father | everlastingly. #
When you became man to save us, | you were willing to be born of the Virgin. #
By overcoming death, | you opened the realms of heaven | to all who believe. #
From your place in the Father's glory, | we believe you will come in judgment. #
Help us, | we pray, || because you gave your precious blood for our redemption. #
Admit us all among your saints | in unending glory. #

CANTICLE OF MARY

My soul proclaims the greatness of the Lord; || my spirit rejoices
in God, | my Savior, ||
for he has looked upon the lowliness of his handmaid. #
All ages to come will call me blessed. #
He who is mighty has done great things for me. #
His name is holy! #
His mercy extends from age to age | for those who fear him. #
He has shown the power of his arm | and scattered the proud of heart. #
He has cast down the mighty from their thrones, | and lifted up the lowly. #
He has filled the hungry with good things, | and sent the rich away empty. #
He has protected his servant Israel, | mindful of his mercy, || the mercy
he promised to our fathers, || Abraham and his descendants, | forever. #
Glory be to the Father | and to the Son | and to the Holy Spirit, ||
as it was in the beginning, | is now | and ever shall be |
world without end. #
Amen. #

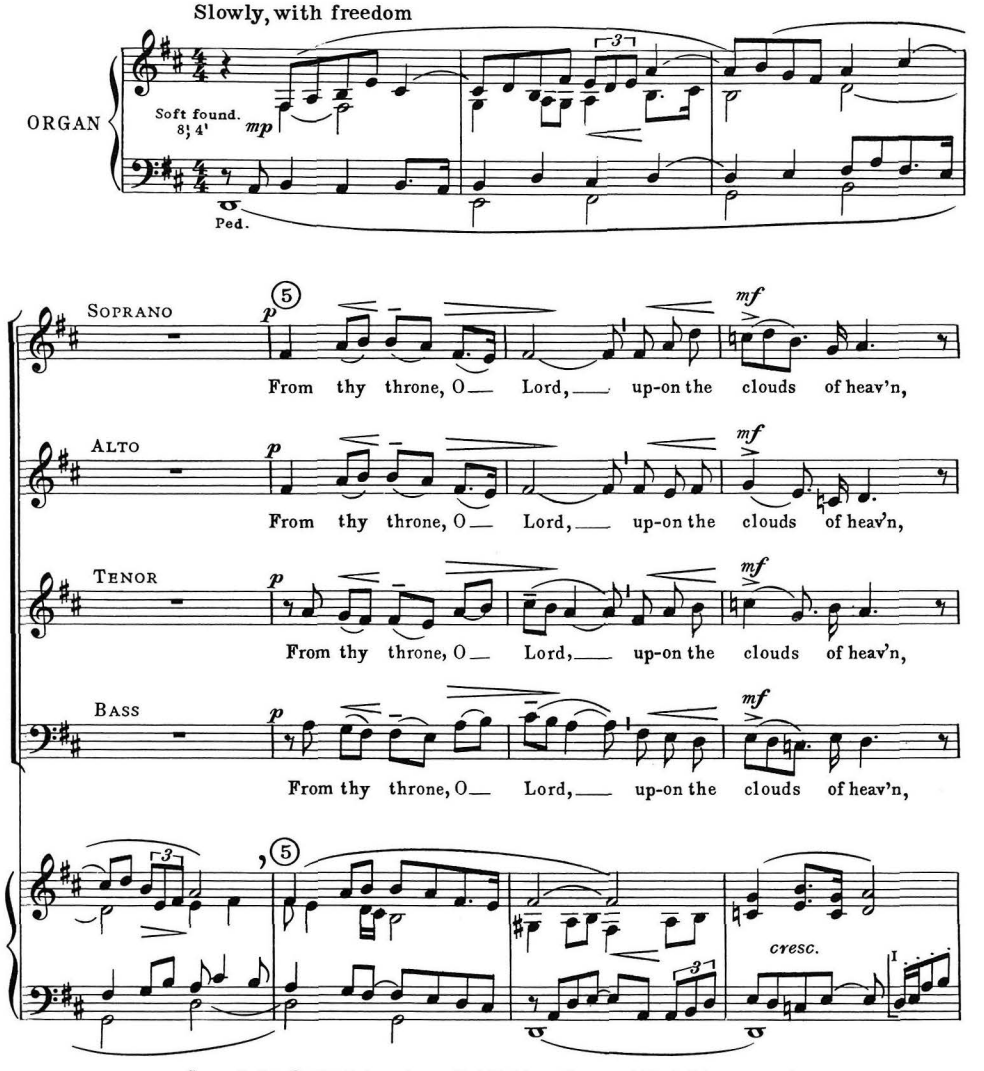
LINGUISTIC SYMBOLS USED IN THIS ARTICLE

| denotes a slight hesitation.
|| denotes a pause.
# denotes a full stop.
v placed above word indicates primary stress according to the meaning of the phrase.
‿ below vowel(s) indicates a diphthong.
– over the letter *r* indicates positions where the General American dialect pronounces the letter.

REV. BRUNO BECKER, O.S.B.

