

SACRED MUSIC

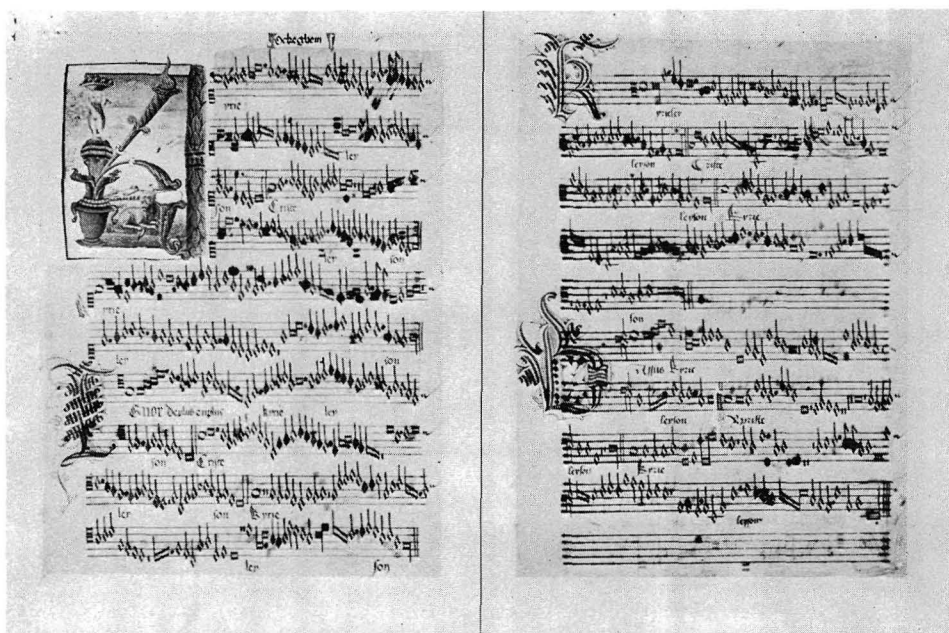
Volume 99, Number 2, Summer 1972

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Restituat populis populis pacem terrisq; salu
tem salutem nā potens es mundo que vis concedere
dona et pia pro nobis rātem exorare super

Ques Restituat populis populis pacem terrisq;
salutem salutem Nam potens es mundo nā potes es mū
do que vis concedere dona et pia pro no
bis rātem exorare super

Cover: Josquin des Pres, O Virgo prudentissima, a 5v. Cappella Sistina, 24, f. 22.



J. Okeghem, Kyrie. Missa "De plus en plus." a 4v. Cappella Sistina, 14, f. 149-50.

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SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103. Editorial office: Route 2, Box 1, Irving, Texas 75062.

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ASSOCIATION
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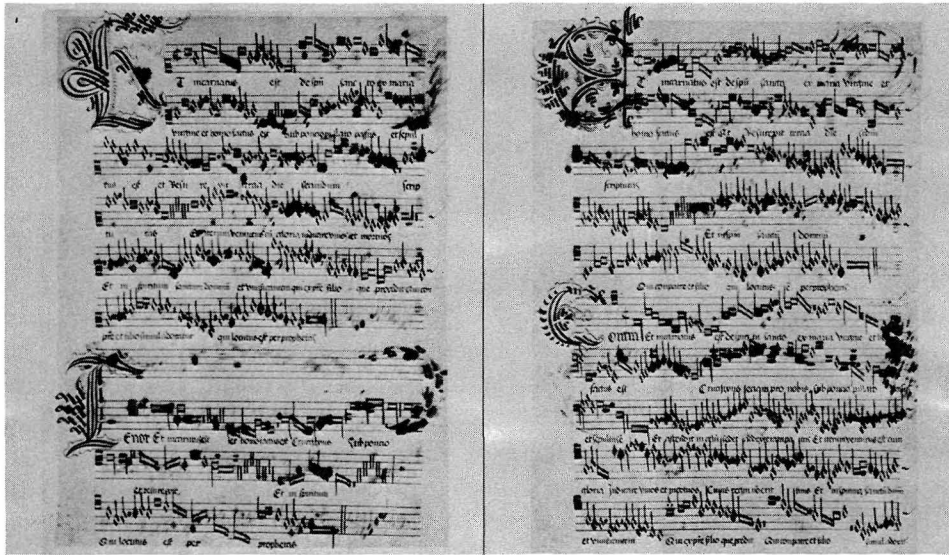
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J. Okeghem, Credo. Missa "De plus en plus." a 4v. Cappella Sistina, 14, f. 158-59.

PSALMS, HYMNS, AND TROUBLED WATERS

“Do not give way to drunkenness and the dissipation that goes with it, but let the Holy Spirit fill you: speak to one another in psalms, hymns, and songs; sing and make music in your hearts to the Lord; and in the name of our Lord Jesus Christ give thanks every day for everything to our God and Father.”¹ It would seem that Paul’s advice to the Ephesians has once again become a basic principle, if not of Christian life generally, at least of Christian liturgics. When assembled for worship, the Christian people are to make music, not merely in their hearts, but also with their voices. They are to express what is in their hearts in outward psalms, hymns, and songs.

The Christian people should sing at worship. To be sure, more often than not, nowadays, they actually do sing at worship. One wonders, nonetheless, whether Paul’s advice is being heeded completely. Paul does not simply suggest to the Ephesians that they do some singing; he also tells them what to sing about: in Christ’s name they are to give thanks for everything to our God and Father. It is not enough just to sing. Rather, there are some very definite things that Christians at worship should be singing about. Paul makes his point rather more sharply in I Corinthians: “I will sing hymns as I am inspired to sing, but I will sing intelligently, too. Suppose you are praising God in the language of inspiration: how will the plain man who is present be able to say ‘Amen’ to your thanksgiving? Your thanksgiving may be all that could be desired, but it is no help to the other man; . . . in the congregation I would rather speak

ST. PAUL’S
ADVICE

five intelligible words, for the benefit of others as well as myself, than thousands of words in the language of ecstasy.’²

THE PLAIN
MAN'S SONG

In these lines Paul is no longer contrasting songs that arise from bottled spirits with those produced by the Holy Spirit. He is speaking specifically of songs sung by people who consider themselves inspired, perhaps even rebaptized, by and in the Holy Spirit. And he suggests, what these people sing about when they are by themselves is their own concern. Singing done “in the congregation,” however, is an altogether different matter. It is not enough that such song be in some manner inspired by the Holy Spirit. It will not do for the singer to thank the Father in such a manner as to be of no help to his fellow Christians. The singing that goes on in the congregation must be intelligent, capable, that is, of evoking response not only in the feelings but also in the minds of other Christians. Paul puts it rather bluntly: singing done in the congregation should be something the plain man can say “Amen” to. What the Christian plain man says his “Amen” to is the Father’s saving Word. *In short, song-texts used by or for the Christian congregation are supposed to have a definite, discernible content: the proclamation of God’s Word and thankful response to it.*

It might be said, then, that the process of moving from a silent to a songful celebration of God’s Word involves two elements. There is the very act of singing. But there is also, in the texts that are sung, the need for a certain kind of content. In the light of Paul’s advice, the following reflections on song-texts may not be out of place.

SPONTANEOUS
SONG

A myth that well deserves to be exploded is that the contemporary American Christian has within him a mysterious reservoir of sacred song. Just remove whatever obstacles there may be, and behold!—Christians, singly and collectively, will burst into beautifully appropriate hymnody. Admittedly, this is an exaggeration. Still, does not something like this myth underlie much of contemporary Catholic musical practice? Pope, Council and bishops have removed the obstacles of obligatory but irrelevant ritual, and now it is up to us to formulate the way of worship that is best suited to us. Well, what shall we do? Certain possibilities more or less spontaneously come to mind. The only problem is that “doin’ what comes natur’ly” is not necessarily Catholic Christian worship. There is surely no question as to the authenticity and appropriateness of — if such there be — the song of the blessed in heaven. But we are not blessed all the time, or even most of the time. We are a sinful people, and what we spontaneously do is very likely to bear the marks of its origin. The products of spontaneity, Christian or otherwise, need to be tested.

