

# SACRED MUSIC

Volume 98, Number 4, Winter 1971





*Cover: Church of the Resurrection of Our Lord, St. Louis.*



*St. Brigid's Church, Los Angeles.*

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St. Anthony's Church, Münster.

## MEMORANDUM ON SACRED MUSIC

I. The Board of Directors of the *Consociatio Internationalis Musicae Sacrae*, conscious of the task given by the Holy See and the responsibilities involved in this trust, feels a duty to call respectfully the attention of the Holy Father to the seriousness of the crisis affecting sacred music today, a crisis that seems to menace its very existence.

The extent of the recent liturgical changes made a fundamental revision of the Church's musical repertory inevitable. But it also required great prudence, recommended by the Constitution on the Sacred Liturgy (Art. 4, 25 *etc.*) not

to destroy the very best of this repertory. Unfortunately, the great speed of these changes did not permit us to heed this warning, and we must realize that far from keeping a balance between the musical treasury of the Church and new compositions, this ancient repertory has been systematically eliminated and replaced by inferior works.

DISTURBING  
SIGNS

We see in practically every country some very disturbing signs concerning the future of sacred music. They are wide-spread and generalized: choirs and *scholae* disappear, one by one; talented organists lose their interest in a job where there is precious little for them to do; professional musicians turn away with disdain from the service of the Church, realizing the limited possibilities they are offered. More seriously still, the new style of the post-conciliar music has a tendency to find its place at the lowest artistic level, and the faithful have great difficulties, because of this hurriedly composed repertory without serious craftsmanship and without preparation and proper surroundings, to achieve the active participation promised them by the Council. They sincerely desire their proper role and suffer to see the music debased and full of mediocrity.

This dramatic lowering of values has lately taken a particularly aggressive form constituting a formal rebellion against the Holy See's instructions (*Musicam Sacram*, 63). This breaking of the law is, nevertheless, approved, nay encouraged, by numerous pastors who, under the pretext of adapting to the tastes of youth (identified wrongly with an illiterate fraction) introduce into the liturgy styles and instruments borrowed from the most vulgar places of entertainment and night-clubs, thus associating the divine liturgy with such places.

No doubt there is, in some cases, an increased interest on the part of some youth that may give the illusion of certain pastoral value to these experiments, but the motivation of some young people seems frequently rather removed from the objectives of the pastoral work. It is very doubtful that the supposed advantages of this brutal devaluation could compensate for the destruction that is certainly not hypothetical. In fact, this confusion of values deeply shocks a segment of the faithful, even to the point that many withdraw from the Church (some definitely); it makes certain worship services an object of disgust for some and an element of division that may be very deep. Sacred music is thus used for a purpose that is exactly the contrary of its mission, "to foster unity," given to it by the Council (Art. 112). Moreover, all this confusion discredits the very character of worship in the eyes of many, not excepting our separated brethren, from whom we receive, on occasion, pitying condolences. Scandalous incidents happen frequently and one is surprised to see pastors, in many cases, stigmatizing not the scandal itself, but those who suffer from it. These practices are extremely serious, in our opinion, and we ask formally to use every means to stop them.

FALSE  
INFORMATIONS

One could add to this the surprising fact that the general information given to the public is not based on the authentic conciliar texts or the decrees for their implementations, but rather on simplistic slogans which belie and contradict the very documents they claim to speak for. A good example of this is the

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notion that the Council had forbidden the use of Gregorian chant and had suppressed the organ and choirs.

Faced with this disturbingly generalized situation and being aware of the lack of official warnings that could stop such abuses, we take the liberty of asking respectfully for an effort of *disseminating and reaffirming all information based on the authentic documents* and request the hierarchy to disavow explicitly all abuses contrary to these authentic texts.

The reasons for the present situation are complex and are well beyond the immediate preoccupations of CIMS which is sacred music. Therefore, this association believes it to be of the greatest importance that these problems be studied in the spirit of Article 44 of the Constitution on the Sacred Liturgy itself by musicians, theologians and qualified liturgists, with the understanding that the definition of "musician" be taken at its highest level, the CIMS being the qualifying judge in this question by the special mandate given to it by the Holy Father himself. Too frequently the committees in charge of problems of pastoral liturgy and of music have made decisions without the advice of qualified musicians. We see today some of the disastrous effects of such procedures and we ask respectfully but firmly that the participation of musicians on such committees be reexamined, both those working for the Holy See and those for the national hierarchies.

JOINT  
COMMITTEES  
ARE NEEDED

II. One of the most important of the problems to be studied by such committees is the charismatic, spiritual and pastoral function of sacred music as it is defined in the Constitution on the Sacred Liturgy, especially in Articles 112, 113 and 114, and in the various decrees implementing the constitution, particularly the instruction, *Musicam Sacram*.

One must come to the conclusion that the present abasement of church music, by its allegiance to passing fads of secular music of the most vulgar kind, is one of the most visible signs of the devaluation of the sense of "sacred." This is openly admitted by some and fought for by others. Since this goes far beyond purely artistic considerations, the study requested by this memorandum must be considered more than just a minor question, marginal to the great problems that face the Church today.

SENSE OF  
SACRED  
DISAPPEARS

It seems to us that such a study could be a salutary one, producing that harmony, intended by the Council, between tradition and innovation. It would also lessen the temptation for sacred music to fail in its spiritual mission. Search for common principles should be, in our opinion, the first goal of the mixed commissions we are proposing here.

III. It would be foolish to try to hide the fact that among all the difficult but not insoluble problems, the *question of language* occupies the most spectacular spotlight. Its impact on sacred music is so important that an association in charge of music cannot avoid dealing with it, with the understanding that it will not step beyond its own limits and will not contest the legitimate decisions of the competent authorities.

QUESTION  
OF  
LANGUAGE

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It appears almost certain that the actions of certain authorities are used to bring about in a permanent fashion, an almost total secularization of the liturgical language. We would hesitate, out of respect, to remind them of the numerous articles of the Constitution on the Sacred Liturgy contrary to their actions (Art. 36, 54b, 101, 116, etc.), if we were not forced to act because of our own mission.

One must remember that the complete abolition of the Latin language, either by the authorities or by propaganda, is incompatible with the preservation of the "treasury of sacred music," prescribed by Art. 114 of the Constitution, since the greatest part of this treasury was composed in that language and is usually inseparable from it. It seems to us, that in the case of sung prayer this problem is passionately distorted out of proportion by unjustifiable propaganda and that Latin should be restored to its rightful place. We believe that the question is not whether to pray in Latin or in the vernacular but *to pray*. We should follow the famous words of Pius X: "to pray in beauty." The wish of the Council will be completely fulfilled by using the "treasury" of the Latin music, but that wish cannot be satisfied by a vernacular music that is still in the experimental stage. It is hard to understand, therefore, how the former can be practically banned, contrary to the Constitution, especially for those faithful who ask for its continuation.

One should not forget that the present disintegration, witnessed with indifference by some of the faithful and even by some of the clergy, is bitterly resented by others and is considered as an unjustifiable affront to them. It would be dishonest to underestimate the importance of these people, both for their number and their qualifications.

#### LATIN MASSES

This may be a good occasion to recall that the instruction, *Musicam Sacram*, suggests that ordinaries set up Latin Masses either to balance the vernacular Masses or to provide these where multi-lingual congregations exist. It is regrettable that this practice, far from being encouraged is frequently denied when requested by *pastors or the faithful, and the cultivation of the traditional Latin musical repertory, imposed by the Council as a duty, has in many cases first slipped to a position of mere toleration and then to the status of a rare favor granted exceptionally and finally becoming a sin of insubordination.*

This intolerance, clearly contrary to the demands of the Council, is fatal to sacred music, both for its preservation and for its future evolution according to the spirit of the Council (Art. 23). Thus we take the liberty to ask respectfully that this problem be seriously considered.

No one wants to deny that songs in the vernacular, particularly for less educated congregations, provide a keener understanding of the literal meaning of words, a fact appreciated by many as an improvement. But, conversely, one could not pretend, in good faith, that Latin songs have ever put insurmountable obstacles to collective singing or formed a wall between the faithful and the Word of God. They may soften its details but certainly do intensify its global resonance. Such form of communication does not contradict the other and may frequently



be of a superior pastoral value; it contributes warmth and dignity to the words and masks, fortuitously, those imperfections of the texts that are frequently evident in a heavy translation.