ADVENT ANTHEM

Based on Psalm 80: 1-3 Richard Proulx



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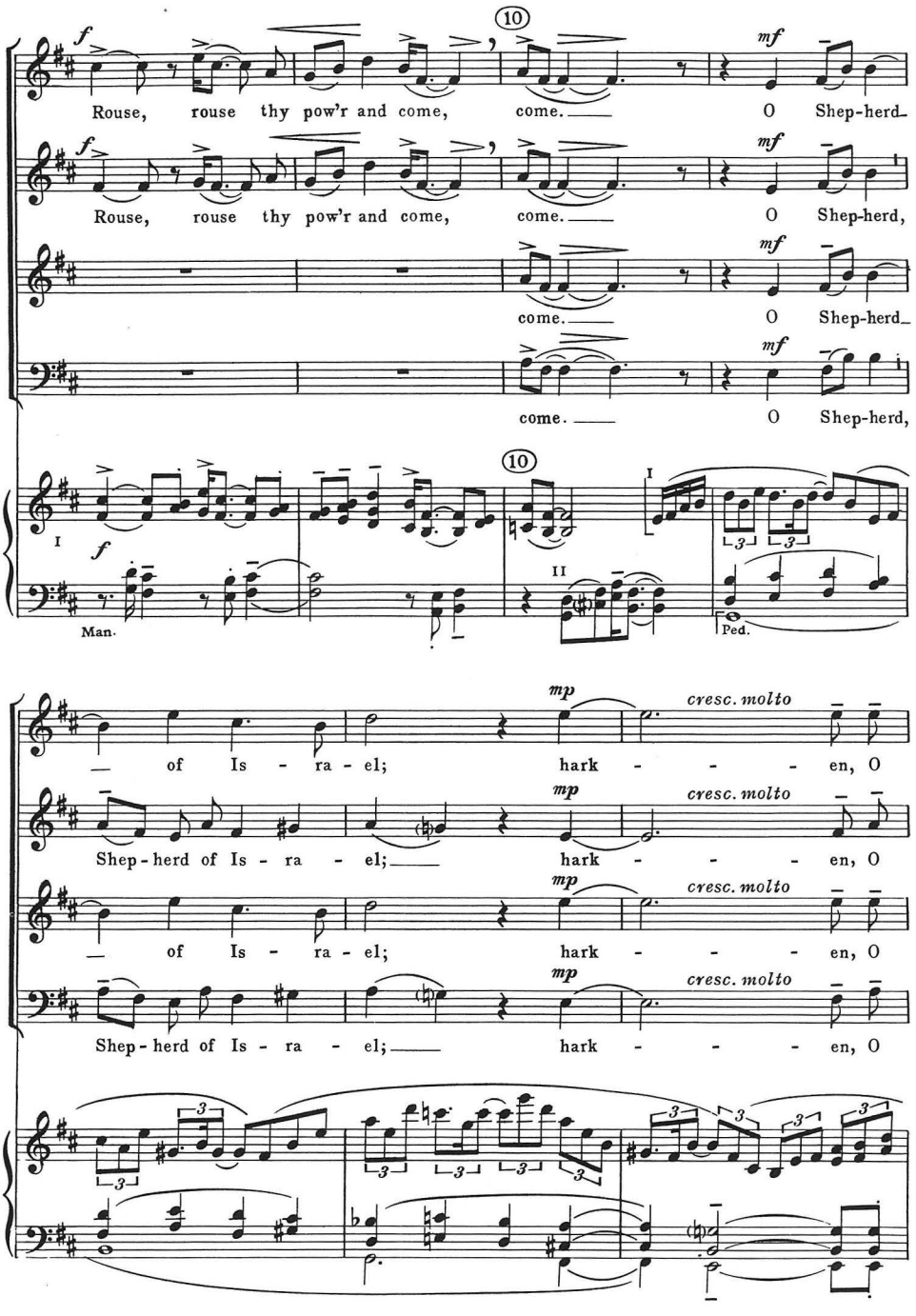
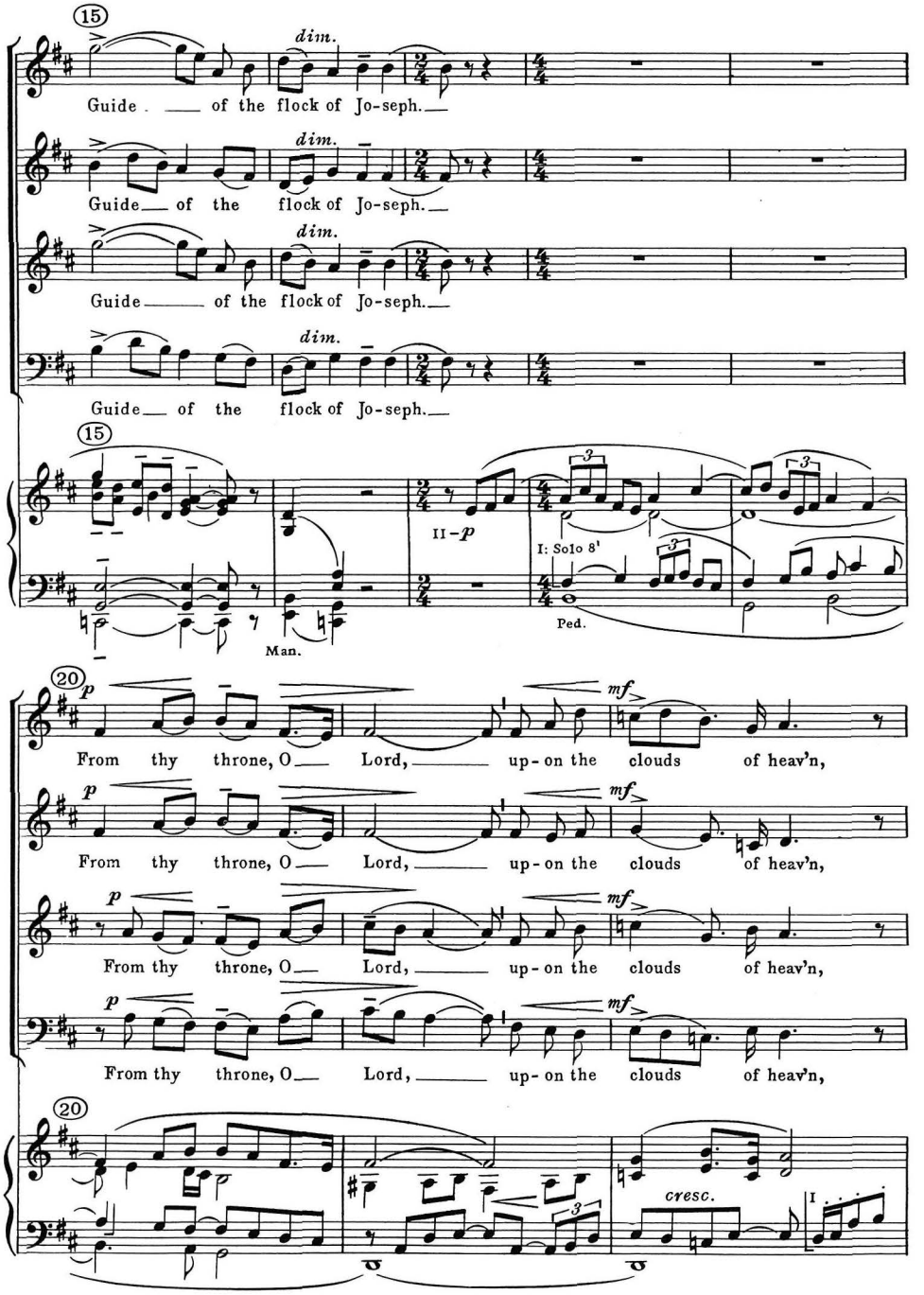