One might add that, if it is at least questionable whether Christians have specifically Christian song welling up within them, it is equally questionable whether, in America today, they have *any* kind of song ready to emerge from their inwardness. There may be happy exceptions among Black, Spanish-speaking, and Indian Americans, but by and large Americans do not spontaneously express themselves by means of song. Before singing we reflect, “What, *me* sing? But *what* should I sing?” and so forth. We do not have a patrimony of song more or less unconsciously absorbed in childhood and ready for use in adulthood.

At any rate, it seems evident that neither by grace nor by nature can we be expected to launch spontaneously into the sort of song called for by Christian worship.

That being an American Christian bears no observable relation to being a singer is a fact that liturgical enthusiasts have often preferred to overlook. The results are apparent enough. Still, we can take consolation from another fact, namely, that *for adults* communal religious song is *never* exactly a spontaneous outpouring. In this respect, the common image of the Middle Ages is misleading. The golden vision of great cathedrals echoing with the voices of thousands contains rather more poetry than truth. As any detailed history of the era will confirm, all too often not only the people but also the lower clergy knew little more than their *Pater* and *Ave*, let alone psalms, hymns, and songs. Entrance into a developed liturgical life consisted of admission to a monastic community. Be that as it may, a much more arresting object of consideration is furnished by the practices of primitive tribes: one of the rites both signifying and constituting adult membership in the community is admission to the knowledge of sacred songs. In the as yet unbroken unity of the primitive mind we find it taken for granted that it is natural for man to sing; whether a partial recovery of this insight might lead contemporary “civilized” people to greater mental health is a question that will not be discussed here. The point here is that, even at his most primitive level, man must be given and must learn adult worship-songs.³ With respect to the kind of song under consideration, then, we are no better off than our most remote ancestors. But also no worse off.

AN AMERICAN
CHRISTIAN'S
SONG

Of course, the mysteries of Christianity have long been openly proclaimed. Knowledge of them and of the proper liturgical re-enactment of them is no longer necessarily connected with adulthood. On the other hand, if anything is a mark of Christian maturity, reflection-before-action is. In terms of the present discussion, our embarrassed “What should I sing?” is simply a disguised invitation to reflect — to reflect, maturely, on what kind of song suits our purpose.⁴

It may be helpful to consider that song-texts can be divided into those that primarily proclaim some fact and those that primarily express someone's reaction to that fact.⁵ The division cannot, of course, be exclusive, but then, in actual life, no one *merely* relates a fact or expresses a reaction. It is a question of emphasis.

It is highly instructive to examine the relative emphasis given to fact and reaction in classic “plain folks” songs, such, for example, as those to be found in Cecil Sharp's collection from Appalachia.⁶ Songs of this type — which come closest, perhaps, to what might be termed a common patrimony of song in America — *emphasize the facts*. The story. Who did what. The singer's reaction to what he has narrated is usually left to the last stanza or to a brief refrain, or is perhaps merely hinted. Without indulging in some sort of involved and suspect compilation, it can at least be strongly suggested that the same proportion of fact-proclamation to reaction-expression is to be found in the sung parts of the Roman Missal and Office. The emphasis, it may be argued, falls decidedly on “the great deeds of God.”⁷

FACT AND
REACTION IN
SONG

THE EUCHARIST

Is this, then, a plug for the “good old songs”? By no means! Something deeper is in question here. A moment’s reflection will make evident that Sharp’s Appalachian songs were and are an expression of the very life of their singers, of, one might say, the essential facts of their way of life. They are not a highly introspective statement of these people’s reaction to *themselves*. The same can be said for liturgical song. Unless, for example, the Eucharist is to be regarded as a symbolic banquet to honor the memory and intentions of a departed hero, the Eucharist, and the rituals and songs of which it is composed, are not merely our reaction to our departed hero, but elements of our participation in a continuum of “fact.”⁸ It is at the Eucharist, above all, that we are members of the living and present Christ — just as the singers of Sharp’s songs are members of the living cultural continuity that gave and gives birth to those songs. Songs of reaction inevitably connote some kind of separation between the facts and the lyric contemplation of them. *Songs of fact are the expression of living participation*. Songs of fact flow from a vital sharing in events that are both historical and archetypal — as is the case with the Christian mysteries. The good old liturgical songs — whatever their present viability — do seem to embody an essential structural characteristic of *any* good liturgical song.

LITURGY IS
GOD’S ACTION

The whole point of a liturgical assembly is what God does there. Our role is not just reaction but active, participatory response, response, that is, by means of which we become caught up in what God has done and continues to do.⁹ The emphasis is on God’s act, not on our feelings about it. Indeed, if we concentrate on our feelings *too soon*, we will block what God wants to do, for it is precisely our thoughts and feelings that are to be changed in liturgy. There is admittedly a paradox here. It looks as if our selfhood is being snuffed out. Have we not, we wonder, progressed beyond the old way of doing things, beyond the time when worship was a bundle of inconveniences and rituals that we “offered up”? Have we not transcended doing our duty by “fulfillment of the Sunday obligation”? Maybe not. Bringing God the latest news about how we feel in really only a more sophisticated version of “good-works” piety.¹⁰ Liturgically speaking, Little Jack Horner remains in character, even if he switches from duty-done to feeling-felt plums. In either case the little fellow is too self-preoccupied to be meaningfully addressed by God. The essence of petitionary prayer would seem to be to stand quietly before God in one’s nakedness and poverty. The essence of liturgical thanksgiving would seem to be to permit oneself to be filled with God’s fullness. Song, if it comes, is song that springs from the union of inner silence with *what happens*.

But what does God do in liturgy? Here is the real problem, when it is a question of finding appropriate texts for congregational singing. Or rather, here does it become apparent that problems of congregational singing are symptomatic of a much deeper problem. Suppose one is not too sure there *really is* a God such as used to be addressed in the Roman liturgy? Or a supra-historical Christ such as Odo Casel wrote about? In a sense, the answer is simple. Stop. If there is no longer a God mediated to man in Christ, then stop having what *look like* Christian liturgies. Worship, if the term is to retain anything of its

commonly accepted meaning, is *dialogue*, not a pitiable nostalgia decked out in spooky but outdated symbolism.¹¹

Clearly, the problem just touched upon far transcends a short essay on song texts. Still, from the standpoint chosen here some not unimportant conclusions can be drawn. Once a song is taken seriously as a song, and not as a kind of vocal *ex voto*, it has to say something. In its brief formula the singer has to “come clean”; classic folksongs are not muddied-up with mental reservations. Obviously, not everyone will feel at home with classic Christian hymns, couched as they are in the language of ancient orthodoxy. No problem. If all that a given group feel able to celebrate is the solidarity of Jesus’ manhood with theirs, then let them do just that — but let them do it modestly, but not closing their minds to the mystery in Christianity, and let them do it clearly, by using texts that proclaim frankly what they consider themselves caught up in. Let the songs chosen for worship be clear, forthright statements of something that the worshippers really believe in, something that, as Paul puts it, the plain men among them can say “Amen” to. Needless to say, worship that, in a context of vague theism, expresses *only* solidarity with the man Jesus presents serious theological problems: in some cases it may have to be denied the label *Catholic*. The point here is that, under pain of being downright farcial, solemnly done rites and songs must be the poetic resonance of what the doers of them really think, of the great deeds of God in which they find themselves caught up.¹²

From the standpoint of honesty in liturgical song, the introduction into liturgy of songs such as Simon and Garfunkel’s “Bridge over Troubled Water” gives one pause.¹³ This is a pleasant enough song, to be sure, but its becoming a liturgical hit does make one wonder a(whether its composers meant it to be such, and b(what exactly it has to do with the biblical proclamation of salvation. True, God is infinitely other, and his ways to man always have to be expressed figuratively. Still, what is the relationship of Simon and Garfunkel’s text to the Word of scripture and sacrament? To put it a little crudely, what, in terms of the Catholic faith, is the bridge, and which are the waters? This is not an argument for childish, anti-poetic literalism — which, after all, is quite impossible in adult speech about God and his deeds. It is an argument for unity of tone in public worship. A given individual may well be able to bridge the troubled waters between contemporary lyric verse and liturgical prayer. That a whole church-full of individuals would do so — and would do so in so similar a fashion as to justify calling the verse an expression of their oneness in Christ — would seem to be asking a little too much.