The Latin church is not the only one that faces this dilemma; our entire era is affected by it. It is interesting to note that, in other ecclesiastical fields, the present tendency is exactly the opposite of what is considered "modern" in the musical field. This is, in fact, very similar to some concepts, thought to be obsolete today, that were prevalent at the beginning of this century. It was then fashionable to prefer the immediate comprehension of details to the overall atmosphere. The values are inversed today; one prefers a movie in its original version to a dubbed one; a song or an opera in a foreign tongue to a translation that robs it of its spirit. It is, therefore, uncertain that the aura of "modernity" adopted so enthusiastically by the partisans of the vernacular can last very long. One notices with uneasiness that, at the very moment when the Roman Church is practically abandoning the language she had the exclusive privilege to use, other religions that had no such language heretofore are diligently laboring to introduce it, such as the classical Hebrew or Arabic, since these religions have come to realize the dangers of internal divisions and feel the need for a unifying element that lifts the sung word to a higher level than the realities of daily life by crossing the barriers of nationalistic or linguistic divisions.

OTHER  
RELIGIONS

Considering only the musical aspects of this problem, for which our association is qualified, CIMS believes that the two languages could complement each other. Our association thinks that it is possible to normalize their coexistence in taking into account all the circumstances and the wishes of the faithful whenever these correspond to their spiritual need. We desire the end of defiance against necessary innovations in the vernacular liturgy on the part of those Christians who are too attached to their traditions, but we also desire the end of sectarianism, manifested in a practical suppression of traditional Latin chant, going insidiously and brutally against the wishes of the Constitution and against the greatly desired requests of the faithful themselves.

COEXISTENCE

We are convinced that the communication afforded by Latin chants is in no way inferior in pastoral value to the vernacular music and that it is wiser to trust time to provide a solution than to try to impose it by pressure which will result in justifiable bitterness and will create new and unnecessary motives for further division.

We want to make it very clear here that while we have supported the wisdom of the Constitution in its refusal to exclude the Latin chant, while opening the door to the extension of the vernacular, we do not intend to sacrifice the latter to the former. Both are included in the conciliar reform. But it is the first of the two whose existence is endangered today. Should it disappear forever, it would drag with it the spiritual values whose carrier it is. It is for this reason that we must give priority to it in calling it to the attention of the highest authorities of the Church. We would probably do the opposite if the situation were reversed. Our goal is not to bypass the Constitution or to strive for a return to the ways

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of the past. We want to ask unequivocally, as an indispensable condition for the musical renewal entrusted to us by the Holy See itself, for a re-examination of the *entire problem*, with a larger understanding of some of those aspects which seem to have been neglected until now. Setting aside the Constitution and particularly Article 23, it is possible that the urgency did justify such sacrifices at the beginning. Not all are convinced of this, but it is not our duty to pronounce judgment on it. At any rate, this period is now decidedly past.

A HEALTHY  
BALANCE

The moment has come, therefore, when we must ask most respectfully but with the strongest insistence for a re-examination of the situation. Without this, sacred music seems to have been condemned. Conditions must be established where not only the "sacred popular songs" will be favored (Art. 118), but also the "treasury of sacred music will be preserved and fostered with great care and solicitude" (Art. 114).

To us these two regulations seem complementary and not contradictory. We deeply regret that, in fact, many try to oppose one to the other, as our research presently underway will show, or deliberately try to forget the second command and remember only the first.

A change in the attitude of the hierarchy regarding this point will be no doubt beneficial for the promotion of the vernacular music itself, for many professional musicians who now refuse to collaborate in the musically impoverished worship services would certainly reconsider their attitude if the hierarchy showed more understanding. One has seen and one still can experience examples of such achievements, such as the congress that was organized by CIMS in Chicago and Milwaukee in 1966. Such feats prove that ours is not an utopian dream, and one regrets that such occasions are the exception when they should be the rule.

IV. The study that we propose would also include, with the help of experienced musicians, the necessary means for the development of new sacred music in appropriate surroundings. It is not enough to launch appeals to composers, even if these appeals result in sporadic works that have little constructive value for the future. Serious musicians will work for the Church if they find there a receptive atmosphere, but they will not do so if that receptivity is lacking. This is one of the reasons for our proposed study: to furnish church music with technical means, neglected heretofore, within the framework and in the spirit of the new *Ordo*. Without this practical help, church music will continue to deteriorate.

CHOIRS  
MUST BE  
STRENGTHENED

One important step should be the strengthening of the *scholae* or choirs, which have been frequently neglected in the recent past, in total misunderstanding of the desires of the Council (Art. 29, 112). This error has destined them to a more or less imminent death.

One seems, in effect, to have grossly underestimated their efficacy in helping the singing of the faithful as well as their value as interpreters of the prayers of the assembly. Without their presence, especially during solemn offices, the

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prayers could never reach such quality. Some went as far as openly to condemn this kind of music, under the pretext that worship is not a concert and that such artistic contribution brings only distraction with it. Mediocrity would thus become a necessary ingredient and sacred music an insipid vehicle for words, an improved loudspeaker without spiritual values. This reasoning is evidently contrary to the Constitution (Art. 112). Such an attitude would sell tabernacles to antique shops and would put them into bars for liquor cabinets. We have seen sacred accessories and ornaments appear on the stages of theaters in sacrilegious plays (we speak of actual and specific happenings here). The two concepts go frequently hand in hand. They reveal not a passive resignation, with or without regrets, but a will bent on the degradation of anything sacred, and this openly and systematically expounded by Religious in high ecclesiastical positions. One must understand here, once more, that our plea is not limited to merely artistic considerations. We certainly love art-music and our calling is intimately connected with it, but our love of music is bound together with something we consider as one of the foundations of our faith and we are not alone in this attitude.

The above mentioned teachings are far from being a post-conciliar discovery, since we have seen them debated and defeated 1600 years ago by the Fathers of the Church. But we must insist on the fact that, if church music were to be considered under such aspects only, it would soon lead to a general spiritual impoverishment in the Church.

One should not forget that lay participation cannot be limited to externals; it is manifested also when "the faithful unite themselves internally to the song of the ministers or that of the choir, lifting up their souls toward God, while listening to them" (*Musicam Sacram*, Art. 15), and that in this we have an important and constructive manifestation of pastoral solicitude, alas frequently neglected.

Our study will also help to bring about a reconsideration of the spiritual value of "sacred silence" (Constitution Art. 30) by which the soul, exhausted frequently by the excessive abundance of words, lifts itself more easily toward God. During these silent periods, the soul could be helped by appropriate music. Here is, undoubtedly, a charismatic opportunity for the organist (Art. 120) and the practical details surrounding his dignified participation should be seriously re-examined. Alas, his role is diminishing more and more even during those moments in the liturgy when his contribution was provided (communion, recessional, etc.) and is replaced frequently by trite hymns whose use should be discouraged during such moments, especially in churches that possess good organs and have qualified organists. This in no way will diminish the intensity of the faithful's participation in the liturgy.

Obviously this study will not define a uniform style for the new vernacular music but will show its limitations as provided in Art. 111 of the Constitution and in *Musicam Sacram*. Universality will be guaranteed by the Latin songs. Beyond this one cannot talk of "true art forms" endowed with the necessary qualities for "admission into divine worship." Certainly it is necessary to state

VALUE OF  
"SACRED  
SILENCE"

with the utmost clarity that the so-called “jazz Masses,” “beat music” and music-hall instruments (non-classical guitar, jazz-clarinet, saxophone, percussion, etc.) are indeed forbidden by these documents (*Musicam Sacram* Art. 63). If this is not done, the frequent and deplorable scandals caused by them will be repeated and multiplied in the future.

ENCOURAGE  
THE FAITHFUL

Finally, we shall examine the necessary technical and psychological conditions for the preparation, repertory and circumstances of the participation of the faithful in the singing, both from the heart and from the mouth. One should not forget that most congregations have very insufficient musical and vocal education and, therefore, community singing is not always easy for them. One must encourage them to desire singing before one can ask them to do it. There is a new and uplifting challenge here for the best musicians. Once sacred music resumes its march toward quality, the collaboration of outstanding musicians will be offered again spontaneously. These talents are withdrawn today, rushing away from the invasion of mediocrity, and it is hard to gain them for our cause in such an atmosphere.

We are convinced that by listening to some of the suggestions of this memorandum, the Church can find easily again conditions favorable to that pastoral renewal of music which the Council made us hope for, a hope that, until now, has been cruelly stifled by the events. One would witness thus, little by little, our sacred music becoming vigorous again. Shedding the cloak of division and dissent, attributed to it unjustly, sacred music could, at last, center on its real purpose to foster unity as in the past, but in new surroundings, for the glory of God and the sanctification of the faithful (Art. 112).

CIMS IS  
READY  
TO SERVE

To help toward the realization of such a program, CIMS is at the disposal of the Holy See, and through its newly appointed national representatives, ready to take part in the studies whose outlines we have just proposed. We intend to gather a large documentation on this subject and hope to be able to present it to His Holiness within a year.