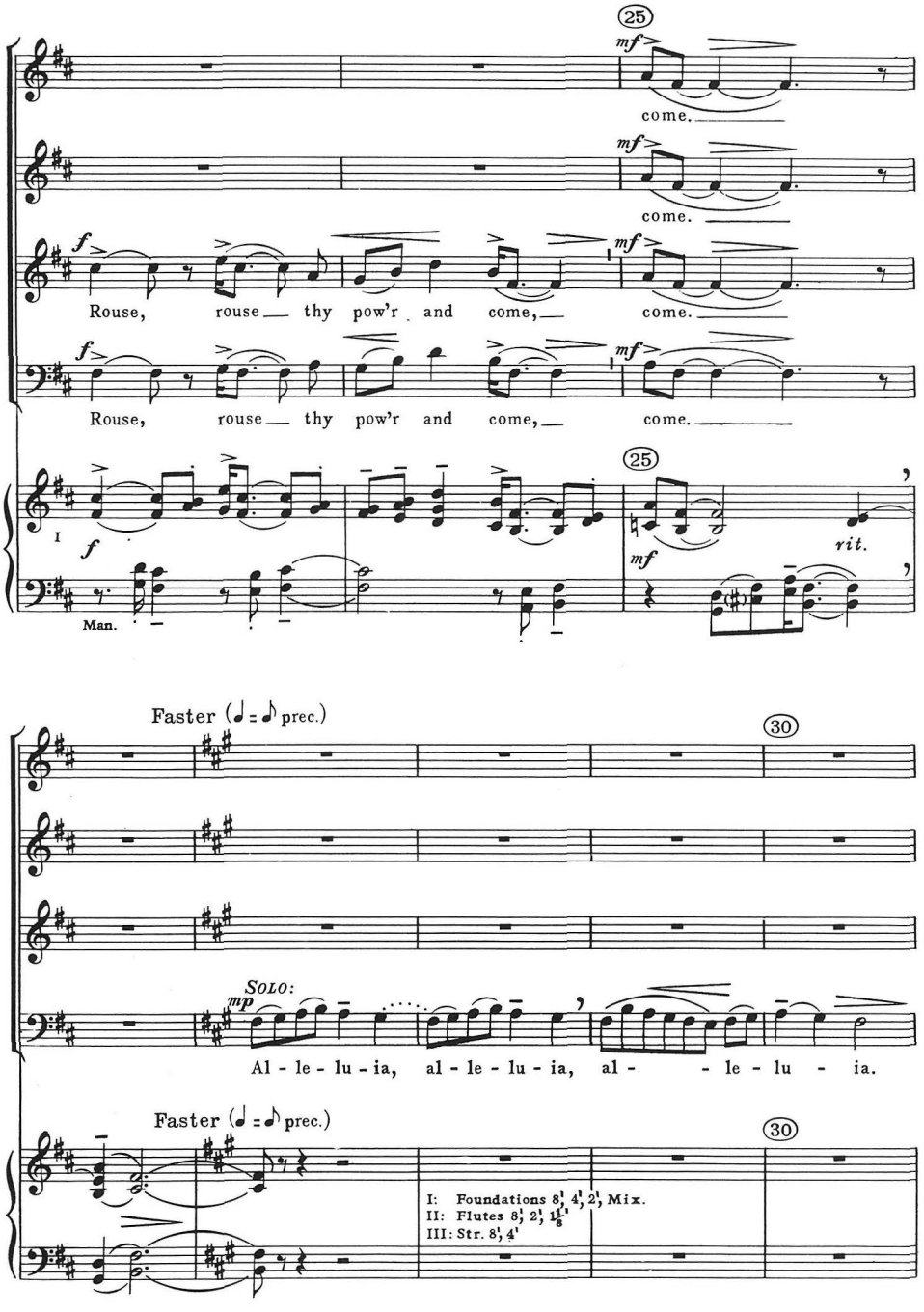
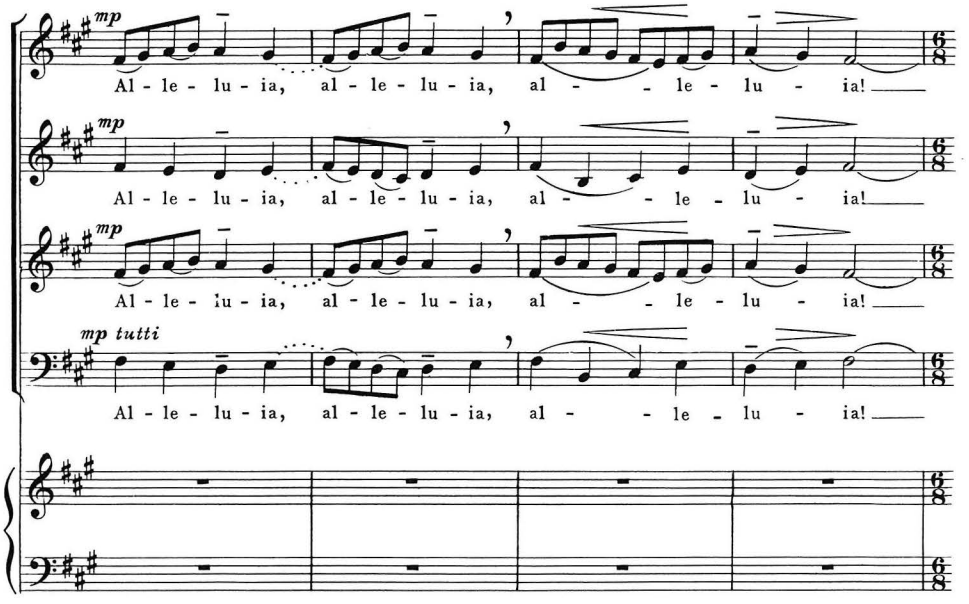
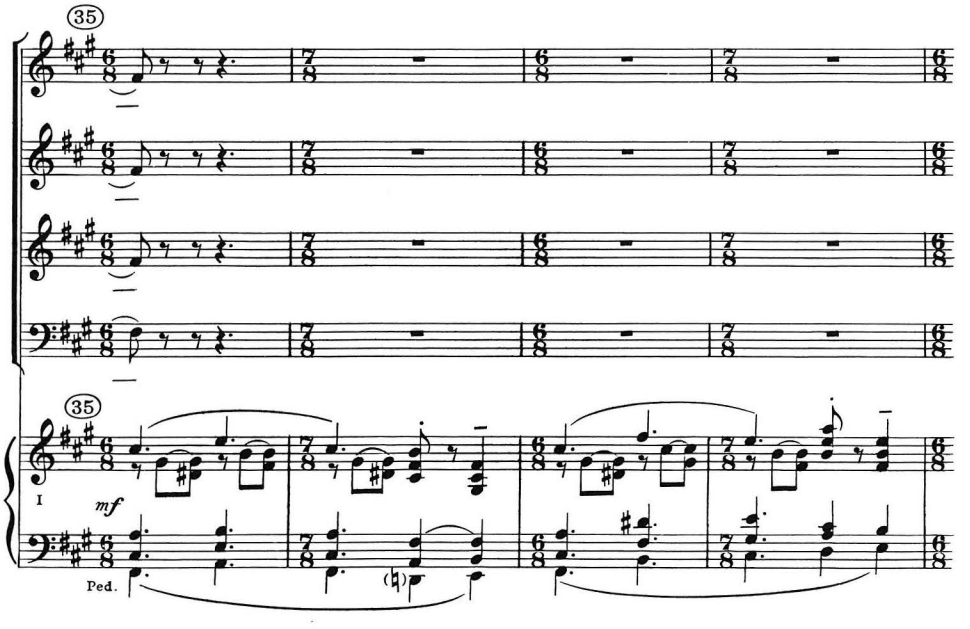
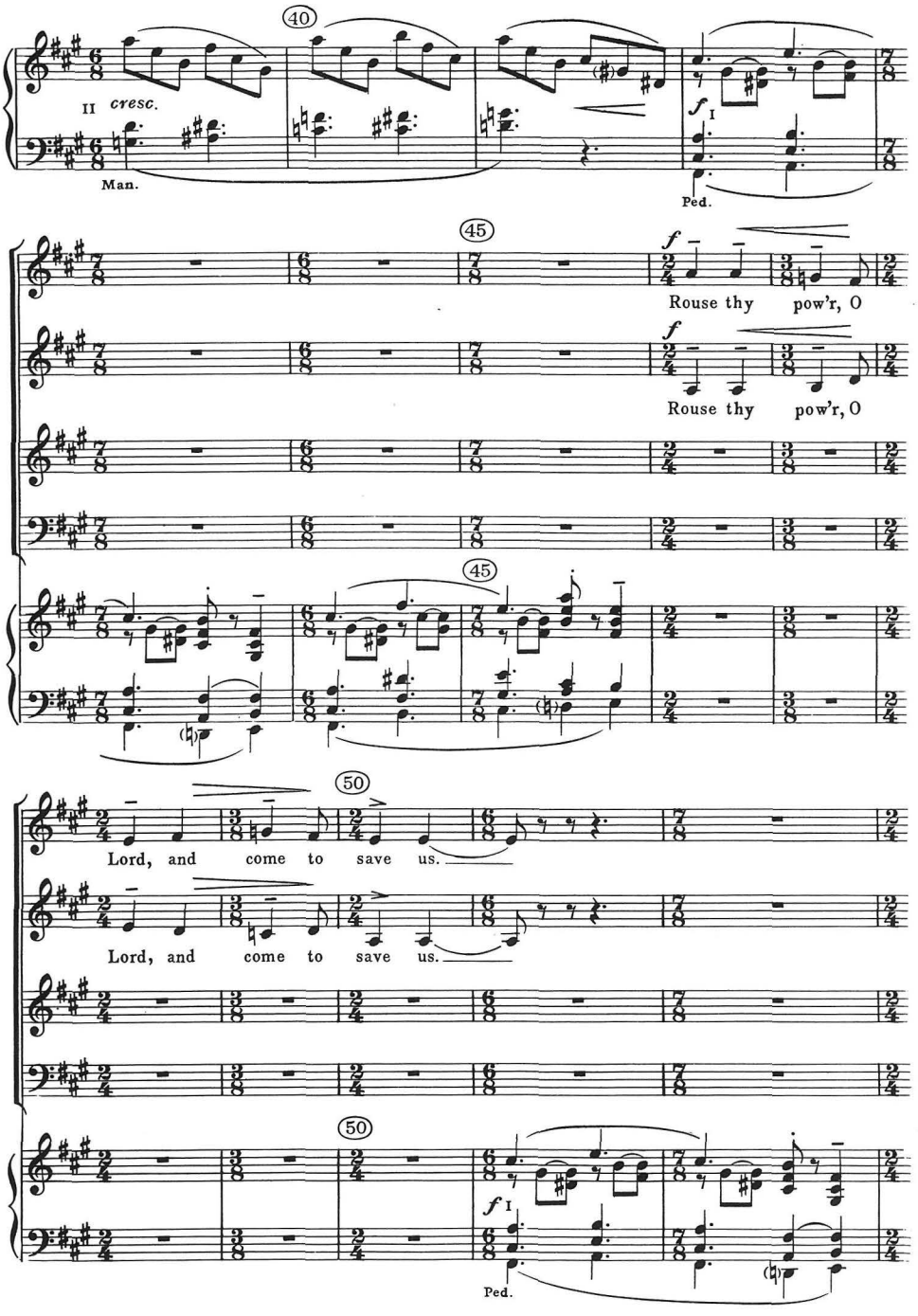