The introduction into liturgy of songs originally intended for non-liturgical purposes can be a symptom of either of two problems. It can point to the grave problem mentioned above, that of a far-reaching change in religious convictions. Those who find a given Christian community’s worship meaningless might well consider joining a different Christian group, or leaving off worship altogether. The solidarity of man is a thing at once delicate and magnificent: if it be *that*, and that alone, which commands one’s devotion, why bowdlerize devotion with irrelevant hymnody?

CLASSIC HYMNS
AND TEXTS

HIT SONGS
IN LITURGY

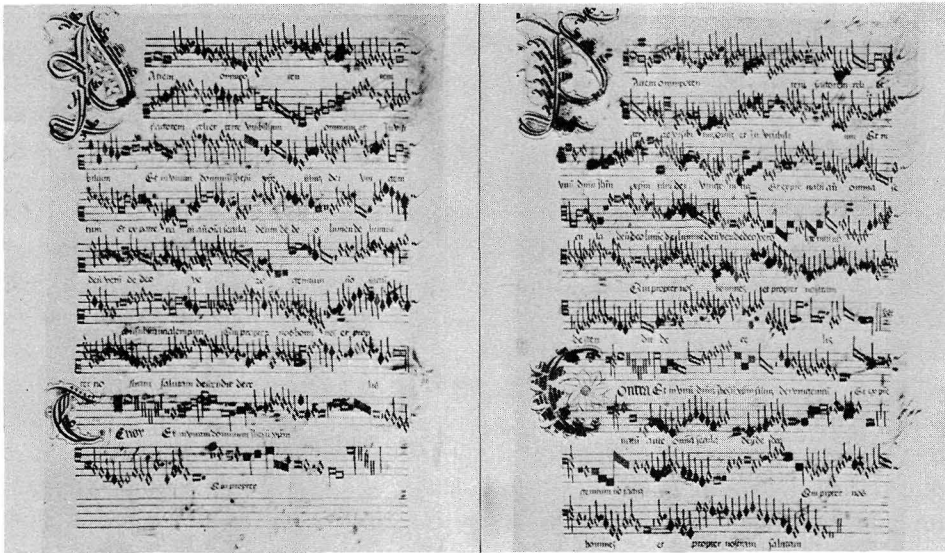
On the other hand, our current liking for bridges over troubled waters may simply betoken a profound embarrassment over how to sing of salvation in our own time. So be it: humanly speaking, salvation at *any* time is embarrassing.

Is it too much to suggest that the only way out of such embarrassment is renewed fidelity to God's scriptural self-proclamation, along with deepened participation in the sacramental re-enactment of his saving deeds? Oddly, perhaps, only good old liturgy can generate good new liturgy. Poetry, whether it be individual and esoteric, or as is the case here, popular, can only happen when people are really touched. Only when real participatory joy is taken in real benefits received. It is safe to argue that no one — except, perhaps, the mentally unbalanced — has ever felt what is spoken of in a great deal of post-patristic hymnody. We have to scrape down to the quick. The key to problems in liturgical song-texts is unflinching frankness, in the context of scripture and sacrament, about what we really think and feel. We have to be able to tell, authentically, *what happens* when scripture and sacrament enter our silence.

A start would be to resolve never to use texts that do not really *mean* for our community. For a sequel — and we have no right to say that there are no more poets who have both the common touch and the Catholic faith — for a sequel we might expect a small number of brief songs. Songs, mercifully, that really proclaim the “facts” about being a Catholic participator in salvation in the year 1972. They will be songs that the Catholic plain man can sing an intelligent “Amen” to. It will be an *intelligent* “Amen” — in no sense a flight into neurosis and fundamentalism. For the only song to which “Amen” can intelligently be sung is a clean, frank, pared-down proclamation of what God does in us.

JOSEPH FITZER, S.J.

1. Eph 5: 18–20. (N.E.B.)
2. I Cor 14: 15–19. (N.E.B.)
3. Cf. Curt Sachs, *The Wellsprings of Music* (The Hague, 1962), pp. 44ff., 79ff.; Mircea Eliade, *Rites and Symbols of Initiation* (New York, 1965), *passim*.
4. Cf. Thomas Merton, *Contemplation in a World of Action* (New York, 1971), pp. 75–79.
5. Cf. my essay “Instrumental Music in the Liturgy,” *Worship* XLV (1971), pp. 539–53, for a consideration of what music *alone* brings to liturgy, or of what it might bring to the song-text with which it is joined.
6. Cecil J. Sharp, ed., *English Folk Songs from the Southern Appalachians* (New York, repr. 1960).
7. Cf. Louis Bouyer, *Liturgical Piety* (Notre Dame, 1955), pp. 17–25.
8. *Fact* is used analogously here; from a supernaturalist point of view *what happens* is, of course, *believed* to happen, and what is, strictly speaking, *factually* experienced, is interpreted in terms of belief.
9. Cf. Vatican II, *Constitution on the Sacred Liturgy*, par. 2, 6, and 8.
10. Among others, Luther saw perfectly clearly that at the root of the absurdities of late medieval piety lay a misunderstanding of the Eucharist. Cf. the section on the Eucharist in the *Pagan Servitude of the Church*.
11. Cf. Gary Wills, “Catholic Faith and Fiction,” *The New York Times Book Review*, January 16, 1972, pp. 1f., where reference is made to Robert Graves’ and Nancy Mitford’s reminding the pope of his *cultural* responsibilities.
12. Cf. Avery Dulles, S.J., *The Survival of Dogma* (New York, 1971), pp. 79ff., and 152ff., esp. p. 169, for a careful discussion of Christian pluralism.
13. *Great Songs of the Sixties* (Chicago, 1970.), pp. 44–49. A pleasant enough song — though in the last stanza the bridge develops a rather alarming tendency to float downstream!



J. Okeghem, Credo. Missa "De plus en plus." a 4v. Cappella Sistina, 14, f. 156-57.

VALUES IN CHURCH MUSIC: A REASSESSMENT

The frenzied pace of change in the church and in church music during the past few years has left most of us in the church music profession feeling bewildered — that is if we have had the courage to stick it out this long. Those of us who have literally spent our lifetime seeking to gain the education and experience necessary for proficiency in the various areas of our profession are seriously asking ourselves: “Is it possible we will soon be obsolete?”

THE FUTURE
OF CHURCH MUSIC

We would be playing blind if we did not admit that the Church and church music are faced with deep-seated problems. Some people are predicting the problems will worsen in the seventies; others see signs of a reversal in the trend.

In my opinion, if a reversal is to take place — and God help us if it doesn't — it must stem from the leadership in the Church — from the clergy, lay leaders, and, no less, from the musical directors. The rapidity of change demands frequent and realistic appraisal of the existing church music climate by our leaders if they are to guide wisely.

In the discussion which follows, I shall deal with current aspects of church music, but also of the Church in general, since the health of music in the Church cannot be considered apart from the main body. We shall first look at the present situation in an attempt to determine how much of it seems healthy. Then we shall consider some areas where danger signals may be observed, and finally

VAIL: VALUES IN CHURCH MUSIC

try to come to some viable solutions not only to help church music directors keep their sanity but to suggest a sense of direction and thrust.

VALUABLE
RENEWAL

Much that has been going on in recent times is refreshing and long overdue. We can continue to rejoice over many of the ramifications of *liturgical renewal* occurring over the past few years. Until fairly recently most of us were still largely victims of one of two phenomena. On one hand was the perpetuation in the Roman Church, since the time of the Council of Trent, of many of the liturgical excesses of the medieval Church, with its almost totally clericalized liturgy. On the other hand was the perpetuation by many Protestants of the sanctimonious rejection of liturgy and liturgical art forms by some of the Reformers and their insistence that all items of worship be minimized in deference to the centrality of preaching. Happily, increasingly large numbers of Protestants utilize liturgy and recognize its desirability and the expanded importance of music and other arts in the enrichment and efficacy of worship. Roman Catholics have come to acknowledge even more recently that merely *hearing* Mass is not enough, but that understanding, communication, and congregational involvement are indispensable ingredients implied in the word *liturgy*, whose root meaning is "the work of the people."