We are determined, as of now, to go on with our research and to promote all musical forms, both in the national tongues and in the international language of the Church, that may restore quality and dignity to sacred music, according to the directives of the Council and the Holy See. Several practical solutions toward this goal are already under study.

We strongly believe also that if the music of the Church loses its dignity, already compromised dangerously, it will also disqualify the entire liturgical reform in the eyes of her best children. Music and liturgy were supposed to collaborate, without music losing its identity. If music loses that identity, against the wishes of the Council, then the glorious chapter of 1500 years in the history of the Church would come to a sad end.





*Church of St. Columba, St. Paul.*

## LITURGICAL MUSIC IN THE PHILIPPINES

It was my privilege to be invited as a composer, lecturer and recitalist to a workshop on church music, held from October 18th to 26th, 1971, in Manila, the Philippines.

The workshop, sponsored by the Archdiocese of Manila, was considered to be the first “real” workshop on church music. It consisted of a full week of lectures, music demonstrations, choral concerts and organ recitals.

The workshop was organized by a most zealous and extremely active nun, Sister M. Scholastica, OSB, dean of the school of music at St. Scholastica’s

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College in Manila. Because of her untiring efforts, the whole week was most successful and will be remembered and appreciated by those who participated in this music seminar. No doubt the organizers have already been rewarded by the satisfaction of seeing such a large attendance at *all* events, with participants coming from many different places in the Philippine Islands.

The excellent lectures on church music and the overwhelming enthusiasm of capacity audiences, showed immediately the great interest the people of the Philippines have in the arts and in the development and improvement of church music in their country.

The workshop took for its motto, "Giving back to God the best He has given us," and the programs bore the following quotation from *Sacred Music*, Vol. 97, No. 2 (1970) by Arthur B. Hunkins: "Any successful liturgical music program requires the co-ordinated 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."

The activities of the entire week showed this support of clergy, musicians and laymen very clearly, and the presence of Bishop Lopez at all lectures, concerts and recitals was certainly the best proof of this support and most encouraging to all participants.

THE VOYAGE My part in the workshop involved a rather hectic schedule. It was certainly not what one could call a "pleasure-trip," although I must admit that it was a delight to talk to people so greatly interested in culture and in the arts.

After my usually busy Sunday morning schedule on October 17th, and an equally busy afternoon, rushing from a workshop in Fort Worth, where I gave a demonstration on organ literature, I arrived just in time to catch my flight to New York, which was delayed because of bad weather. This delay caused my late late arrival in New York where I missed my connection with Air France to Paris and thereby also my connection from Paris to Manila. Arriving in Manila two days late, with stop-overs in Athens, Dhahran, Karachi, Bangkok and Phnon Penh, my hectic schedule began. It included demonstrations on choral techniques, organ service playing, improvisation and two recitals, one in the chapel of the school of music at St. Scholastica's College, and one in the Manila Cathedral. The attendance at *all* activities was tremendous and the presence of the bishop, the clergy, the many sisters, and a large number of young people interested in serious music, was most rewarding and encouraging, and made the difficulties and problems of getting there quickly disappear. I no longer had time to feel tired.

THE COLLEGE ORGAN The instruments on which I performed were both made in Europe. The organ for the recital in St. Scholastica's College was a small pipe organ from Wagenbach, Limburg, Germany, donated by the music alumnae of the school. It is a two manual organ, 12 ranks, with open positive and great, but with possibilities

GOEMANNE: PHILIPPINES

of adding a swell and more ranks later. While perhaps not a "large" organ, it is more than adequate for the chapel and certainly would put to shame some of our American Catholic colleges where a pipe organ often seems to be an unnecessary expenditure, and of no importance in the education and refinement of taste of our younger generation and future leaders. The same could be said here in regard to the pianos, which were available for my lecture-demonstrations. All three grand pianos, perfectly tuned, are the pride of this college and rightly so. It was for me another proof that in this small and fast-moving world of ours, it is no longer just a matter of money, but a matter of putting the right value in the right place and spending money wisely.

The organ in the cathedral, a 59 rank Pelz, was somewhat disappointing to this performer. Only the choir, great and swell were in working condition and the brilliance expected of the many mixtures available was not there.

THE CATHEDRAL  
ORGAN

A most unusual thing happened in the cathedral. The benches in the main nave, (there are no benches in the other naves) were turned around in order to be able to see the performer in the choir loft.

Since I was invited especially as a composer, the most rewarding moments for me came at the end of the week's activities, with a program of liturgical music and an exchange of ideas between Filipino composers and myself.

The concert, which I performed twice before packed audiences in the chapel of St. Scholastica's College, gave me some idea of the standards of liturgical music and music in general in this developing country. While some groups performed certain selections that were not of the highest caliber, it may be said that all performed well, using their talents to the fullest according to their age and educational level. The program included organ works by Max Reger (Amador B. Hernandez, organist) and Flor Peeters, (Maria Mota, organist and student of Mr. Peeters) and choral works by Gounod, Roff, Goemanne, Van de Steen, Maramba, Obispo and Kasilag. The numerous works on the exceedingly long program were performed by choirs from grade school through college.

Among composers I should mention here is Father John van de Steen, CICM, a Belgian missionary and former student at the Lemmens Institute. He went to the Philippines in 1946, and has done a tremendous job for the improvement of church music and the organ culture in that country. In 1953, there were five pipe organs in the Philippines; two from before World War II and three from 1946 to 1953. Now there are more than thirty. Father van de Steen is also the composer of a *Missa Brevis* in English and a *Tu Es Petrus*, which were beautifully performed on this occasion.

One of my greatest thrills during the week came with the performance of some native liturgical music, especially the two Filipino Christmas carols by Father Benildo Maramba, OSB: *Isang Pamaskong Panaginip* (A Christmas Dream) and *Mga Pantas At Ang Messiah* (Shepherds and the Messiah). The latter was not as successful as the first, perhaps a bit too much like a merry-go-round.

NATIVE MUSIC

A *Gloria* for Christmas Midnight Mass, *Luwalhati Sa Diyos*, by Fabian Obispo,

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Jr., was most beautiful and extremely well performed by the glee club of St. Paul's College of Manila, under the direction of Sister Marie Vincent Llamson, SPC.

Francisco Feliciano conducted the University of St. Thomas Conservatory of Music and the Central Seminary Choir in a most inspiring and uplifting performance of his own arrangement of the well-known hymn, *Holy God*, with organ and brass and the participation of the entire audience.

WORKS  
BY  
L. R. KASILAG

To top it all came the music of Lucrecia R. Kasilag, a well-known Philippine composer. She is the dean of the college of music and fine arts at the Philippine Women's University and the music director of the Bayanihan Folk Arts Center and Dance Company. She obtained her master of music degree from the Eastman School of Music, University of Rochester, and is the recipient of several awards for her leadership and outstanding contribution to music and art, including the presidential award of merit as woman composer of 1956, and two republic cultural heritage awards. She is also director of the theatre at the beautiful new cultural center in Manila.

The program included two of her works. A new composition expressly written for the liturgical music concert, the *Bagong Misa Sa Libing* (New Funeral Mass) is written in the vernacular and scored for three-part women's voices, organ, contrabass and percussion. It was superbly performed by the College of Music and Fine Arts Choral Ensemble under the composer's direction. This Requiem Mass is a departure from the usual lugubrious treatment given to a Mass for the dead, and a rather bright exalted spirit runs through the work which shows the Christian outlook toward death as a transition to a happier life of resurrection and eternal bliss with God. Simply conceived, the flowing modal melodies are enlivened by archaic quartal-quintal harmonies, and a native touch is injected in the manner of "taghoy" with the use of grace notes before the sustained notes. The prevailing bass line is carried throughout by the contrabass doubling the organ, heightened by the low pulsating funeral rhythms of the bass drum. A large native gong, a cymbal and a triangle add appropriate percussive color to the entire work.

Another work by the same composer, just as beautiful as the first, was her *Misang Pilipino*, a Mass for mixed voices, guitar and organ, sung in the vernacular by the Paco church choir. It was composed for the 400th anniversary of Christianization of the Philippines, and premiered by the Manila Cathedral Choir under Father van de Steen in 1965, and performed again at the meeting of the Asian Bishops Liturgical Music Commission held in Hong-Kong the same year. This composition uses indigenous chants of the Maranaw, Hanunoo Mangyam, Manobo, Bontoc tribes and the Hinilawod of Panay. It earned for Dean Kasilag her second republic cultural heritage award in 1966.

These two works give us a perfect example of what is meant in the Constitution on the Sacred Liturgy, Art. 119: "In certain parts of the world, there are peoples who have their own musical traditions and these play a great part in their religious and social life. For this reason due importance is to be attached to their music

and a suitable place is to be given to it, not only by forming their attitude toward religion, but also when there is question of adapting worship to their native genius . . .”.