Rouse, rouse thy pow'r and come, come. O Shep-herd,
Rouse, rouse thy pow'r and come, come. O Shep-herd,
come. O Shep-herd,
come. O Shep-herd,
Man.
Ped.
of Is - ra - el; hark - - - - en, O
Shep - herd of Is - ra - el; hark - - - - en, O
of Is - ra - el; hark - - - - en, O
Shep - herd of Is - ra - el; hark - - - - en, O

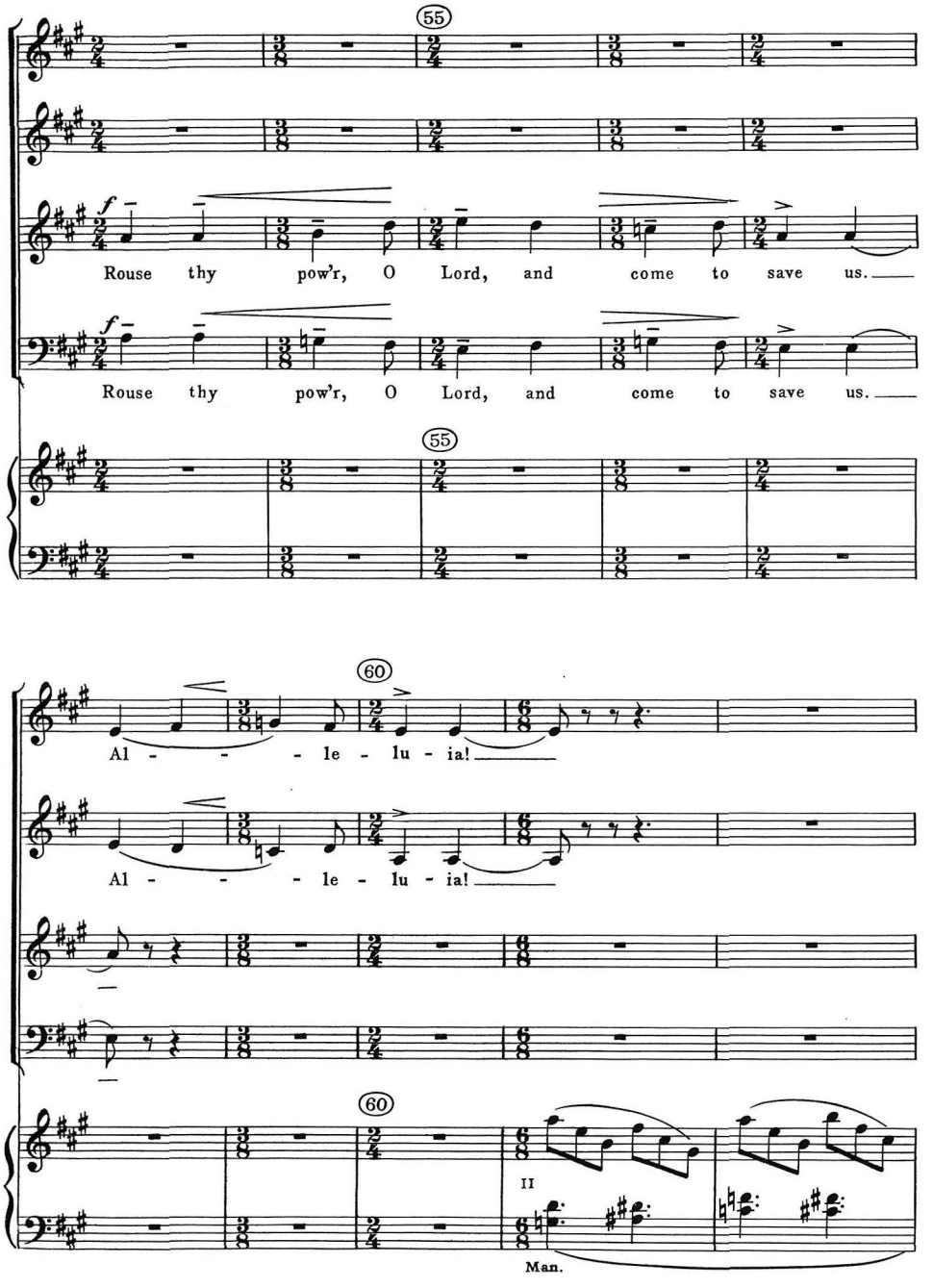

15
dim.
Guide . ___ of the flock of Jo-seph.___
Guide___ of the flock of Jo-seph.___
Guide___ of the flock of Jo-seph.___
Guide___ of the flock of Jo-seph.___
II-p
I: Solo 8'
Ped.
Man.
20
p
mf
From thy throne, O___ Lord, ___ up-on the clouds of heav'n,
cresc.
I