ECUMENISM

A discussion of renewal leads us naturally to the subject of ecumenism. While there are no clear-cut answers, and the future of the movement is hazy at best, few will fail to welcome such events as Christians generally cooperating with one another, pope and patriarch exchanging the kiss of peace for the first time since 1054, church leaders exchanging ideas and pulpits, Roman Catholic congregations lustily singing "Ein feste Burg," and Protestants discovering the beauty of many liturgical texts and their musical settings. For church musicians, who have often been the pioneering instigators of ecumenical ventures, these are but cheerful signs of a whole array of possibilities for other artistic, liturgical, and theological sharing and steps toward Christian unity.

Another hopeful sign of the "now scene" is the refusal of our young people — the thinking portion — to accept blindly some of the attitudes, customs, traditions, and artistic standards that they have inherited. Youth are often painfully honest — especially where intellectual and spiritual matters are involved. Of course, when some of these standards and traditions are examined, found wanting, and discarded, there must be improved and constructive replacements, lest "seven other spirits more wicked than the first center in and dwell there." (Matt. 14:45) Many of our youth are doing just this — finding new, exciting, and effective replacements for some of the shopworn forms, as well as sometimes finding the true worth in yet other old forms and traditions or giving new life to them. All of us who work closely with creative young people in the schools, colleges, and universities know this to be so. The experimental worship service which many of you witnessed at our ACDA Kansas City convention was but one of the interesting and imaginative kinds of activities our USC church music students are engaging in. Our youth are forcing us to probe more deeply into our own beliefs and standards. And this is good.

I think that we also have cause to be thankful that the Church is in large

measure showing remarkable courage today in taking active stands in matters where for too long it has given only lip service. This has been true even when increased action has meant an often substantial loss of members and financial support. We delude ourselves if we do not admit that the Church — defined as a body of active, committed members — is indeed now a minority group in this country. But hopefully, as a minority group it will become an institution with more vigor and more integrity than in the past. In singing hymns and anthems of Christian commitment and action, we find less cause to blush.

The increasing rejection of church music as too often banal, poorly performed, irrelevant today both in text and musical style, or simply dull is surely an indictment against music as it has existed all too widely in our churches. The frantic search for something new — even to the point of driving musicians and clergy to “try anything” — attests eloquently to a crying need. With professional quality performance standards at everyones fingertips through hi-fi, TV and FM radio, it becomes difficult for people to tolerate garden variety choirs, dull music, and poorly prepared and delivered sermons.

INFLUENCE
OF THE MEDIA

Much of the musical, liturgical, and multi-media experimentation that has been going on is healthy. The traditional over-conservativism of the Church in the arts is at last being challenged, and in not a few cases the Church has been involved in some artistic pioneering.

The increasing use of instruments — all kinds of instruments — in addition to the organ is, I think, yet another sign of progress.

In short, any thinking man is compelled in all honesty to agree that liturgical and artistic, as well as theological, reform is long overdue, and we shall welcome constructive change.

As in any age where change takes place faster than we seem to be able to absorb it (recall the Church in the first half of the sixteenth century!), we must be vigilant to guard against brashness. There are among us a sizable number of perhaps unwitting apostles of change for the sake of change. We can find ample evidence that dangers do exist in a number of areas of our musico-liturgical revolution. I should like to point out some of the abuses which I feel we should resist.

First of all, I have observed the past few years a growing tendency for church leaders — far more than non-churchmen, strangely enough — to engage, ostensibly in the name of reform, in a relentless, negative criticism of the Church, to the point of self-effacement. Some clergymen feel compelled to include a biting indictment of the Church in every sermon preached to their congregations. Theologians writing articles seem to engage in a battle of one-up-manship in predicting the imminent demise of the Church and seem almost to take a masochistic delight in doing so. While, in view of what we have said thus far, most of us will readily admit that the Church is in sore need of reform in many areas, this kind of unremitting criticisms without humanly possible and constructive solutions for the problems raised is only compounding an already difficult situation. Furthermore, some of the frequent criticisms may surely be argued with — such as those which imply that parish worship and ministering to the

NEGATIVE
CRITICISM

spiritual needs of one's own congregation is somehow selfish: or those which contend that worship which does not reflect "the world" from opening sentences to benediction is somehow retreat from the world and therefore evil: or those which tell us that Gregorian chant is completely irrelevant to modern man (is pure beauty irrelevant in any age?).

ANTI-HISTORY
TREND

Another trend prevalent today which I believe should be viewed with alarm is the *anti-history* trend. "If it isn't *now* it's irrelevant." This has become a popular philosophy for many, because it requires little of them. But this kind of contentment with and even extolling of the rootlessness of *now* — a *now* considered apart from a knowledge and wise understanding of the past — is scary to contemplate for long. The philosophy could not be more antithetical to both Christianity and Judaism, which are basically revealed religions, inconceivable apart from the knowledge and continued study of the Scriptures. Indeed, civilization itself may be defined as the accumulation of knowledge — the building onto the past through a growing process of absorption and refinement.

It has been frequently pointed out that we live in an atmosphere characterized by the slogan, "How to . . . in ten easy lessons." If more than this is demanded, the answer is all too often, "Forget it," or "No way." People seem to want to just "*do* things." This attitude, which, of course, is not new, simply reflects our push-button society with its demand for instant results. Our own profession is crowded, regrettably, with conductors who either do not have the talent or, more often, the patience and drive to excel in some area of vocal or instrumental performance. They manage to hide quite easily behind the conductor's stand. But without thorough training in music theory and history, formal and stylistic analysis, basic keyboard facility for score reading, basic knowledge of the voice, extensive ensemble participation, and competent individual performing skill in at least one medium, how can a choral conductor hope to have acquired the musicianship demanded of a true conductor? How can he adequately diagnose and remedy the many problems which come up in a rehearsal, and interpret the music intelligently? There are still many purported choral conductors in our churches and in our schools as well who "conduct" because they can't do anything else adequately in the performance field, and this is surely unfortunate.

POP MUSIC
IN WORSHIP

There is another phenomenon in today's church music which I feel should be resisted. Up until now I have had many questions in my mind regarding its validity but have adopted a wait-and-see attitude. Now I feel constrained to make a statement opposing it. I refer to the use of "pop" music in worship — at least pop music in its *unmodified* form, *i.e.* an idiom taken from its natural context, usually given a sacred text, and placed in a worship service. This pop music would in general include jazz, rock, and so-called contemporary "folk" music. Some elements of these idioms — particularly in jazz, which in a sense can no longer be considered a "popular" idiom — have been successfully incorporated by gifted composers into serious art forms suitable for use in corporate worship. But the vast majority of the examples I have seen or heard of pop music composed for the Church are of dubious artistic merit and are simply inappropriate for their intended use. Of late some of the works of this genre

which have appeared in print by some of our well-known composers for the Church are unbelievably inane. This music, which must be selling, reflects what would seem to be an unscrupulous desire on the part of the composers to “cash in” on the market. The artistic quality of some of their other published works makes it plain that they should know better.

The “folk” music is not folk music at all but is simply commercially composed music “for the folk.” The frequent appeal to historical precedent to justify the borrowing of “music from the marketplace” for use in the church provides an argument of questionable strength. In the first place the secular and folk music employed for church use by Martin Luther, the Renaissance composers, Bach, Vaughan Williams and many others at certain times in the past was far more durable stuff and parallels today’s expendable commercial pop music very little. In the second place, the earlier music invariably underwent some degree of *metamorphosis* at the hands of skilled composers before it was deemed appropriate for worship.

MUSIC “FOR
THE FOLK”

Today’s pop church music movement, which invites inevitable comparison with the gospel-song movement begun at the turn of the century, arrived in the midfifties and was perhaps an inevitable phenomenon, accompanying as it did a declining trend in church attendance and support. Many clergymen and church musicians jumped on the bandwagon in a desperate effort to be “in” or to try to reverse the decline in attendance, particularly of the youth. Happily, there are signs today that the pop movement is on the wane. The novelty appears to be over and the concept is beginning to wear thin in many places. I think that increasing numbers of our congregations, young and old, as well as church musicians and clergymen, have become skeptical of the values of pop music in the church. There are several reasons why I believe this is happening, and I shall list some of the principal ones below.