This music is indeed liturgical for it is *true* art, and possesses that quality of *universality* which is one of the characteristics of all sacred music, for “. . . while it includes the special forms which may be said to constitute its native music, still these forms must be so subordinated to the general characteristics of sacred music, that they may leave only a good impression on anyone who hears them, no matter from what nation he comes” (St. Pius X).

Much work was done at this seminar and we had very little time for “pleasure” or side-trips, especially in view of the fact that I was allowed only two weeks for the entire trip and it takes nearly one week just getting there and back. But if one is willing to give up some sleep and rest periods, some side-trips can be accomplished even in such a short visit. SIDE TRIPS

Worth mentioning here was a visit to the world-famous bamboo organ, at Las Pinas, begun in 1818 and finished in 1821 by an Augustinian friar, Father Diego Cera. The 950 bamboos were covered for six months with sand from the beach to preserve them from the attacks of bamboo bugs. It is, of course, not an instrument that we are accustomed to play in this age, and it would be difficult to give a full recital on it, but its sound is amazing and fulfills perfectly its function as an organ for church services. The organ was damaged twice in 1862 by an earthquake, and in 1882 by the rains when the church’s roof was blown off. In 1917, Father Faniel, a Belgian missionary, completed the repair of the organ with the help of the Las Pinas people. In 1932, an electric blower was installed. The organ was again repaired in 1943 and in 1962, and again is in need of some more repair now. Let’s hope that the historical society, or some other organization will restore this organ, for it is indeed a unique instrument. THE LAS PINAS BAMBOO ORGAN

There was also a visit to the new and marvellous cultural center of Manila, where I had the opportunity to hear an excellent sonata recital for violin and piano, performed by two outstanding and world renowned artists: Gilopez (violin) and Marcelita (piano) Lopez Kabayao. Gilopez has done much for the appreciation of music in the Philippines, and has taken music to the far-flung barrios, for which he has been honored by two leading universities. The people of Manila can be proud of this new center for the arts and of their own great artists. It is my hope that *all* the people, of *all* ranks of society, will profit from such a unique place for the arts, and that this center may become a source of education for all, and will foster the cultural advancement of future artists. THE MANILA CULTURAL CENTER

Another short visit to the countryside and a most colorful evening with the folk dancers was about all that could be squeezed into my tight schedule.

A meeting and discussion between composers closed this most successful week of hard work which no doubt will be beneficial to all who participated. This young and developing country has shown to many others the way and the truth, and the entire world will profit from such enthusiasm, for there will

CONCLUSION

be repercussions around the globe of what has been accomplished in Manila last October, 1971. To use a Chinese proverb: "The flowers of tomorrow are in the seeds of today." Nowhere else have I seen such dedication, such enthusiasm and such a desire to learn and to improve a situation that desperately needs improvement. The universal Church will reap benefits from such a workshop, which was a response to the appeal of Pope Paul who, at the close of ceremonies marking the end of the Second Vatican Council, spoke to the artists of the world through the Council Fathers, giving them the following message: "This world in which we live needs beauty in order not to sink into despair. It is beauty like truth, which brings joy to the hearts of men, and that precious fruit which resists the wear and tear of time, which unites generations and makes them share things in admiration. And all this through your hands. May these hands be pure and disinterested. Remember that you are the guardians of beauty in the world. May that suffice to free you from tastes which are passing and have no genuine value, to free you from the search after strange or unbecoming expressions. Be always and everywhere worthy of your ideas and you will be worthy of the Church, which by our voice addresses to you today her message of friendship, salvation, grace and benediction."

May this ideal never be lost.

NOEL GOEMANNE





*Church of All Saints, Neubad (Basel).*

## THOUGHTS IN THESE DAYS

There is no more sensitive area of thought and feeling in the Church today than that of divine worship, the liturgy, Holy Mass. The question divides many of us. Religious educators especially have done their best to invade a field which was once thought proper only to the priesthood, and to dictate worship forms not only in bad taste but diametrically contrary to the mind and the heart of the Church, in variance to prevailing liturgical law as lax and amorphous as that may presently be. So deeply felt are these issues that there are only a few who are able to view them dispassionately, with reason. These are an expected

BUCHANAN: THOUGHTS

and anticipated development. For the *lex orandi* has always been the *lex credendi*. Or, stated the other way around, the law of faith must reflect itself ever in the habits of prayer. Whenever there is deep disturbance in the realm of the faith (as there is in these our days) there will be the corresponding disturbance in liturgy. The one is the mirror of the other. And there can be no peace in our sanctuaries until the Catholics of our time cease their humanistic and sociological meanderings and come back to a theocentric concept both of life and of liturgy. Meanwhile liturgy remains a no-man's-land of doubt and dispute.

WHAT IS  
WORSHIP?

Could our knots be untied by seeking a fundamental definition of worship? The modern mind within the Church shuns the absolutes, but it would be hard to disclaim the fact that worship or liturgy is the duty man brings to God because of the fact that God is the Author of his being, of all that he is and has. Man's whole entity depends upon God. Without the Creator's sustaining effort in the Divine Concomitance man falls back into the nothingness out of which God's hand first brought him.

If worship is this man-God relationship, it follows that of these two terms, God is, by His very position as God, the more important. Worship has then to be, first of all, God-centered, not man-centered. The post-conciliar mind has rejected this self demonstrative principle. Liturgy is no longer spoken of as the service of God but something called in its terminology "The celebration of man." So to this celebration of man they bring the burlap banners, the banjos and bongos, the long haired rhythms, all the cheap symbols of the counter culture.

Worship in the classic sense is the giving to God the best there is within a man to give, simply because God is Who He is. This tribute we owe Him in a strict justice. If we deprive Him of it we are, in consequence, guilty of injustice. Additionally, in worship we express gratitude for the goods of life we have received, we express sorrow for sin, we ask the further goods which are our need. In return for worship we gain redemption, forgiveness, grace, strength, courage, nobility.

ITS  
CHARACTERISTICS

The definitions of worship must give us the key as to its essential characteristics. If worship is the service of God it must be essentially a thing of great dignity and reverence. One must approach the throne of the Almighty with a sense of awe and of mystery, and with that fear which the Holy Spirit describes as the beginning of wisdom. One must mind one's manners, as would befit the audience chamber of the King of Kings. This consideration prohibits carelessness, the off-hand attitude, an indifference as to the sacred character of this most eminent of our human duties and acts. Worship must be well planned for and well enacted. The things about the altar of worship must be immaculate and precise. Levity has no place in the house of God. Our conversations at worship are with God. We do not address one another. The silences of respect are accorded Him. Sacred vessels and other appurtenances of worship must be the finest that a given community can afford. Nothing is too "good" for the Author and the Giver of all goodness. The sacred arts are to be employed in His service,

BUCHANAN: THOUGHTS

the very best that human genius and endeavour can attain. Nothing is to be casual, shoddy, or haphazard.

In consideration of our human deficiency and despite the avowed intentions of the "liturgists" to destroy the demarcation, the Church recognizes the two levels of divine service, the "low" service or the service of Low Mass, done in the spoken voice, and the "high" service or the service of High Mass employing the ministry of sacred music and transacted largely in the sung voice. The low service of course gives glory to God, but the high service gives God a greater glory because of the greater dedication and effort we would bring to it. In a parochial reference it is incumbent upon each Catholic community to render God this greater endeavour at least once the week in the parish Sunday High Mass. The Sunday High Mass is thus envisioned as the culminating point of the weekly work of the parish and the focus of all its other activity, social, educational, pastoral. In our Catholic scale of values worship, the service of God, is paramount, all other considerations secondary. And the pre-eminence of worship in the parish scale should be evident once one steps inside the parish church! In the parish as in life, give God His due and all else falls into its proper perspective and proportion.

LOW MASS —  
HIGH MASS

Our sense of the sacred, how is it betrayed? By dignity and by reverence, by good manners, the very clothes we wear when we present ourselves in the formal service of God's worship.

SENSE OF  
SACRED

The official Church has not been unaware of the problem. How could it be when the profanations and the near sacrileges have been so blatant and profuse? On 5th September of the year past the Sacred Congregation for Divine Worship published its third "Instruction" concerning the right implementation of matters of worship (AAS Vol LXII p 692). It must be quoted in part . . .