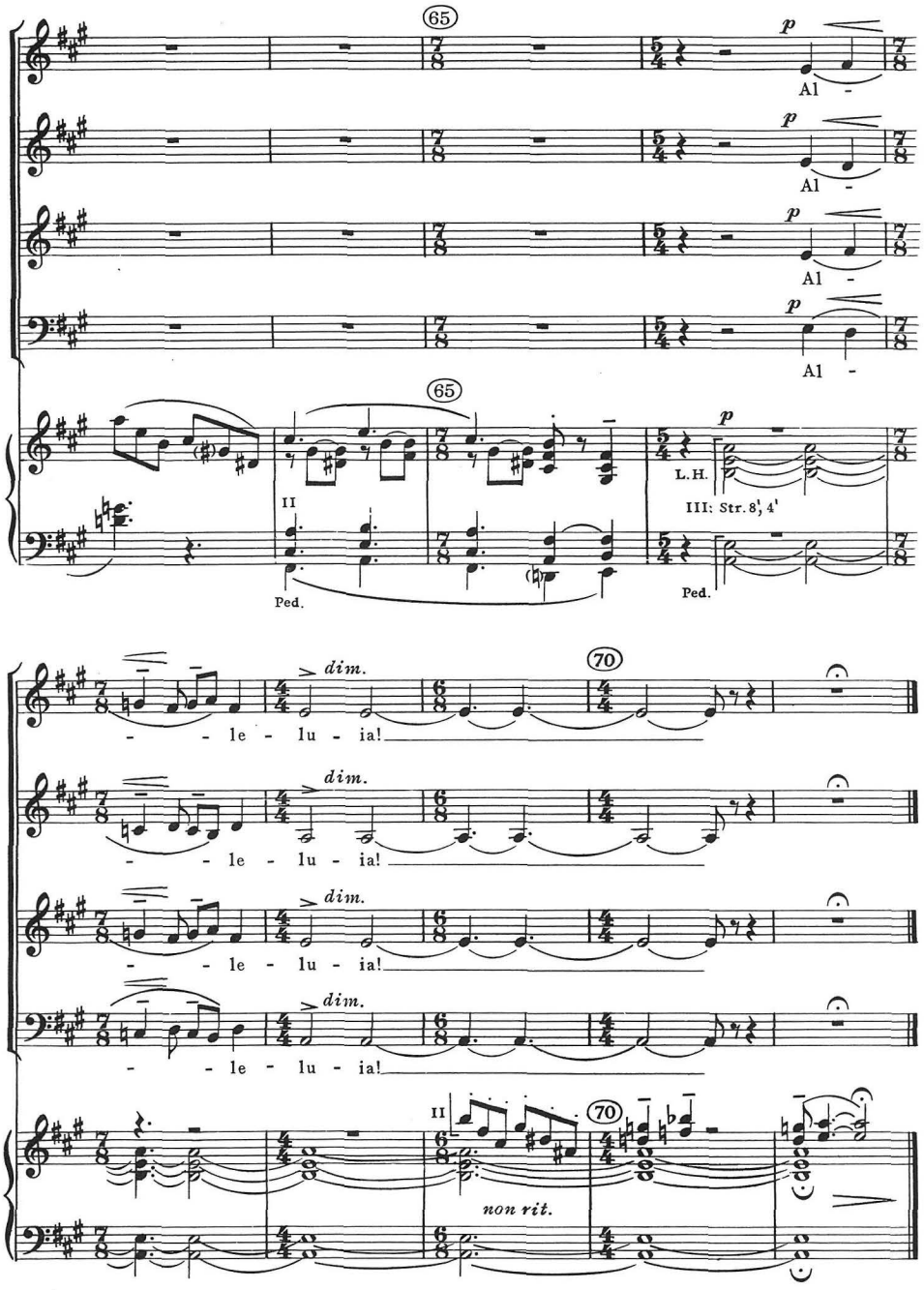

25
mf
come.
mf
come.
f
Rouse, rouse thy pow'r and come,
mf
come.
f
Rouse, rouse thy pow'r and come,
mf
come.
25
I
f
mf
rit.
Man.
Faster (♩ = ♪ prec.)
30
Solo:
mp
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
Faster (♩ = ♪ prec.)
30
I: Foundations 8', 4', 2', Mix.
II: Flutes 8', 2', 1 1/3'
III: Str. 8', 4'


mp
Al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia!
mp
Al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia!
mp
Al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia!
mp tutti
Al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia!


35
35
I
mf
Ped.


40
II cresc.
Man.
I
Ped.
45
f
Rouse thy pow'r, O
f
Rouse thy pow'r, O
45
50
Lord, and come to save us.
Lord, and come to save us.
50
f I
Ped.


55
Rouse thy pow'r, O Lord, and come to save us.
Rouse thy pow'r, O Lord, and come to save us.
55
60
Al - - - le - lu - ia!
Al - - - le - lu - ia!
60
II
Man.


65
p
Al -
65
II
L.H.
III: Str. 8', 4'
Ped.
Ped.
dim.
- - le - lu - ia!
70
II
70
non rit.

REVIEWS

I Magazines

THE AMERICAN ORGANIST — Volume 53, Number 3, April 1970. New York, New York.

An Important American Organ by Clarence Mader, p. 21.

From the enthusiastic description, this organ (more precisely this triple organ) looks and must sound as an organist's dream. Located at First Congregational Church, Los Angeles, the complex consists of 1) a 71 rank Skinner organ (1932); 2) an "Italian" choir organ (11 ranks) and the great new 132 rank gallery organ by Schlicker (1969). They can be played from two four-manual and pedal consoles and, of course, must be ideal for double concerts and stereo like performances.

North German Organists: Some Notes On Their Art and Their Revival by D. E. Dodge, p. 24.

An interesting article that will be read with amazement, irritation, satisfaction and will be praised and criticized at the same time. The author has strong views on everything and does not hesitate to express them forcefully. Still, I cannot accept his qualification on Scheidt ("monotonously copious output"); on Telemann ("his rubbish") and Sweelinck ("In Sweelinck there is extensive musicology, but little art"). I would also argue with him about his choices of "major" artists and "minor" ones. He puts Johann Nikolaus Hanff into the first group, but relegates Johann Scheidemann, Franz Tunder and Johann Kuhnau among the latter. But . . . *De gustibus non est disputandum.*

✠

MUSIC MINISTRY — September 1970. *Official publication of the United Methodist Church.*

You Could Be Better! by Ray Davidson, Jr., p. 38.

A few suggestions we would all do well to consider from time to time concerning the standards of our choirs. Minimum norms for admission; standards for attendance; and musical requirements both at rehearsal and during performance. Short, clear, practical article.

What Is An Organist-Director? by Richard D. Howell, p. 39.

The first of three articles about the organist-director. Mr. Howell points out some of the advantages and disadvantages of his position, without taking sides. R.S.M.

CHURCH MUSIC — June 1970, Vol. 3, No. 2.

Magazine of the Church Music Association of England and Wales. London, bi-monthly.

Michael Lace explores the role of the choir in the new *Ordo Missae.* His conclusion is: "the loss to choral singing of most of the Ordinary is compensated by the new opportunities in connection with what used to be called the Proper. But to preserve and foster the tradition of parish choral singing, the choirmaster will need to make use of the freedom he has been granted and accept the responsibility that goes with it." A short article on the small modern organ concludes a series on the subject in which criteria were set forth which reject the electronic substitute instruments. Bernard Newman contributes a brief article on some recent church music, which is followed by the usual music list, this time covering the Sundays numbered from tenth through the twenty-second of the year. A contemporary composer, Ronald Senator, makes some observations on using the spoken sounds of a congregation at prayer as part of a musical setting which he calls a "meloritual." He claims that such composition "makes the most of many elements: the spontaneity of people involved in ritual prayer; the natural sounds of a body of voices acclaiming with a variety of indefinite pitches; and the composer's freedom to compose with those natural sounds, to allow them and to limit them at the same time, for the sake of a ritual art." His examples are tone clusters. The remainder of the material in the magazine has to do with news and projects of the association.

✠

SINGENDE KIRCHE — Vol. 17, No. 4, 1970.

Quarterly of the Church Music Commission of the Austrian Bishops. Vienna.

The variety of fare that this magazine offers

always makes it a pleasure to read. Hermann Kronsteiner continues his discussion of the effect of the new *Ordo Missae* on church music with an analysis of the use of polyphonic settings of the *Sanctus-Benedictus*. He lists the various problems stemming on the one hand from such points as the benefit of having the people and priest join in singing the conclusion to the Preface, the possibility of proclaiming the text of the canon audibly, and very unity of the Eucharistic prayer, and on the other hand, from the fact that the documents all permit the use of a polyphonic setting, while the Constitution on the Sacred Liturgy does in fact command that these treasures be used, and to omit the *Sanctus-Benedictus* when using all the other parts of a polyphonic Mass would indeed be a kind of massacre of a work of art. His conclusion follows the legislation of the Viennese archdiocesan synod which allows for a polyphonic setting of the complete Ordinary, as the universal legislation of the Church does, but admits of a pluralism in which the singing of the people and the priest and the recitation of the canon in an audible tone is also in order.