1. *People have come to recognize that most of the music becomes trite very soon.* Triteness may be defined simply as a lack of freshness. While a few church musicians have even extolled this quality as desirable in some church music — pointing to the vast number of hymns of the past which served a purpose and are no longer useful — triteness is hardly a quality which any serious artist would consciously strive to create or any church leader of integrity would consciously seek to exploit. But in today’s TV-recording-industry society, imminent triteness is apparently an inevitable and acceptable ingredient of popular (commercial) music. This is to say that the freshness of the music is by nature very ephemeral. Whistle a tune that was “number one” a month ago to a “with-it” young person, and you will soon find out you are *not* “with-it.” How then could the Church, even if such a practice were desirable, ever faintly hope to keep up with truly popular music in the contemporary sense without looking foolish? In the eyes of our young people the futility of the effort to be current is precisely the reason for the failure of the attempts at pop music in church in recent years. This frustration in itself would argue for music of more permanent artistic value, be it complex or simple.

TRITENESS

2. *We are twisting the raison d’etre of popular music of today by forcing*

it into an unnatural habitat. Most people recognize that pop music is created for fun, or relaxation, or campfires, or campus lawns, or parks, or beaches, or recreational dancing, or for social communication among our youth. While this social communication may sometimes — through certainly not always — have profound or even religious overtones or connotations, it is hard to believe that it is normally conceived with corporate worship in the church in mind. When it is used there, something does not quite “ring true.” *It is inappropriate.*

HABITAT
FOR POP
MUSIC

Many people would strongly challenge this last remark. The blurring of any distinction between the sacred and the secular has been made almost complete in the last few years in the minds of many. We often hear pop music in church justified by the statement that all of life, in the Christian viewpoint, must be hallowed and that worship is a joyful celebration of life. The statement is true enough, but the imaginative connotations this stirs up regarding what is appropriate for inclusion in public worship can be carried to ludicrous extremes. A good basketball game, flying kites, eating tacos, and making love are some of the joyful manifestations of life and should be sanctified activities for the Christians. But enacting them out in our public worship — except possibly as part of a dramatic episode in a multi-media service for a special occasion — is hardly necessary to make the celebration joyful. The fun of a circus is also one of life’s glad celebrations, but even though it has been tried in some churches, most of us would protest the simulation of a circus atmosphere in the sanctuary. The *symbolic* offering up of “ourselves, our souls and bodies” is surely an indispensable part of worship, but a worship service which has artistic integrity and beauty — and there is nothing evil about that per se — must involve discrimination. People are beginning to lament, perhaps unconsciously, the temporary disappearance of the word “appropriate” from the vocabulary of churchmen. It has almost become a dirty word in some ecclesiastical circles! One clergyman recently said that St. Paul’s admonition that all things in church “be done decently and in order” (I Cor. 14:40) made him “crawl right up the wall.” No doubt the quotation has been over-used by stuffy churchmen, but not a few people would agree that such counsel would itself be *appropriate* in some places where the philosophy seems to be “anything goes.”

YOUTH MUSIC

3. *It has become evident that we both underestimate and short-change our young people when we assume that only the so-called youth music will reach them or speak to them in terms that will be meaningful.* Of course most of them like this kind of music, just as most of us who are over thirty liked the popular music of our day. We would do well not to ignore youth music and at least to express a genuine interest and curiosity about it. Young people should be encouraged to continue to create it and enjoy it in places where it finds a natural environment. Such a place may well even be the parish halls or patios of our churches, though surely not the sanctuaries.

The most crying shame, in my opinion, is the fact that in some places pop has been allowed to become the normative style of music for worship services

VAIL: VALUES IN CHURCH MUSIC

intended primarily for young people. Examples of this would be the “contemporary” (in a strangely narrow sense) services carried on in some parishes week after week at a certain hour on Sunday, or the “folk services” celebrated to the exclusion of other kinds on college campuses. Even where these services have reported claims to successfulness, it is greatly to be lamented that this exclusive musical diet precludes all “serious” (for want of a better term) forms of music drawn from the great works of many stylistic periods of the past as well as our own day. Where will the young people learn this music? To say that serious music does not speak to or inspire today’s youth is simply not true, as you and I well know. We have seen how great and timeless music can excite and deeply move young people of today — even the musically untrained — as well as challenge their intellects. This happens when it is taught or conducted by an informed and inspired teacher, whatever his age, who believes in it and loves it himself. A composition of permanent artistic worth, from any period, whether it be a congregational hymn, an anthem, Mass, or cantata, can speak with equal eloquence to any age. To knowingly withhold this music from our youth choirs or from our youthful congregations, as is being done today in too many places, is one of the colossal “copouts” in church music today.

Discouragement with the field of church music is the final danger I would warn against, and it is perhaps a more prevalent danger now than in times past. I am always distressed when I hear a colleague or a student say or even imply, “I’ve had it with church music. The Church is a dying institution; and directing music in the church is a thankless, poor-paying job. Besides, the Church is filled with incompetent ministers and petty people.” This is the second great “copout” in church music today. Yes, the Church is going through difficult times (so is the country). No, salaries aren’t as equitable as they should be in terms of the effort expended (neither are people’s financial contributions in terms of the benefits received). Yes, inspired leadership is sometimes lacking (some people of stature have become drop-outs). Yes, some church people are petty (is this condition new, or, though they are somehow often expected to have arrived at a state of sinlessness, is it a trait reserved for church members?) Though ours is an astoundingly impatient age, I can attest that there are still “seven thousand who have not bowed the knee” to the Baal of drop-outs, and whose church music programs are more imaginative and creative than ever. Such programs are indeed possible, and heaven help us if men and women who are both competent and committed do not continue to answer this call, perhaps at some personal sacrifice, but ultimately with the achievement of great personal satisfaction and joy.

DISCOURAGEMENT

Even though there is some resistance to anything smacking of professionalism in today’s Church — especially when it comes to church music — nothing will ever take the place of a thorough education and technical training for the church musician. Indeed, a lifetime of study to equip us properly for our task is demanded. Not the least of the reasons why we are in our present predicament in church

music is the prevalence of poorly informed, poorly trained, and dull people leading our programs.

When is a church music program successful today? It is successful when music of quality, integrity, and beauty are performed to the glory of God by congregations, choirs, soloists, organists, and other instrumentalists who are well-trained, well-informed, well-motivated, and inspiringly led. It is successful when directors of music do not cease their education when they have earned their degrees, but continue throughout their lives to keep abreast of the many changes which occur, the new music which is composed, and the exciting experimentation that continues to take place in the Church. They do this in part by remaining in touch with church music departments in colleges and universities, by attending summer workshops, and by maintaining active membership in ACDA, AGO, and other local and national professional organizations. A program is successful, too, when all aspects of the program are well organized. Although organization has often inadvertently become an end in itself for church musicians, no program can function smoothly without at least a minimum of careful planning.

EDUCATION

The value of continued education is not limited to the music director but extends to our choirs and congregations, as we seek to develop in them increased knowledge and discrimination about church music. I am well aware that we have been talking about *quality* in music throughout this article, and that the favorite accusation now in vogue against anyone who talks about good or bad quality is, "Ah, but you're making a *value judgment!* For you that piece might be good but not for Mr. Smith." Quite right! But to avoid ever making value judgments or seeking to develop a consciousness of value systems in our students, our choirs, and our congregations would be dishonest. And it would certainly cut short most discussions! An ever increasing sophistication, sense of taste, and power of discrimination are traits which develop automatically and unavoidably with education. You have probably had the happy experience that has been mine countless times in observing the rapid growth of the discrimination of a choir — particularly a youth choir — as their understanding of a body of fine choral literature grows. Along with their new powers of discrimination probably comes a lessening of their previous appreciation of some other pieces which they come to see as inferior. But I cannot believe that their joy in experiencing the finer repertoire will not be somehow deeper and more intense. Seeking to educate the taste of a congregation is indeed a slower and less predictable task, though given a congregation with at least average general intelligence, I believe it can be done to a considerable extent if we try hard enough. This means creating and taking every advantage of opportunities for education, because ignoring a congregation will change nothing. We can hardly expect them dutifully to absorb our "fine" literature with enthusiasm and understanding without our conscious and continuous effort to teach them.