"There is no need to resort to arbitrary adaptations (of the liturgy) which would only weaken its impact. . . . Liturgical reform is not at all synonymous with so-called *desacralization* and is not intended as an occasion for what is called *secularization*. Thus the liturgy must keep a dignified and sacred character. . . . The priest will assure the presence of God and His mystery in the celebration by following the rites of the Church rather than his own preferences. . . . He should not add any rite which is not contained in the liturgical books. . . . Other readings, whether from sacred or profane authors of past or present, may never be substituted for the Word of God. . . . The liturgical texts composed by the Church also deserve great respect. No one may make changes, substitutions, additions or deletions in them. . . . The words, melody and rhythm of songs and the instruments used for accompaniment should correspond to the sacred character of the celebration and the place of worship. . . . Not every type of music, song, or instrument is equally capable of stimulating prayer or expressing the mystery of Christ. Music in the celebration must serve the worship of God, and thus must have the qualities of holiness and good form. . . . It is never permitted to celebrate Mass while wearing



only the stole over street clothes. . . . The Eucharist is normally celebrated in the church; the *Ordinary* will decide when there is a real necessity which permits celebrating outside the church. . . . The pastors of the Church should consider themselves ministers of the community's liturgy open to the needs of our times and yet far from every kind of secularism and individualism . . . '.

The intent of this instruction is patent. How then is it so openly contradicted? It has been sneered at, downgraded by national and diocesan "liturgical" commissions. Our own national body has stated in effect that the instruction simply does not mean what it says. It is ignored, misinterpreted, contemptuously disobeyed, in the schools, in the parishes, in national conventions of priests and religious.

OUR DUTY      Has it ever been the history of the Church, this massive, incessant struggle and conflict between the principles of the sacred and those of the profane? Or have they just seemed to have intensified in our unhappy decade? In this conflict the secular is ever the aggressor, "setting up in the holy place that which the prophet Daniel called the abomination of desolation (let him who reads this, recognize what it means)" (Matt. 24:15). We have St. Paul to tell us that the forces are irreconcilable. It is clearly the Catholic duty to keep what is sacred as sacred and to hold what is holy as holy, rather than to fling open our chancels to the secular extremisms of an atheist counter culture.

REV. JOHN BUCHANAN

# Lord, Grant Grace, We Humbly Beseech Thee

Verse Anthem and Chorus

ORLANDO GIBBONS, 1583 - 1625

Transcribed and edited by CYRIL F. SIMKINS

Verse

Treble

Alto

Lord, grant grace, we

⑤

hum-bly be-seech Thee, that we with Thine an - gels and saints,  
Lord, grant grace, we hum-bly be-seech Thee, that we

⑩

may sing to Thee con-tin - u - al - ly:  
with Thine an - gels and saints, may sing to

Source: Christ Church, Oxford. Mus. Ms. 21 (pp. 255 - 261)

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LORD, GRANT GRACE

15

Ho - ly, ho-ly, ho - ly! Ho - ly, Lord God of Hosts!

Thee con-tin - u - al - ly: Ho - ly, Lord God of Hosts! Lord

20

Ho - ly, Lord God, Lord God of Hosts! Ho - ly, Lord God, Lord God of Hosts!

God of Hosts! Ho-ly, Lord God, Lord God of Hosts! Ho-ly, Lord God of Hosts!

98-1970

LORD, GRANT GRACE

S FULL (25)

Ho - ly, ho - ly, ho - ly! Lord God of

AI Ho - ly, ho - ly, ho - ly! Ho - ly, Lord God! Ho - ly, Lord God of

AII Ho - ly, ho - ly, ho - ly! Ho - ly, Lord God of Hosts! Lord God of

BI Ho - ly, ho - ly, ho - ly! Ho - ly, Lord God of Hosts! Lord God of

BII Ho - ly, ho - ly, ho - ly! Ho - ly, Lord God of Hosts! Lord God of

(30)

Hosts! Lord God of Hosts! Ho - ly, Lord God of Hosts!

Hosts! Lord God of Hosts! Ho - ly, Lord God of Hosts!

Hosts! Lord God of Hosts! Ho - ly, Lord God of Hosts!

Hosts! Ho - ly, Lord God! Lord God of Hosts! Lord God of Hosts!

98-1970



Verse: DEC.

SATB Glo - ry, hon - or, and pow'r (35)

Glo - ry, hon - or, and pow'r

be un - to

Verse: CAN.

SATB

Glo - ry, hon - or, and pow'r

be un - to

Glo - ry, hon - or, and pow'r (35)

be un - to (40) Thee, O God, the Cre -

be un - to Thee, O God, the Cre -

be un - to Thee, O

be un - to Thee, O

Thee, O God, the Cre -

Thee, O God, the Cre - a - tor,

Thee, O God, the Cre - a - tor,

Thee, O God, the Cre - a - tor,

be un - to Thee, O God, the Cre - a - tor, O (40)

98-1970

LORD, GRANT GRACE

- a - tor, (45) O Ho - ly  
 God, the Cre - a - tor, O Ho - ly  
 God, the Cre - a - tor, O Ho - ly

- a - tor, O Lord Je - su, the Re - deem - er,  
 O Lord Je - su, the Re - deem - er,  
 - a - tor, O Lord Je - su, the Re - deem - er,  
 O Lord Je - su, the Re - deem - er,

God, the Cre - a - tor, O Ho - ly (45)

Spir - it, the Com - fort - er. (50)  
 Spir - it, the Com - fort - er.  
 Spir - it, the Com - fort - er.

O Ho - ly Spir - it, the Com - fort - er.  
 O Ho - ly Spir - it, the Com - fort - er.  
 O Ho - ly Spir - it, the Com - fort - er.

Spir - it, the Com - fort - er. (50)

FULL S 53

And let ev - 'ry-thing that hath breath, and let ev - 'ry-thing that hath

AI  
And let ev - 'ry - thing that hath breath, and let ev - 'ry-thing that hath

AII  
And let ev - 'ry- thing that hath breath, and let ev - 'ry- thing that hath

T  
And let ev - 'ry- thing that hath breath, and let ev - 'ry- thing that hath

B  
And let ev - 'ry-thing that hath breath, and let ev - 'ry- thing that hath

60

breath praise and mag - ni - fy the same Lord, the same Lord - Al - might-y,

breath praise and mag - ni - fy the same Lord, praise and mag - ni - fy the same Lord -

breath praise and mag - ni - fy the same Lord, praise

breath praise and mag - ni - fy the same Lord, praise and mag - ni -

breath praise and mag - ni - fy, praise

60

98-1970

LORD, GRANT GRACE

65

the same Lord, the same Lord Al - might - y. A - - - -

Al-might-y, praise and mag-ni - fy the same Lord -

and mag - ni - fy the same Lord, the same Lord Al-might - y. A -

fy, praise and mag-ni - fy the same, the same Lord, the same -

and mag - ni - fy, praise and mag - ni - fy the same Lord, the same Lord Al-might-y. A -

65

70

- - - men, A - - - - men.

Al-might - y. A - - - - men.

- - - men, A - - - men.

Lord Al- might - y. A - - - - men.

- - - - - men.

70



# REVIEWS

## I Magazines

JOURNAL OF CHURCH MUSIC—Volume 13, Number 9, October 1971.

*Luther's Quotes on Music* by Walter E. Buszin, p. 2.

This article was an eye-opener for this reviewer. First, it clears up a few misunderstandings about Luther, the musician. He was neither a Palestrina, nor a dilettante. Secondly, it shows that Luther had a great admiration and love of music and musicians and wanted outstanding music in Lutheran worship. Thirdly, he appreciated and actively fostered not only singing by the people but also choral and instrumental compositions. Far from being hostile to Latin, he wanted to keep it in the Protestant liturgy alongside the vernacular. All of Mr. Buszin's quotes from Luther are worthy of repeated readings.



*Whither Children's Choirs?* by Melvin L. Gallagher, p. 8.

Another article that stresses the importance of good music education to be given to children. Mr. Gallagher goes a step further and recommends a true ecumenical spirit, *i. e.*, that one should not train youngsters for selfish purposes (to sing in "my" choir), but encourage them to remain active singers even when moved to another parish or town.



*What's Happening in Church Music Today?* Part II—*The Mainstream Present* by Alec Wyton, p. 11.

In describing today's musical "mainstream", Dr. Wyton comments upon such composers as Vaughan Williams, Benjamin Britten and—closer to us—Charles Ives, Leo Sowerby, Ned Rorem, Daniel Pinkham and others, active in the field of sacred music for the vernacular liturgy.



*The Shape of Church Music in the '70's* by Carl F. Schalk, p. 17.

The first of several articles that promises to be interesting, serious and provocative by the editor of *Church Music* magazine. With great wisdom and moderation the innovations of the sixties are assessed and solid principles are proposed.



JOURNAL OF CHURCH MUSIC—Volume 13, Number 10, November 1971.

*The Shape of Church Music in the '70's* by Carl F. Schalk, p. 5.