Kurt Knotzinger writes an interesting article on the use of the organ in alternation with the singing as part of the opening procession of the Mass in a kind of litany organization. While many of the opportunities for organ music during the Mass have disappeared, the possibility of amplifying its use before Mass and during the entrance rite is most welcome. Heinz Kratochwil continues his presentation, begun in previous issues, concerning the place of new music in the Church. The series bears translation as a compliment to the article in this issue of *Sacred Music* by Dr. Arthur B. Hunkins. An account of what is being done in the field of church music in Prague provides information about those who are active as composers and performers behind the Iron Curtain, as well as a listing of the extensive repertory being used regularly in the cathedral and other churches.

An article on deafness, particularly as it has afflicted musicians, is published posthumously by Ernest Tittel, who himself suffered from bad hearing before his untimely death. The article was discovered by his wife among his papers and closes what has been a long series of contributions to *Singende Kirche* by an eminent composer and teacher. Two articles have to do with the Abbey of Solesmes. One by Hubert Dopf asks if Solesmes is an anachorism in the post-Vatican II world, since it continues to cultivate and sing the ancient Gregorian chant, but he answered that it certainly is not, since in our world it is so important that each man in his way must come to God. Another article describes the great new organ installed in the abbey with its thirty-eight ranks and four manuals. At least four other articles are concerned with organs, new and old, and organ literature and history. The usual columns of news, lists of broadcasts of church music, announcements of forthcoming workshops and a discussion section complete the issue, truly a variety of fare and all of it in good portions.

R.J.S.

II Special Reviews

Advent Anthem by Richard Proulx. Augsburg Publishing House No. 11-1559, @ .35¢.

We have selected this attractive anthem for our sample music for several reasons. It is practical, not too difficult, yet fresh and challenging to some extent. Its strength lies both in the somewhat angular but captivating melody and the elaborate organ accompaniment. There are several unison passages between tenors-sopranos and altos-basses that need some polishing. The low-register ending might present some problems as it fades into a hushed pianissimo. The text is based on the first three verses of Psalm 80. To perform it well, the choir-director will need some over-all plan and good synchronizing with his organist. The whole anthem is subdued and very devotional with only one energetic outcry at the words: "Rouse thy pow'r, O Lord". This passage is re-enforced by some syncopations. To learn it well will take some work but will certainly be worth the effort. Outside of Advent, this anthem may be used for any occasion when divine help is invoked.

R.S.M.

III Choral

The Collegium Musicum of the University of Missouri presents a new series devoted to the publication of music of the past, in editions that have been carefully researched and critically revised for modern performances. The first ten volumes include: *Te Deum* and *Magnificat* for antiphonal choruses and multiple orchestras by Andreas Hofer; five books of sonatas for string orchestra and organ, trumpets and timpani by Carl Heinrich Biber; a *Concertino* for solo horn and orchestra; a *Missa pro defunctis* and the *Missa Sancti Hieronymi* by Michael Haydn.

The church music offerings will be of special interest to professional choral groups and university and collegiate glee clubs. This is music in the colossal Baroque tradition and conventions, good examples of polychoral music of the Venetian school as it was practiced north of the Alps.

The music is available in full score and in piano reductions, all of them carefully printed and edited. The series is a significant and important addition to the repertoire. Even though the music may be dismissed by some as "not relevant" to the revised vernacular liturgy, it is part of the rich musical tradition of our past and should certainly be heard at least in concert performance.

✠

New settings of music of the past:

Comfort, Comfort ye My People by J. S. Bach. Psalm 42 from the Geneva Psalter in a unison or solo setting with accompaniment. SATB, continuo, instruments. Concordia, @ .35¢.

✠

Dear Christians, One and All; Rejoice! by Gerhard Krapf. A modern setting of *Nun freut euch, lieben Christen gmein.* SATB, organ, trumpet. Augsburg, @ .30¢.

✠

Lord, Jesus Christ With Us Abide by Gerhard Krapf. A Seth Calvisius melody in a new arrangement. SATB, organ. Concordia, @ .30¢.

✠

Lord, Now Lettest Thou Thy Servant Depart in Peace by James Brauer. Against a modal harmonization of *Mit Fried' und Freur'*, a tenor solo projects a rather florid melody for the *Nunc Dimittis.* SATB, tenor solo, organ. Concordia, @ .25¢.

✠

O Come, Holy Spirit by Telemann-Nelson. Ronald Nelson has edited the Telemann piece for treble voices with instruments, simply but effectively. Unison with violin and continuo. Augsburg, @ .30¢.

✠

Let Thy Merciful Ears, O Lord by Weelkes-Wolff. This is another in the Concordia Male Chorus Series, English polyphony arranged by S. Drummond Wolff. TTBB, *a cappella.* Concordia Publishing House.

✠

A Mighty Fortress by Richard Slater. A too ambitious arrangement that destroys the power and the majesty of *Ein' Feste Burg.* SATB, Brass, Cymbals, Organ. Sacred Music Press, @ .40¢.

✠

Three "Praise" songs offer a variety of expression: *Praise the Lord, O My Soul* by Thomas Tomkins. A full anthem for four voices and organ, this piece has been re-edited by John Moreham from the *Musica Deo Sacra* (1688) and is a typical example of the English polyphonic school of writing. SATB, organ. Oxford University Press, @ .35¢.

✠

O Praise The Lord by Lynn Corbitt. Psalm 117 in a quasi-modal setting, chordal in general texture; the change of mode near the end weakens the piece and destroys the mood. SATB *a cappella.* Sacred Music Press, @ .30¢.

✠

Praise Ye the Lord by John Rutter. This is an original statement of the text in antiphonal style. The musical vocabulary is modern. The accompaniment supplies interest in dissonance and rhythm for the text that moves in a free rhythm with constantly changing meters. Baritone Solo, SATB, organ. Oxford Universiy Press, @ .35¢.

✠

Christmas Music; four carols from as many as ethnic backgrounds add variety to the Christmas programs:

Huron Indian Carol by T. Charles Lee. The traditional *Jesus Ahatonhia*, has been arranged by T. C. Lee for unison voices, organ, recorder or flute and tom-toms; simple setting. Sacred Music Press, @ .30¢.

✠

Oh, How Joyfully by Lelvin Rotermund. Another version of *O Sanctissima* with optical instrument descant. SATB or unison chorus, organ. Concordia, @ .30¢.

✠

Holy Night by Hergard Schroth. A Tyrolese folk song is the source of Schroth's arrangement, a score that is often too busy a background for the simple tune. SSAATBB Sacred Music Press. @ .30¢.

✠

Thy Little Ones, Dear Lord by Robert Wetzler. A simple straightforward setting with an optional descant for a C instrument. Unison, organ. Augsburg, @ .20¢.

✠

Joseph, Dearest Joseph Mine by Erhard Bodenschatz. A simple setting of a 15th century German carol with no indications as to performance: it could be unison with accompaniment or SATB *a cappella.* Concordia, @ .25¢.

✠

To You, This Night Is Born a Child by Georg Forster. Carl Schalk has arranged this 16th century carol built on two cantus firmi; *Vom Himmel kam der Engel Schar* in the soprano and in the tenor, *Von Himmel hoch da komm ich her.* The counterpoint of the other voices provides a fluid background for the combined tunes. SATBB *a cappella.* Concordia, @ .25¢.