Next, I would greatly hope that we musicians, as well as the clergy, would speak and act positively and aggressively *for* the Church and stop "knocking"

it! True, we pray "Where it is corrupt, purify it; where it is in error, direct it; where in any thing it is amiss, reform it." But we also pray, "fill it with all truth, in all peace. . . . Where it is right, establish it; where it is in want, provide for it; where it is divided, reunite it." These goals we church musicians, as servants of the Church, must pray for and must work for. Where else but in Church can "our kind of music" live? Not truly in the concert hall, for this is not its natural habitat, or is concert performance its *raison d'être*. I shall never forget the vast contrast between a recent experience of performing the Bach "St. John Passion" one year in a concert hall and the next year on Palm Sunday in church. The earlier performance may have been more technically perfect, but the church performance was vastly more satisfying, doubtlessly because Bach infused his work with life for no less than a living religious experience *in church*.

Now is the time, also, for continued and even increased creativity in the Church. It is obviously a time for experimentation, not just for its own sake, but because unquestionably there is merit in some of the vast possibilities which are open to us in this age. The experience of performing new music, including avant-garde music with its fascinating and often exciting new sounds, the use of movement and dance as well as drama, films, dialogue, choric speech, and greatly increased congregational involvement in worship all provide an opportunity for new and enriching experiences, both within the context of liturgical and non-liturgical services. The up-dating and revision of traditional liturgies, the creation of new liturgies, and the trial use of all of them in our several denominations, must, of course, be carefully evaluated in light of our accumulated knowledge and our rich heritage before they are accepted permanently. But we should welcome these efforts with enthusiasm and not shrink from them.

CREATIVITY
AND EXPERI-
MENTATION

Along with our experimentation in new music and the introduction — or re-introduction — of other art forms into worship, we must insist on continuing to maintain for our choirs and congregations a balanced and interesting diet of the best of church music from all ages presented with a recreative, fresh approach. At the same time we must assiduously seek to avoid the musty, unworthy music of the past as well as the tawdry current material which too many publishers are still trying to sell us by the wastebasketful. Pollution in our society has many manifestations!

Finally, I think we should unashamedly reveal our commitment to fine church music and to the Church. If we cannot do this, then we should seek another profession. If our commitment is genuine, and if it is revealed honestly, it will become increasingly contagious, spreading liberally among our choir members, our musical colleagues, our staff associates in the Church, and our congregations; and the Church as well as church music will be the stronger for it.

JAMES H. VAIL

to Jon Romer

SAVIOR OF THE NATIONS, COME

Ascribed to St. Ambrose, 340-397
 Sts. 1-3a and 7 tr., William Reynolds, 1812-1876
 St. 3b tr., Martin L. Seltz, 1909-1967*

Nun komm, der Heiden Heiland
Geystliche gesangk Buchleyn, Wittenberg, 1524
 Setting: James Melby

Moderato

Voices in unison

1. Sav-ior of the na-tions, come;

Organ

I, plus 4'

Vir-gin's Son make here thy home! Mar-vel now, O heav'n and earth,

(solo)

That the Lord chose such a birth. 2. Not by hu-man flesh and blood,

II

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SAVIOR OF THE NATIONS, COME

By the Spir - it of our God Was the Word of God made flesh

(*tutti*)
Wo-man's Off-spring, pure and fresh. 3. Won-drous child, O, won - drous child

I, plus 4'

Of the Vir - gin un - de - filed! Might-y God and man in one,

Ea - ger now his race to run!

I, plus 2', off 4' relaxed

III
Optional Pedal

Pedal optional

Omit this measure if pedal is not used.

a little faster

4. Praise to God the Fa-ther sing, Praise to God the Son, our King, Praise to God the

I, plus 4', off 2' a little faster

Spir-it_ be Ev-er and e - ter - nal - ly.

I, off 4' rit.

Ped.

to Jon Romer

LONG AGO AND FAR AWAY

Stanzas, Edward Traill Horn, III°
Refrain, 15th century German°

Resonet in laudibus
14th century German carol melody
Setting: James Melby

Lively, but not rushed

ORGAN

I (Always detached)

Voices

(solo)

1. Long a - go and far a - way
3. Said the an - gel, "For a sign

Organ

II

Heav-en rang with joy to-day, Je - sus in the man-ger lay In Beth-le-hem Up-
Ye shall find the Babe di-vine Cra-dled with the low-ing kine In Beth-le-hem Up-

(tutti)

on a Christ-mas morn-ing. 2. Shep-herds heard and won-dered why An-gelssang up
on a Christ-mas morn-ing." 4. Hard up - on the an - gel's word Came they all with

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LONG AGO AND FAR AWAY

in the sky "Glo-ry be to God on high," In Beth-le-hem Up-on a Christ-mas
one ac-cord, In the man-ger found the Lord, In Beth-le-hem Up-on a Christ-mas

REFRAIN

morn - ing. He came a-mong us at Christ-mas-tide, At Christ-mas-tide in
morn - ing.

II, plus 4'

(solo)

Beth - le - hem; Men shall bring him from far and wide Love's di - a - dem:

(tutti)

Je - sus, Je - sus, Lo, he comes, and loves, and saves, and frees us.

I

II, off 4', plus 2' or 1' (detached)

5. Glo-ry, hon-or, laud and praise Be to God for end-less days For the Babe his

II, off 2' or 1', plus 4''

love dis-plays In Beth-le-hem Up-on a Christ-mas morn-ing. He came a-mongus at

III

Christ-mas-tide, At Christ-mas-tide, in Beth-le-hem; Men shall bring him from

far and wide Love's di-a-dem: Je-sus, Je-sus,

Lo, he comes, and loves, and saves and frees us.

poco ritardando

For Your Light Has Come

From Isaiah 60: 1-3

Ronald A. Nelson

Trumpets
in B \flat

Cymbal
(optional)
Tympani
in D and A
(optional)

Soprano
Alto

Tenor
Bass

f A - rise, shine! For your light has come. And the

glo - ry of the Lord has ris - en up

Scripture quotation is from the Revised Standard Version of the Bible, copyright 1946 and 1952 by the Division of Christian Education of the National Council of Churches.

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FOR YOUR LIGHT HAS COME

Timpani

p

Soprano
Alto

on you. For the Lord will a - rise up -

Tenor
Bass

Organ

on you, and his glo - ry will be seen up - on you, and

FOR YOUR LIGHT HAS COME

na-tions shall come to your light and kings to the bright-ness of your

Pedal

Detailed description: This block contains the vocal and piano accompaniment for the first system. The vocal line is in a soprano or alto register, with lyrics: "na-tions shall come to your light and kings to the bright-ness of your". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A "Pedal" marking is present at the end of the system, indicating a sustained bass note.

Trumpets in Bb

Cymbal Tympani

Soprano Alto

Tenor Bass

Organ

ris - ing. A - rise! A - rise, shine, For your light has

Detailed description: This block contains the instrumental and vocal parts for the second system. It includes staves for Trumpets in Bb, Cymbal and Tympani, Soprano Alto, Tenor Bass, and Organ. The vocal lines have lyrics: "ris - ing. A - rise! A - rise, shine, For your light has". The organ part provides harmonic support with sustained chords. The percussion parts include a cymbal and tympani.

FOR YOUR LIGHT HAS COME

The musical score is arranged in three systems. The first system shows the vocal line and piano accompaniment for the first two measures. The second system continues the vocal line and piano accompaniment for the next two measures. The third system shows the vocal line and piano accompaniment for the final two measures, including the organ accompaniment. The organ part is marked 'Full organ:' and includes a 'Pedal' instruction. The score is in 4/4 time and features a key signature of two sharps (F# and C#).

come, and the glo ry of the

Lord has ris - en up - on you!

Full organ:

Pedal

*F# is optional substitute for high A. Do not use both.

REVIEWS

I Magazines

THE CHORAL JOURNAL, *Official Publication of the American Choral Directors Association* — Volume XII, Number 9, May 1972.