Second installment of an article begun in the October issue of this magazine. The author finds little fresh, new and good music in the contemporary church and even less for the use of small churches. The lavish compositions of the past are beyond the forces of the latter, no matter how uplifting they may be. He brings up the idea of the composer-organist-music director, as a possible solution. But, no matter what, one should not give up music under any circumstances.



*Music Possibilities—the Small Church* by Jet E. Turner, p. 8.

As an answer to some of Mr. Schalk's questions in the preceding article, Mr. Turner investigates the musical possibilities of the small church. Among others, he proposes a) a double quartet; b) solo instruments or ensembles; c) family choirs; d) special groups (men, teenagers, children, etc.); e) hand-bells and f) hymn singing for the entire congregation.



JOURNAL OF CHURCH MUSIC—Volume 13, Number 11, December 1971.

*The Hymn Tunes of Mendelssohn* by Helen E. Pfatteicher, p. 3.

A short, informative essay on some of the hymn tunes used, harmonized or composed by Mendelssohn. A reprint from the 1960 volume of *The Hymn*.



*The Dilemma of Church Music Today* by Helen E. Pfatteicher, p. 8.

In her second article, the late Miss Pfatteicher asks

many, many questions with a great sincerity but has answers only for a few, not because she was not qualified for it, but because it is impossible to find an answer. The music budget, for instance, frequently does not depend on the music director, nor does the quality of the organ he has to work with. An apathetic congregation, an uninterested vestry or parish board may challenge his ambition and he may also slowly improve the musical taste of the congregation, but it is an uphill fight most of the time. Miss Pfatteicher had some good ideas about the suitability of anthems for liturgical services and the requirements a hymn must possess to be worthy of a place in the liturgy. I detect, nonetheless, a delicately veiled pessimism or resignation in this article and must admit that I feel the same way sometimes.



*What's Happening in Church Music Today?* Part IV—*Pop, Rock and All That Jazz* by Alec Wyton, p. 11.

Concluding article of a series by the organist and master of choristers of New York's St. John the Divine Cathedral on a thorny subject. While I most earnestly disagree with many of Mr. Wyton's conclusions, I must admit that his essay is serious and sincere and is certainly worth meditative reading.



MUSART—Volume XXIV, September–October 1971, Number 1.

*Are You and Your Choir Communicating?* by John A. Lyons, p. 16.

A good check-list for choral conductors. Music being essentially an art that has something to say, the director must communicate with his chorus first but also with his audience during the performance. Choir directors need solid background, awareness of choir members' desires, deep feelings and convictions about the message they attempt to transmit.



*Music for Women's Voices by Johannes Brahms* by Robert Bobzin, p. 17.

An extremely helpful article that belongs on the music shelf (or even on the desk) of any choral director of women's choruses. It contains a complete listing of Brahms' compositions for treble voices, some published, some only available on microfilm. Here is an important

*corpus* of music, some of it religious, most of it secular that will keep any chorus busy and happy for years.



MUSIC—A.G.O. and R.C.C.O.—Volume 5, Number 10, October 1971.

*Preparing Piano Students for Organ Study* by Farley K. Hutchins, p. 20.

Most magazines devoted to the organ publish, from time to time, articles stressing the importance of solid pianistic techniques for the organist. While there is seldom anything new in such essays, they still serve as a reminder to organ students of this important part of their practicing schedule. Mr. Hutchins enumerates the standard exercises (scales, arpeggios, chords, finger exercises, etc.), emphasizes the legato-staccato contrast and suggests a very useful practice, introduced by Franz Liszt: play every scale with the *same fingering!* Have you ever tried it? He does not stop at exercises. In the second half of his essay, Mr. Hutchins gives good hints about expressive performance, attention to polyphonic lines and improvisation.



MUSIC—A.G.O. and R.C.C.O.—Volume 5, Number 11, November 1971.

*Organ Safari* by Aileen Cohalan, p. 20.

Miss Cohalan's safari takes her to St. Séverin in Paris, Thionville, Sarre-Union and Steingaden in Germany. She gives the specifications of the last three organs.



*Bach's Thomaskirche* by E. Power Biggs, p. 38.

Memories of a week's long recording session at the famous Thomaskirche in Leipzig by one of the most outstanding organists of our time. Facts and anecdotes mingled with a little music history make Mr. Biggs' article both enjoyable and instructive.



WORSHIP—Volume 45, Number 9, November 1971.

*Instrumental Music in the Liturgy* by Joseph Fitzer, p. 539.

A somewhat cloudy article about the importance of instrumental music in the liturgy. My impression is that

the author has over-complicated his essay by the abundant quotes (27 in 15 pages) from Plato to Maritain and blurred his points by a pseudo-philosophical approach. Still, his main contention seems valid to me: our over-verbal, renewed liturgy excludes, in practice, the featured use of the organ and this is an absolute loss for all, not to mention that it contradicts the suggestions and prescriptions of the Constitution on the Sacred Liturgy.

R.S.M.

PSALLITE—Julio–Setiembre 1971, Año XX, Num. 79. La Plata, Argentina.

The opening article, "La Oración Cantada," by Joseph Colomb is a reprint from his volume entitled *Manual de Catequética*, which forms part of a large series published by Herder. In this pedagogical study of the use of singing in teaching religion, the author investigates the purposes of singing, which is based fundamentally in a human cry revealing the state of one's soul. Singing is not basically a means of communicating ideas or information, but rather an emotional expression. For this reason, as with sung prayer, there is a purpose for it in religious instruction, since it is not only the intellect that is here under training, but also the affections. Its value for an expression of the community, an important idea in religious education, is also noted. He then asks what are the conditions necessary for a good religious song used for catechetical purposes. It is difficult to evaluate this, but it must not be a merely pragmatic criterion. The very worth of the music, the words and poetry must be considered along with rhythm, melody, the sentiment expressed and the connotation associated with the piece. The power of music on the human spirit and body must be recognized. Religious songs must, therefore, be capable of producing a spiritual attitude, just as military music produces its own intended effect or sensual music its own ethos. Religious music should impart the characteristics of faith such as strength in strife, joy in sorrow and security in God amid human unrest. It must express courage but with tranquility, confidence and humility. The author suggests that one compare Gounod's *Ave Maria* with the Gregorian chant setting of the same text to see which will provide better for these needs. A few teaching techniques conclude the article: give singing a place equivalent to that of prayer; the songs must always be connected with the faith and the truths being taught; the pieces should be adapted to the age and conditions of the students; practical methods of teaching songs depend on musical procedures and other catechetical pedagogy.

A letter directed to Cardinal Arturo Tabera Aráoz,

prefect of the Sacred Congregation of Divine Worship, by the Una Voce society of Argentina is printed in full. Mention is made of the desacralization of divine worship and church buildings by the destruction of sacred art and the introduction of secular and heterodox music and actions. The vulgarity and abandon of traditional treasures of art is deplored. The intimate connection between the questions of liturgical practice and the preservation of the truths of the faith is given as a reason for the diminishing confidence of many in the Church itself. Two petitions are put forth by the society to the cardinal: 1) that the celebration of Mass according to the Missal of St. Pius V be permitted in the entire Latin Church; 2) that communion be received by all in kneeling position to strengthen a weakening faith in the real presence of Christ in the Blessed Sacrament.

The conclusion of an article begun in the previous issue on sacred music and the Council of Trent by G. Fx. de Mendia, O.S.B., points out that some of the Fathers would have eliminated polyphony altogether while others were for maintaining it. A reasonable reform that flowered in the great composers of the second half of the sixteenth century was the result of the council's prudent decisions. The implication is that today's sacred music could well flower also if the prudent decisions of the Fathers of the II Vatican Council were put into practice.

A very short piece, "Orígenes del Canto Sagrado," traces some of the beginnings of sacred song in the Christian era: the songs of the shepherds and the angels at Bethlehem, the songs of our Blessed Lady to the Infant Jesus, Christ's singing in the synagogues and at the Last Supper before He went out to the Garden of Olives. The first Christian liturgical song accompanied the Eucharist at its institution. For that reason, A. Gastoué calls Jesus the first cantor.

A final article, "Los Conservatorios y la Nueva Música," by Wouter Paap, is taken from the review, *Sonorum Speculum*, published in Amsterdam. In it the phenomenon which every field of learning is experiencing, viz., the tremendous growth of knowledge and research and creation, is applied to the training of music students. Today the student can no longer be content with Mozart, Schubert and Beethoven. He has a great desire for the works of contemporaries and he must learn them. The problem is how to teach the vast modern repertory without neglecting the classic and romantic works, not only in their performance but in their theoretical aspects also. Some solutions proposed by various conservatories in the Netherlands and Belgium are given. More study, more courses and more time seem to be the only answer.