✠

O Come, O Come Immanuel by T. Helmore. In this arrangement John Rutter gives each verse of the hymn a different treatment: semi-chorus, baritone solo, SATB, bass:descant. The lovely old tune loses nothing in the process but rather is enriched by a fresh approach. SATB. Oxford University Press, @ .45¢.

✠

Come, Your Hearts and Voices Raising by Daniel Jaeckel. This is another in the series, *Carols with Instruments*, this time the *Quem pastores* melody. Unison chorus, recorder and keyboard instrument. Concordia, @ .30¢.

✠

Hark Angel Carols by Austin C. Lovelace. A simple carol for treble voices. Unison, organ. Augsburg, @ .20¢.

✠

Come Thou Long-expected Jesus by Gerald Near. The directions at the beginning of this piece are: "dark and forbidding" and the composer achieves his effects in this dissonant, restless anthem. SATB, organ. Augsburg, @ .30¢.

C.A.C.

The Spirit of the Lord Is Upon Me by John J. Davye. Modern falso-bordone treatment of Isaiah's text, well suited for sacerdotal originations, jubilees, first Masses or whenever the theme of the celebration refers to the importance of the priesthood. Some uncomfortable intervals. Good rubato-parlando style and careful diction is needed to bring out the meaning of the words. SATB, *a cappella.* Mark Foster Music Company, No. 123, @ .35¢.

✠

Christ Is Now Ris'n Again arranged by Marion Vree. Don't let the description "for two choirs" scare you for this is a very easy arrangement of "Christ ist erstanden", done crisply and in a light vein. The catchy tune — already familiar to most choirs — is first given in unison in its original Chant form. The second verse is set in four parts, while the third verse is done antiphonally by two voices. The fourth seem to have the most musical meat, with a few, timid syncopations in the accompanying voices. The ending (tapered off echo voices) is anticlimactic. Young singers will find this good "fun". SATB — SATB *a cappella.* Mark Foster Music Company, No. 410, @ .25¢.

✠

Easter Antiphon by Theron Kirk. A complete contrast with the preceding light number. Mr. Kirk means business and thinks on a bigger scale: chorus, organ, two trumpets, and two trombones. He is also more modern, from the opening melodic theme with its strong augmented fourth step until the dense ninth chords of the last measure. In between is a muscular, convincing, triumphal writing; numerous *divisi.* Not to be attempted by small or novice choirs. SATB with Organ and Brass. Harold Flammer, Inc., No. 85528, @ .40¢.

✠

Benediction by Jean Berger. Seldom, if indeed ever, was I disappointed by a composition from the fertile pen of Mr. Berger. This earlier composition (copyright 1964) is no exception. Singable melody, complete mastery of modern counterpoint, utter absence of rhythmic pretension will make this number popular with any average choir. Perfect for weddings. SATB *a cappella.* J. Fischer & Bro., No. 9592, @ .25¢.

✠

Psalm One Hundred by Walter T. Braafladt. A joyful arrangement of the favorite Psalm. Chordal, moderately modern harmonies with pleasing syncopations. The optional brass (three trumpets, two trombones) is fanfare-like with open fifths. The vocal range is very reasonable and well within the abilities of youth choirs. SSATB Choir with Organ or Brass Accompaniment. Hope Publishing Company No. F936, @ .25¢.

✠

Hilariter, Alleluia! by Max Sinzheimer. Well-articulated unison phrases with chordal acclamations make this festival anthem a very attractive one. It is based on the tune "Die Ganze Welt". For the doxology the melody suddenly changes into the well-known "St. Anne". SATB and Solo or Youth Choir. Hope Publishing Company F937, @ .30¢.

✠

God So Loved The World by Gary Lanier. Choir-directors who still have the romantic ring of Stainer's *God So Loved* in their ears will welcome this fresh arrangement of St. John's beautiful text. A chromatic beginning, lively fugato middle-section and a peaceful harmonious ending. SATB. Hope Publishing Company A421, @ .30¢.

✠

O Worship The King by W. Glen Darst. Interesting dialogue between the two trumpets and choir using elements of Psalm 104. Very traditional, very singable and easy because no key changes occur between the first and last verse. SATB Trumpet. Hope Publishing Company F932, @ .30¢.

✠

I Will Praise God With A Song by Kent A. Newbury. Fast moving children's song-like melody arranged with utmost simplicity and effectiveness. Just a few words repeated over and over. When done with fervor and conviction, it will surely inspire your choir and the congregation. SATB, *a cappella.* Hope Publishing Company A420 @ .30¢.

✠

Adoramus Te Christe by Paul Parthun. The well-known devotional text is given here both in Latin and in English. The treatment is strictly chordal and the harmonies are traditional. Good dynamic shading is necessary to bring out the emotional content. Not difficult. SATB. Augsburg Publishing House ACL 1560, @ .25¢.

✠

My Soul Is Exceeding Sorrowful by George Heussenstamm. A difficult but rewarding work, full of dark chromatics and delicate polyphonic entries. The sorrow is expressed by wailing eight notes woven into a brooding neo-romantic tapestry. Toward the end the murky, foreboding sadness lifts up and, over the ostinato "abide ye here, abide ye here" of the bass part, the slowly shifting chords of the other voices ring reassuringly: "watch with me, watch with me". Definitely not for beginners. SSATB. Art Masters Studios, Inc. AMS 173, @ .30¢.

✠

Alleluia by Larry A. Christiansen. Strongly rhythmic, repeated utterances of the word *Alleluia.* Chordal, syncopated first part, fugato middle and chordal, powerful ending. Parallel fifths, shifting

chords, yet still relatively easy. SATB. Augsburg Publishing House 11-1595, @ .30¢.

✠

All My Heart by Kenneth Jennings. An extremely attractive and very easy arrangement of this well-known hymn. Two flutes (recorders) and optional keyboard instrument. The first verse is in a straightforward four-part setting; the second in unison, with a double flute descant above; the third in four part again with more flute embellishments. A lovely piece. SATB with 2 flutes or recorders. Augsburg Publishing House 11-1597, @ .30¢.

R.S.M.

IV Books

An Index of Gregorian Chant. Vol. I: Alphabetical Index. Vol. II: Thematic Index by John R. Bryden and David G. Hughes. Harvard, 71-91626 @ $20.00.

It is hard for the average reader to fully appreciate the enormous work that went into these two volumes. Those who did similar research for years, buried under thousands of filing cards, surrounded by microfilms and travelling from library to library and to monastery archives will examine the *Index* with awe.

What is it? A systematic catalogue of some 10,000 *incipits* of the Gregorian repertoire that is available either in print or in selected published facsimiles. It limits itself to Gregorian melodies, excluding other chants (Ambrosian, Mozarabic, Gallican, etc.), local variants and books of religious orders.

In compiling the list, two groups of sources were used: 1) printed books, such as the Roman Gradual, Antiphonal, *Liber Usualis, Antiphonale Monasticum*, etc., and 2) five carefully chosen manuscripts that are easily available to any interested student or scholar. Four of these have been published in the *Paléographie Musicale* series of Solesmes and the fifth is the Sarum manuscript in W. H. Frere's edition (a 1966 reprint of the 1894 first edition).

The intention of the authors was to give a practical aid for scholars interested in Gregorian chant and in sacred polyphony, since many of these melodies were used as *cantus firmus* by the composers of the 16th century. For this last purpose, one might question the excessive reliance on modern, printed editions, critical and near-perfect as they be, because it is evident that Lassus or Palestrina used *other* variants for their compositions. The authors of the *Index* are the first to admit this. The five manuscripts, on the other hand, were definitely needed, since they provide a wealth of information on the melodies of the night office (Vigils, matins) that is not available in printed books.