The Pied Piper of Regensburg by George Bragg, p. 2.

An informative, sympathetic report on the famous *Domspatzen* of Regensburg and one of their most famous directors, the late Rev. Dr. Theobald Schrems. Church, state and school authorities collaborate in a most harmonious way to maintain the high standards, characteristic of this choir for over a millenium.

Some Thoughts Relative to Tone by Earl Willhoite, p. 5.

An outstanding choral conductor condenses his ideas about choral tone in a very clear and succinct manner. He divides tone into five main groups: full tone — half tone — declamatory or oratorio tone — rhythmic singing and special effects. He shows when and how to use each of these and sums up his article by three recommendations: 1) Be able to convey your concept of tone to your choristers; 2) Do not miscast your singers into the wrong section; 3) Let them take voice lessons from a knowledgeable voice teacher. Above all: set your sight on perfection and lead your singers toward it. An article to be kept in your files for periodical check-ups.

The Solo Voice as Applied to Choral Singing by Dallas Draper, p. 12.

Another extremely practical article that has something to say even to the most seasoned choir director. Mr. Draper has the enviable position of being both a voice teacher and choral director and his advice and suggestions show it. He dispels the myth that solo voices are unfit for chorus and that being a member of a choral group may harm the solo voice. He sets out a prove how one can profit from the other.

JOURNAL OF CHURCH MUSIC — Volume 14, Number 5, May 1972.

Call it a Workshop by Mary Ruth Dankert, p. 10.

If you plan a workshop in your area in the near future you should read Mrs. Dankert's article. She argues forcefully for the necessity of choral workshops and enumerates the different sessions that are most useful for the participants such as choral reading sessions, adult choir clinic, teen-age and children's clinics, organists meetings, instrumental demonstration (other than organ), sacred music concerts, actual worship service, group discussions, keynote speech and many other facets that will make your seminar a success.

MUSART — Volume XXIV — January-February 1972, Number 3.

Music as Communication by Dr. Ewald B. Nyquist, p. 6.

I have read and re-read this article, trying hard to find out what Dr. Nyquist wanted to say. I came up with precious little. The whole exposé numbs me. Yet, I realize the amount of thinking and reading that must have preceded it. Music is, obviously, a means of communication and, as such, it needs at least three elements; something that is being communicated; someone who receives the message and a medium that transmits it. The *why* of this communication is to produce "growth and emotional development." Music must obtain a greater part in the school curriculum to be able to achieve this. The author spends too much time on rock music and seems to find values in it which are hidden before this dense reviewer. Read it and see for yourself.

Wedding Music: Archdiocese of San Francisco by Rev. Robert F. Hayburn, p. 8.

Short and very practical guidelines about wedding music. The best part of Father Hayburn's article is his comprehensive list of wedding music of all styles for organ, vocal solos, choir and even for congregational participation.

MUSART — Volume XXIV, March-April 1972, Number 4.

The Use of Media in Music Education by Evelyn H. Davis, p. 6.

A mouth-watering description of all the audio-visual facilities at Oral Roberts University that are at the disposal of music students and teachers. Closed-circuit television, electronic information storage and retrieval sys-

tem, listening rooms, projection rooms, strobotuner to tune band instruments, videotaped lectures for students who may have missed classes, etc., etc. You name it, they have it. When one sees so many private colleges struggling for dear life, it is good to know that at least some of them do not have the axe of financial disaster hanging over their head.

MUSIC — A.G.O. and R.C.C.O. Volume 6, No. 4, April 1972.

Values in Church Music: A Reassessment by James H. Vail, p. 30.

A most serious and thorough analysis of the many problems that beset church music in the seventies. Professor Vail speaks with authority, but the reader soon realizes that he also thinks and feels deeply. He sees the reasons for the crisis: negativism from some clergymen; invasion by the pop-culture; excessive youth-cult and growing disregard for history and tradition. The author does not stop, however, with negative criticism but calls upon church musicians and educators to re-dedicate themselves to the cause of worship and beauty even at the price of personal sacrifice.

In order that you may have the opportunity to read this thought-provoking article, we have requested and been granted permission to re-print it in this issue of *Sacred Music* by the original publishers, *The Choral Journal*.

LITURGICAL ARTS Volume 40, Number 2, February 1972.

A Sense of Proportion and Propriety and Revolution by Ned O'Gorman, p. 60.

Mr. O'Gorman must have got out of bed with the wrong foot the day he wrote this article. He lashes out to the right: . . .

"The sad folk who come to Sunday services clutching Latin missals, with ribbons and holy pictures falling from the frayed yellowed pages, are pitiful."

. . . and to the left:

"Are vestments, good incense from Asia Minor (most incense smells like cheap cologne from Woolworth's), sound homilies (*not* lessons in middle-class radical politics) about the Trinity, sin, love, the Virgin, or prayer (*not* delivered by a priest whose feeling for language grew from his readings of Playboy, Malcolm Boyd and Narvey Cox) to be replaced by Jesus Christ Superstar (a malodorous bit of trash, blasphemous and

sick, a night club act) badly played with out-of-tune guitars; ill-sewn, ugly banners, jolly priests and hip nuns. Must the liturgy be dragged into the market place, festooned with the worst trivia from the media (Corita Kent unleashed disciples who have neither her wit nor her biblical sense of modern life) and condemned forever by a cross-eyed relevance to mediocrity?"

Sometimes he hits at both sides with one swat:

"I would simply question whether or not it is necessary to jettison every vestige or tradition in order to bring the 'people' back into the churches. In place of boredom, inaudible Latin, bingo theology, and rainbow plaster saints there is often, now, in the renewed church, an enforced camaraderie, a quilting bee as the kiss of peace, a cloying obsession with contemporary cliches about community and life and the feeling that variety is the spice of the Mass."

It is an article that is fun to read but — honestly — what do you *really* want to say Mr. O'Gorman?

R.S.M.

CHURCH MUSIC — April 1972, Vol. 3, No. 14. *Magazine of the Church Music Association of England and Wales*. London, bi-monthly.

Nicholas Kenyon reviews a *New Catholic Hymnal* and in general finds it wanting. He likes some things, but he objects to many others. One cannot imagine a more thankless task or one more subject to criticism than compiling a new hymnal in these times. He concludes by saying that "it may provide material for the enterprising choir and the future compiler of anthologies, for the moment it remains a hymnologist's hymnal, not a parishioner's hymnal." All in all, however, it might be something for Americans to look at; it seems to have dignity and artistry, qualities too often lacking in much of our music.

"Holy Communion Series 3" is an article by R.C.D. Jasper on the new experimental liturgy for the Anglican Church. It is conceived as a form to be used along side the 1662 version that has been traditional in the Church of England. The new experiment substitutes "you" for "thou" and makes other attempts at contemporary usage, allowing for the retention of all former texts set to music. A study of its genesis and its acceptance in comparison with current American attempts to find new versions of Catholic liturgical prayers would prove interesting.

A report on a meeting at Douai Abbey that brought together monks and nuns from many English monastic establishments to discuss possible new forms for music

for the Office indicates that most communities are still searching for solutions to problems that have arisen with the abandonment of Latin and chant. The gamut from pseudo-chant to contemporary idiom seems to have been considered, but no conclusions (except for forming a committee!) were reached.

John P. Rowntree describes a new organ in the Anglican Church of the Holy Angels, Cranford, near the London airport. He is most enthusiastic about its eleven ranks. Mary Elizabeth Rees has an historical article on Gregorian chant and Byzantine chants which makes one wonder just where it starts and where it stops and why it was written. Paul McDonnell, O.S.B., writes about Seán O Riada, a distinguished Irish composer who died recently in London. Reviews of choral music, organ music, books and records, together with a lively correspondence section complete the issue, rather a more interesting one than usual.

R.J.S.

II Choral

Now Thank We All Our God by Johann Crüger, arranged by Alice Parker and Robert Shaw. Three verses of this well-known hymn tune are presented in an interesting and musically pleasing format. The first is sung in a straight-forward, four-part harmonization by Crüger. The second verse suggests *a cappella* singing or a small chorus performance. The harmonization is by J. S. Bach. The final verse is an *ff* setting by Shaw-Parker. Easy to medium difficulty. Useful for any closing of a celebration, anniversary, Thanksgiving, etc. SATB and organ. No. 753. Lawson-Gould (G. Schirmer) @\$\$.25 each.