R.J.S.

## II Recordings

*Every Year at Christmas*. Twin Cities Catholic Chorale.  
WANDERER FORUM RECORDINGS.

Record companies have for years insisted that their product is the best value in entertainment. There is some basis for this claim, especially for those among us who are compelled by our natures to be independent thinkers. In other words, the HI-FI admits of a selectivity in a way in which other electronic forms of experience do not. The intelligence is not insulted nor the sense of good taste exposed to outrage.

This is not to say that the recording fraternity is not above the meretricious. Jackets can be in the same league with Portner and Hefner. And when it comes to Christmas albums it is perfectly capable of editing absolute *kitsch*, much to the sorrow of many. For believers, Christmas frames the Incarnation as the central fact of time and eternity. Folksiness is in order because this is a feast of humanity, God-in-Flesh, but folksiness must go just so far and not any farther. If there is not some essential dignity in the theme of the Incarnation, the word itself has no meaning.

The current offering of the Twin Cities Catholic Chorale is not *kitsch*. "Every Year At Christmas" has dignity and humanity without vulgarity. The performance is on a professional level, yet not so slick as to be impersonal. Occasionally a singer's aspiration is heard. This is life, vitality. Engineering is good and the separation factor well done, giving distinctness to the harpsichord accompaniment and organ in baroque register. A well-balanced brass ensemble alternates with the chorus to produce an antique effect to some of the better known tunes, thus saving them from being the tired things they usually are. Highlights are the Tirolese carols caressed by the baton with a director's special affection. The mixed chorus sings straight-forwardly and with sincerity. One welcomes the absence of that type of labored shading bordering on the arty that cloy with repeated listening. And a Christmas record is meant to be played over and over again and year after year. Seldom does an American group catch so much of the indigenous quality of these essentially European forms.

Jacques Maritain, in one of his earlier essays entitled "Art and Scholasticism," takes the stand that the artistic faculty in man, the *recta ratio factibilium*, is capable of moving on an independent plane from his moral and religious being. This he urges in explanation of the fact which may be a theoretical question to some, that the sinner and the unbeliever can still be productive of the transcendental. The artist may be in a sense two people.

The great and rare thing is when both the artist and the believer are one and his art the corollary of his faith. The songs of Christmas are art forms in expression of faith, and those who perform them in this instance bring deep wells of faith to the intensification of their art.

For a gift of the sounds of Christmas this year, here is a classic accomplished with faith, dignity, love, and with, what is so important in our world of today, a deep sense of the inner sacredness of the mystery of Our Lord's holy birth.

J.B.

## III Special Reviews

*Lord Grant Grace, We Humbly Beseech Thee* by Orlando Gibbons, edited by Cyril F. Simkins. Concordia Publishing House @\$ .30 each.

We briefly reviewed this verse anthem in our Spring 1970 edition. After some hesitation we have decided to reprint the piece itself in our present issue for several reasons. First, it is not utterly difficult but still requires enough forces for the *divisi* in the bass and alto sections and four dependable soloists for the verse. Secondly, it is typical of the Tudor verse anthem form so rarely used in Roman Catholic churches. Thirdly, its structure is never obscured by the melodic variety. Imitative counterpoint, double chorus effects and powerful chordal passages alternate in a most fortuitous fashion and the concluding Amen is a masterpiece in itself.

The text is a prolonged doxology, praising in succession the three Divine Persons. It could be an ideal recessional for solemn occasions, for the feast of the Holy Trinity, for Thanksgiving, graduation exercises and many other festivities.

The editor-transcriber refrained from tempo indications or dynamic suggestions. You may experiment with these, but I am sure that a perk, alert *parlando* style would be most fitting and some contrast between the solo quartet and the chorus will produce stunning effects. The indispensable organ parts need some thoughtful practicing, especially at the polyphonic beginning when they are prominently featured against the imitative counterpoint of the treble voices. All in all, this is a most rewarding little masterpiece of only seven pages.

R.S.M.



## NEWS

The new director of the famous Church Music School in Regensburg, Germany, is Reverend Franz Fleckenstein, who formerly was choirmaster at the Cathedral of Würzburg. He succeeds Monsignor Ferdinand Haberl who was appointed president of the Pontificio Istituto di Musica Sacra in Rome by Pope Paul VI to fill the position left open by the death of Monsignor Higinio Anglès.



The Allgemeiner Cäcilien-Verband für die Länder der deutschen Sprache (ACV) held a general meeting in Bonn, November 29-30, 1971. Among the chief tasks of the assembly was the appointment of the international president, an office left vacant at the death of Reverend Wilhelm Lueger. Dr. J. Anton Saladin of Riedholz/Solothurn, Switzerland, succeeded Fr. Lueger both as national president for Germany and international president of ACV. Because the filling of both offices would be too demanding, it was arranged that Prof. Hans Lonnendonker of Saarbrücken be entrusted with the duties of the national president for Germany. Prof. Hermann Schroeder of Köln spoke to the delegates on the composer's problems with the new vernacular translations, and Rudolf Brauckmann reported on the project to publish a new ecumenical hymnal for Germany. A memorial Mass for Fr. Lueger, sung in Gregorian chant, together with a visit to his tomb, concluded the two-day meeting.



Recent concerts and other performances of choral music have come to our attention: The Choral Society of St. Dominic, Shaker Heights, Ohio, celebrated its silver jubilee with several concerts. On December 12, 1971, the group sang a concert of Christmas music, including Benjamin Britten's *Ceremony of Carols* and *A Carol Fantasy* by C. Alexander Peloquin, a premiere performance of a work commissioned by the Chorale. On March 12, 1972, a concert of master works of Schubert, Bach, Victoria, Haydn and Handel, together with Noel Goemanne's *English Mass for Saint Dominic—1972*, also commissioned by the Chorale, is scheduled. Founding director of the group is Cal Stepan.

The Eastman Polyphonic Choir under the direction of M. Alfred Bichsel with David Craighead as organist, presented a concert observing the five hundredth anniversary of Albrecht Dürer, December 13, 1971, at the Lutheran Church of the Incarnate Word, Rochester, New York. The choir sang Hassler's Mass No. I, based on *Dixit Maria*, after singing the same motet. Pachelbel's *Magnificat in C for Choir, Soli, Orchestra and Organ* was the chief work. Other works for organ by Pachelbel were performed as part of the concert.

Dr. Lavern Wagner directed the Collegium Musicum of Quincy College, Quincy, Illinois, in a program of memorable musical monuments which included works by Machaut, Josquin, Bach, Lassus, Morley, Nanino and Priuli. The concert was presented several times at various colleges in Illinois during October, 1971.

The choir of Saint Patrick's Church, Edina, Minnesota, under the direction of Ita Vellek presented a program of Christmas music at Midnight Mass which included works by Buxtehude, Bach, Haydn, Corelli, Berlioz and Fauré. An instrumental ensemble assisted the choir with several works including the *Mass in C* by Anton Bruckner.



The Archdiocese of Manila sponsored a four-day workshop in church music, October 18-22, 1971 at the Pius XII Catholic Center and Stella Maris College in Quezon City. Entitled "Music in the Church Today," the seminar included lectures by Father Albert Meerchaert, CICM, on "The Theology of Celebration;" Father Lino Banayad, SJ, on "The Psychology of Formation of Community and its Effect on Celebration;" Father Ansgar Chupungco, OSB, on "The Liturgical Year in the Context of Philippine Church Music;" and Noel Goemanne on "Western Trends in Contemporary Church Music." Others who spoke in the panel discussion were Father James Meehan, SJ, Sister M. Scholastica Benitex, OSB, Dean Lucrecia R. Kasilag, Father Pompeyo de Mesa, OP, Sister Graciana Raymundo, DC, and Prof. Amador B. Hernandez.



Organ concerts that have come to our attention include these:

Ivan R. Licht, assisted by St. Christopher's Choir, played a recital at St. Martin of Tours Church, Valley City, Ohio, November 7, 1971. The program included works by John Stanley, Thomas Arne, Pachelbel and Buxtehude, Vaughan Williams, Vierne and Franck.

Flor Peeters played at the National Shrine of the Immaculate Conception, Washington, D.C., November 26, 1971. His program included works by Lübeck, Isaac, Bull, Kerckhoven, Franck, Tournemire and his own *Six Lyrical Pieces* and his *Toccata, Fugue and Hymne on "Ave Maris Stella."*

Noel Goemanne played a recital at the Cathedral of Manila, Philippine Islands, October 25, 1971. His program included works by Bach, Le Bègue, Walther, Buxtehude, Van Hulse and Peeters. From his own compositions he played *Fantasia. Chant Mystique*, and *Rejoice*.