The *Index* will have two main uses, both having the research scholar in mind: 1) helping to find the source for a liturgical text (and its various melodic settings): 2) identifying a Gregorian melody without a text (as, *e.g.*, the *cantus firmus* of a polyphonic composition *not* named by the composer).

Special thanks should go to the Harvard Graduate Society and Transylvania College for their financial aid that made the publication possible. But . . . where are the Catholic scholars that would use these volumes? R.S.M.

FROM THE EDITOR

Dr. Roger Wagner, the newly elected president of the Church Music Association of America, presided over the first meeting of the Board of Directors on August 25, 1970, at Okoboji, Iowa. It was an eminently successful session that will hopefully have a healthy influence on the life of our Association for years to come. Among the decisions were the following:

1. Our journal will open a new section, beginning with the Fall 1970 issue, entitled OPEN FORUM. Short articles (one and a half to two pages, double spaced) will be accepted from our members who want to sound off their opinions and give suggestions for the improving of church music. One condition will be essential: these

contributions must be on the *positive* side and not mere complaints or nostalgic musings. Four to eight of such letters will be published in each issue. The opinions expressed will, naturally, be of those who wrote them and not of the Association.

2. Due to the increase in printing costs, postage, rise in living costs and inflation, the price of subscription cannot be maintained at the present level. The Board has therefore decided to raise the subscription price to $7.50 for regular subscribers and $12.50 for voting members beginning January 1, 1971. This means that anybody can still renew his membership at the old price until the end of December, but the new rate will apply on and after the 1st of January.

3. A few changes were made on the editorial board and several new committees were either approved, established or revived (composition, reviews, research, etc.). All these should contribute toward the improvement of sacred music in our country.

✠

From one of our readers:

. . . Of special interest to me is the Music Supplement — as I am sure it is to all your subscribers. As always the music recommended comes at a time too late to be used for the season. Certainly it would be more advantageous to all of us if you would have Christmas music in the Summer issue, Lent and Easter music in the Fall issue, etc., which would allow time to order, and choirs time to learn the music recommended for the particular season of the year.

Mrs. Lewis Roy
Marksville, Louisiana

. . . We agree. See the supplement in this issue. Ed.

NEWS

Papal honors were bestowed on several church musicians recently. Archbishop Timothy Manning of Los Angeles presented the *Benemerenti* medal to Lucienne G. Biggs for her distinguished work as a teacher of religious music. She is the wife of the late Richard Keys Biggs, who was prominent in church music as a composer, organist and choirmaster, and mother of John Biggs, Marguerite Biggs Cromie, Geraldine Biggs McGrath and Anne Marie Biggs Boehm, all active in liturgical music circles.

In England, Ralph Downes, George Malcolm, Fernand Laloux and Henry Washington, all active in the Church Music Association of England and Wales and practicing church musicians, were created Knights of St. Gregory. Father Wilfrid Purney, long-time director of the English association, was named a Monsignor.

✠

The famous Aachener Domchor, under the direction of Monsignor Rudolph Pohl, has published its regular program listing the music sung in the historic Cathedral of Aachen during the fourth quarter of 1970. The Sunday high Mass includes a setting of the Ordinary as well as motets in both Latin and German. Among those listed are Josquin de Près' *Missa Hercules Dux Ferrariae*, J. B. Hilber's *Franziskusmesse*, H. L. Hassler's *Missa secunda*, Lemacher's *Missa Pax Christi*, Palestrina's *Missa Assumpta est Maria* and *Missa Papae Marcelli*, Viadana's *Missa sine Nomine* and *Cäcilienmesse* of J. V. von Wöss. The choirboys are trained in the diocesan choir school adjacent to the cathedral. Recently the choir completed a tour which included a concert in honor of Monsignor Iginio Anglès in Rome and another at Monte Cassino, the cradle of the Benedictine order.

✠

The Church of St. Paul the Apostle in New York City has presented a number of organ recitals under the direction of Father Joseph R. Foley, CSP. Among the organists performing were André Marchal, Walter Baker, Claire Coci, Hartmut Huschens and Jane Schatkin Hettrick. Some of the concerts were sponsored in connection with the Guilmant Organ School and Fordham University. The Joseph A. Bennett Memorial Organ in the church was built by Möller in 1965.

✠

The dedication recital on the new Steiner organ in Our Lady of Perpetual Help Church, New

Albany, Indiana, was played by James W. Good, assistant professor of church music at Southern Baptist Seminary, Louisville, Kentucky, on May 24, 1970. The program included compositions by Domenico Zipoli, Johann Walther, François Couperin, Paul Hindemith, Max Reger and J. S. Bach. The recital was dedicated to the memory of Father Charles H. Wagner, who initiated the project of a new organ for the church.

✠

The National Shrine of the Immaculate Conception in Washington, D.C., has announced that the Washington's Children' Choir under the direction of Judith St. Aubin will now be affiliated with the shrine and will be known as the National Shrine Children's Choir. Joseph Michaud is director of music at the shrine.

✠

A recent program of the John Biggs Consort, presented at Christ the King Church, Los Angeles, California, included music of the medieval, Renaissance, Baroque and modern periods. Composers from Guillaume de Machaut and Guillaume Dufay to Hugo Distler and William Schuman were presented along with Thomas Tallis, Orlandus Lassus, Monteverdi, Couperin and Bach. Performers were Claire Gordon, Salli Terri, William Lyon Lee and John Biggs.

✠

The Austrian Church Music Commission will again sponsor its annual workshop in church music, August 23-31, 1971, at Salzburg. The program will include sessions in Gregorian chant, motets and new works in the vernacular, together with choral techniques and other practical studies. About one hundred fifty people are regularly enrolled. The workshop closes with Mass in the Salzburg Cathedral, which is broadcast by the Austrian State Radio. Efforts are being made to interest Americans in next summer's workshop, as a part of a European tour which could include the Salzburg Music Festival. Gerhard Track, director of the Pueblo Civic Orchestra, will be on the faculty. For further information, write to him, P.O. Box 1683, Pueblo, Colorado 81002.

✠

Father Ralph S. March, S.O.Cist., editor of *Sacred Music*, celebrated the twenty-fifth anniversary of his ordination to the holy priesthood, at the Church of Saint Bernard, Dallas, Texas, on April 19, 1970. The Gregorian Proper of the Mass was sung by the Cistercian monks of the Abbey of Our Lady of Dallas. The combined forces of the Dallas Catholic Choir and the Twin Cities Catholic Chorale sang Anton Bruckner's *Messe in E Moll* and several motets under the direction of Father Richard J. Schuler. The sermon for the occasion was preached by Father Robert A. Skeris, general secretary of the CMAA.

✠

During July, the National Shrine of the Immaculate Conception, Washington, D.C., presented Jean Raevens, Diane Bish, Geoffrey Simon and Conrad Bernier in its series of organ recitals on Sunday evenings. The August series brought Larry Palmer, Harlan Laufman, John Morehen, Harold Edward Wills, John Conner and J. Melvin Butler. A special series of Fourth Friday of the Month concerts will present Robert Anderson, Jerald Hamilton, Gillian Weir, Gerre Hancock, Wilma Jensen, Marilyn Mason and Michael Schneider.

R.J.S.

CONTRIBUTORS

Rev. Bruno Becker, O.S.B. is a monk of Mount Angel Abbey in Oregon. He has a master's degree in English and is currently teaching English literature, specializing in arranging texts and music for singing at celebrations of the liturgy in English.

Dr. Arthur B. Hunkins is assistant professor of cello and theory at the University of North Carolina, and music director at Our Lady of Grace Church in Greensboro.

DID YOU MISS . . .

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"The Serious Contemporary Composer and The Church Today" by Arthur Hunkins .....Winter, 1968

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