Malcolm Williamson performed a recital of his own works at the National Shrine of the Immaculate Conception, Washington, D.C., October 22, 1971. He played his *Epitaph for Edith Sitwell, Peace Pieces* from Book I and Book II, *Vision of Christ-Phoenix* and *Elegy J.F.K.*

Noel Goemanne played a concert at St. Scholastica's College during his recent tour of the Philippine Islands. He performed works by Gabrieli, Loeillet, Clèrambault, Bach, Lemmens, Flor Peeters, Andriessen and his own composition, *Triptych*.

R.J.S.

## FROM THE EDITOR

Under the chairmanship of Dr. Roger Wagner, president of CMAA, the board of directors of our association met in Boys Town, Nebraska, on November 26, 1971, to discuss the problems of CMAA. Several committees were named, including the nominating committee for the upcoming spring elections. The editor was hoping that the chairman of this committee will send us the double slate of candidates in time to include it in this issue of our journal. We intended to run a short biography of each candidate and for this purpose, we have withheld sending the manuscript to the printer for three weeks. As of today (January 31st), nothing has come to this office, and we cannot delay the issue any longer. Voting members will probably receive the list from the chairman by mail, as soon as his committee reaches a consensus about the candidates.



This is the first time in several years that *Sacred Music* does not carry reviews of choral music. Again,

none of the members on the reviewing committee sent in their contributions. In the past the editor has supplied these on many occasions, frequently even at the last minute, but due to other urgent tasks he could not do so this time. We hope that our most able committee will not let us down the next time.



A very important document is published in this issue. As you know, CMAA is affiliated with the *Consociatio Internationalis Musicae Sacrae*, the official papal music society. We should be vitally interested in what is going on in the field of sacred music in other parts of the world. Professor Jacques Chailley, president of CIMS, has prepared a penetrating study with the help of the board of directors of the Consociatio and has personally presented it to the Holy Father last year. I am sure that our readers will study this lucid and honest memorandum with great interest and will gather new courage to continue their worthy fight for musical beauty in the renewed liturgy. The translation from the French original was prepared by the editor.

## OPEN FORUM

*12th annual international workshop for Catholic church music in Salzburg*

The twelfth annual "Workweek for Catholic Church Music," sponsored by the dioceses of Austria, attracted a record enrollment of one hundred and sixty choir directors and organists to the Borromeum in Salzburg. Held from August 22 to August 29, the workshop was climaxed by a performance by the participants of Gerhard Track's *Festive Ordinary* at the Salzburg Cathedral on Sunday, August 29, before a capacity congregation assembled for the Latin High Mass. The service was broadcast over the Austrian State Radio network.

While preponderantly Austrian in makeup, the seminar attracted church musicians from Germany, Italy, Switzerland, Ireland and a disappointingly small group from the United States. With a meagre group of English speaking participants, the lectures and rehearsals inevitably put my limited German to a severe test. In such circumstances, the touted universality of the musical art often served to bridge the linguistic barriers.

For Mr. Track, who returned to his homeland to conduct the choral sessions, it was obvious that his warm personal approach and spirited, skillful direction made for a *gemuetlich* responsiveness one rarely encounters in liturgical seminars.

The wealth of Baroque churches in Salzburg afforded superb settings for the daily Masses at which the participants sang. Especially memorable was the *Totenmesse* (Requiem) in the Wolf-Dietrich Mausoleum located in the cemetery where Leopold Mozart is buried, and a beautiful Vesper service in the Stiftskirche Nonnberg of *Sound of Music* fame. Mr. Track's choice of contemporary and early motets was discerning, and he imparted a wealth of practical knowledge in their proper preparation and performance.

Mr. Track's *Festive Ordinary* was performed with strings (Mozartean Orchestra of Salzburg) and organ (Walter Sengstschmid), and is trilingual in design, performable in Latin, German, or English. Rhythmically, the more nearly similar syllabic flow of the Latin and German texts make it more effective in these tongues than in English. The *Kyrie* is the most advanced harmonically with twelve-tone implications at the hushed outset which are not rigidly followed thereafter. The *Gloria* is vigorous with overlapping imitative entrances and a steady forward pace with a moderate use of dissonance which never threatens its tonal orientation. Both the *Sanctus* and *Agnus Dei* are highly lyrical and attractive, with the latter capturing the tender confiding spirit of the Lamb of God most effectively. One regrets the absence of the centre-piece, the Creed, while recognizing its virtual disappearance from the contemporary Mass. The Mass is published by Doblinger in Vienna, and available from AMP in New York.

To an American observer active in the compositional and choral aspects of the new liturgy, one was forcibly struck by the imposing quantity of new Mass settings, motets and anthems from which the Austrian choir director may choose. The venerable house of Doblinger has alone published an array of vernacular and Latin pieces by the leading Austrian and German choral composers of the day which cannot be matched by the total output of all the Catholic publishers in this country. The progressive demise of the American Catholic music publisher has reached the point where a small nation with a population of barely 3% of ours is far outstripping America, and indeed, the English-speaking world.

Here is where the role of tradition is irreplaceable in the maintenance of sacred music in a period of liturgical and theological turmoil. The conviction exists at the

highest levels that the musical art has as much to contribute to changing liturgical forms as it did in the Renaissance or Baroque eras. The sponsorship of the annual *Werkwoche* by the ecclesiastical authorities is witness to this. There is nothing comparable here in the United States, where the publishers are left to their own meagre devices to resurrect the phoenix from the ashes of musical neglect and indifference.

This is not to say that Austrian church musicians have escaped the *Sturm und Drang*. Much of the *Volks-Messe* music is little better than our domestic product, especially in unison congregational settings. A strong tendency to fall back on the trusty chorales of the past lends greater dignity to some of the arrangements, and congregational response is noticeably better than in the United States, extending to Gregorian Creeds, as I witnessed in Salzburg and Munich, where Latin is much more viable than one would suspect.

In our free-ranging discussions, Mr. Track observed that there has been a remarkable resurgence in organ music and organ building in Austria, with many superbly equipped young organists coming to the fore in recent years. Perhaps the resilient musicality of the Austrian psyche, obstructed by the current hiatus in vocal music requirements, has vented its creative drive through the organ pipe!

GODFREY SCHROTH

## CONTRIBUTORS

*Noel Goemanne*, vice-president of CMAA, is a Belgian-born American composer, organist and teacher. His compositions have been published by the leading publishers of Europe and of the United States. Mr. Goemanne studied with Flor Peeters and is a graduate of the Lemmens Institute of Belgium.

*Rev. John Buchanan*, a frequent contributor to *Sacred Music*, is the pastor of the Church of the Holy Childhood in St. Paul, Minnesota.

The Board of Directors of CIMS is made up of the three members of the *praesidium*, Prof. Jacques Chailley, Monsignor Johannes Overath and Monsignor Richard J. Schuler, together with the consultants, Prof. Canon René B. Lenaerts, Prof. Joseph Lennards, Monsignor Fiorenzo Romita and Prof. Dr. J. P. Schmit.

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*The Sacred Bridge: Liturgical Parallels in Synagogue and Early Church* by Eric Werner. Spring, 1971

- LIST OF HONORARY AND VOTING MEMBERS Fall, 1971

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- Psalms 119: They Are Happy Whose Life is Blameless* by Charles Anders. Augsburg Publishing House Spring, 1971  
*Let All The World in Every Corner Sing* by Sven Lekberg. G. Schirmer, Inc. Spring 1971  
*Thank We Now The Lord of Heaven* by Gerald Kechley. Theodore Presser Company Summer, 1971  
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## RECORDS REVIEWED

- The Triumphs of Oriana*. Purcell Consort of Voices. ARGO Spring, 1971  
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*Cantus est cum laude Dei. Si laudas Deum et non cantas, non dicis hymnum; si cantas et non laudas Deum, non dicis hymnum; si laudas aliud quod non pertinet ad laudem Dei, etsi canendo laudes, non dicis hymnum. Hymnus ergo tria ista habet: et cantum, et laudem, et Dei. Laus ergo Dei in cantico hymnus dicitur. (Ps. 143).*

A hymn is song in praise of God. If you praise God but do not sing, it is not a hymn; if you sing but do not praise God, it is not a hymn; if you praise something else which does not pertain to the praise of God, even though you are singing praises, it is not a hymn. A hymn, therefore, must have three qualities: song, praise, and for God. The praise of God in song, therefore, is called a hymn.

## DID YOU MISS READING . . . . .

- “The Subject is Worship” by Reverend John Buchanan, *Fall 1969*  
“Humanism and the Sacred” by Monsignor Richard J. Schuler, *Winter 1969*  
“Problems of American Church Music” by Arthur B. Hunkins, *Summer 1970*  
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