O God, Our Help in Ages Past by William Croft, arranged by Robert Shaw. A very straight presentation of this old *St. Anne* tune. Mr. Shaw uses vocal variation rather than rhythmic or melodic changes to maintain the listener's interest. Verses are presented in unison, men's voices (TTBB — very easy), SAAT voices, SATB, and the last verse again in unison. An easy arrangement that can be quickly learned and well performed by a large chorus. SATB choir and organ in B major. No. 771. Lawson-Gould (G. Schirmer) @\$\$.25 each.



Prayer of Thanksgiving arranged by Robert Shaw. A simple, yet effective arrangement with the first and last

verses in unison and the second verse in SATB voicing. A final five measure coda of the last verse completes the arrangement with a grand flourish. Very easy. SATB choir with organ in D major. No. 772. Lawson-Gould (G. Schirmer) @\$\$.30 each.



Worthy the Lamb by Bradshaw, arranged by Alice Parker and Robert Shaw. A hymn of praise. Although a simple setting, the varying entries of the sections in imitation make the arrangement interesting to sing and to hear. Sung without accompaniment, its E minor tonality will give the performers a challenge in ear training. SATB voices, *a cappella*. No. 914. Lawson-Gould (G. Schirmer) @\$\$.25 each.



Benediction by Jean Berger. A fine anthem for the choir to sing while the faithful receive Communion or at the moment immediately after (the Thanksgiving). A direct presentation of the well-known text ("May the Lord bless thee and keep thee") by the sopranos and accompanied by a strong harmonic support of the other three voices. The seven fold Amen is particularly effective when it builds to a *ff* dramatic climax. Easy to medium difficulty — fun to sing. SATB choir, *a cappella*. No. 9592. J. Fischer and Bro. (Distributor; Belwin-Mills) @\$\$.25 each.



O Dearest Lord, Thy Sacred Head arranged by David N. Johnson. A hymn of penitence. This excellent arrangement in E minor (and ending with a beautiful ear catching picardy third in the final chord) should be easy to learn by the average parish choir. Although the flute solo is optional, this reviewer feels that the arrangement would be destroyed without its use. If no flute is available, the organ can substitute for the solo line. SATB voices, organ accompaniment and optional flute solo. No. 11-1607. Augsburg Publishing House @\$\$.30 each.



Three Short Anthems by Henry Purcell, edited by Robert Shaw and Alice Parker. (I) "I Will Give Thanks" is a 20-measure simple and richly presented setting. Excellent for thanksgiving after Communion. (II) "Lord, Have Mercy Upon Us" is slightly contrapuntal, very

short, fine for Lent. (III) "Allelujah" is a bright moving anthem, 28 measures long, and the editor suggests a "swinging rhythm". The text contains only one word: Allelujah. SATB choir, optional organ accompaniment. No. 624. Lawson-Gould (G. Schirmer) @\$.30 each.



Psalm 23 by Heinz Werner Zimmermann. This unusual setting of the 23rd (or 22nd) Psalm is exciting. Although an SATB arrangement, only four of its 36 measures contain four-part voicing. The remainder of the composition uses unison men's and women's voices singing in effective imitation of each other. While the voices sing an original melody, the organ provides a well-blended counter-theme by playing the *St. Columba* hymn tune. Don't let the double bass scoring frighten you. Few of us have such an instrument readily available. However, an imaginative organist could very well substitute his pedal into a near sounding double bass instrument. An easy, well-written and exciting piece of music by an excellent contemporary musician. SATB, organ and double bass. No. 11-0638. Augsburg Publishing House @\$3.30 each.



Chorales from The Passion According to St. John by J. S. Bach, English translation by Robert Shaw. Here is a fine grouping of eleven chorales from the lesser known St. John Passion. Choirs that especially enjoy Bach will have great enjoyment with this collection. A director couldn't ask for more: short, direct, relatively easy anthems, harmonized by the master himself. SATB voices. No. 51145. Lawson-Gould (G. Schirmer) @\$.60 each.



CAL STEPAN

III Special Reviews

Savior of the Nations, Come and Long Ago and Far Away, settings by James Melby, Augsburg Publishing House No. 11-1660 @\$.35 each.

For Your Light Has Come by Ronald A. Nelson, Augsburg Publishing House No. 11-1641 @\$25 each.

Three very easy numbers are reproduced in our present issue for small choirs. The first two are fresh, unison hymns, both well-known to everyone. *Nun komm, der Heiden Heiland* is a 16th century melody and *Resonet in laudibus* is a late period chant hymn, better known in the "Joseph dear, oh Joseph mine" version. Children's choirs will love both and the amateur organist will be grateful for the straightforward, very easy accompaniment.

The Nelson composition ("For Your Light Has Come") is basically unison with a few measures of *divisi* (SATB). The text is from Isaiah 60: 1-3 and is well suited for Advent. The simple choral parts are embellished by the few utterings of the trumpets and the optional timpani while the organ (medium-easy) further enriches the texture. A scrupulously clear, almost exaggerated diction is a must to bring out the text. If trumpets are not available, the organ can fill in handily except in measure 17 where the chord should be condensed to free the right hand for the trumpet notes.

R.S.M.

IV Organ

Improvisation for a Requiem by Jack H. Ossewaarde. Somewhat repetitious but well written and not too difficult. It would make a good piece for organists who play before a funeral service. H. W. Gray Co. (Belwin-Mills).



Twelve Chorale Trios by Ludwig Ernst Gebhardi. Edited by James Boeringer, this "forgotten" composer deserves wider audience. Gebhardi was born in Nottleben, Thuringia, in 1787, and was a prolific and well-known composer a century ago. With this edition, he should again become better known to all organists. Highly recommended to all organists and especially to students. Pedaling and fingering is already marked in this edition. Augsburg Publishing House.



Toccata for organ by Gerald Near. Looking for a good recessional? Here is one that will bring new and fresh air into your repertoire. An exciting piece for the serious organist. Augsburg Publishing House.

OPEN FORUM

Even though Father Skeris is in Europe working on his doctoral degree in liturgy, he continues his work as general secretary of our association and is a faithful correspondent and observer of musical events in Europe. We would welcome any comments on his report.

SALZBURG 1972

Second Annual CIMS Symposium

The romantic Mönchsberg, high above the old city of Salzburg, was the scene of the second annual Symposium of the Consociatio Internationalis Musicae Sacrae (Roma) during Easter week, April 4 to 8 1972. Theme of the conference was "Post-conciliar liturgical music in cathedrals, abbeys and *ecclesiae majores*," and the representatives of eleven different nations (including several Iron Curtain countries) devoted four days to intensive study and fruitful discussion of this vast topic. Two of the three members of the CIMS *coetus moderatorum* were present: President, Prof. Dr. Jacques Chailley of Paris, and vice-president Rt. Rev. Msgr. Prof. Dr. Johannes Overath of Cologne, who organised the event. The CIMS councillors present were Prof. Joseph Lenrands (Holland) and Rev. Dr. Jean-Pierre Schmit (Luxembourg). Also participating were the CIMS national representatives from Austria, Czechoslovakia, Germany, Jugoslavia, Poland, Switzerland, and the U.S.A.

Each day's program began with a High Mass in Gregorian chant, sung by the participants themselves. On April 6 the entire conference participated in the conventual Mass in the Nonnberg abbey church on the Hohensalzburg, where the Reverend Mother Abbess (who is mitred, incidentally!) herself directs the choir of nuns. The continuous Gregorian tradition in this church is 1200 years old, dating from the late 8th century, and is still alive and flourishing today. The good choral tone and musicality of the singing made a profound impression on all those who took part.

The 65 symposium participants were greeted by His Excellency, the Most Reverend Archbishop of Salzburg, Dr. Eduard Macheiner. As part of his opening remarks the Archbishop read a telegram of blessing and encouragement from the Holy Father. Then followed a very carefully researched paper by the Rev. Dr. Georg May, professor of canon law at the Johannes Gutenberg University in Mainz, discussing the contemporary situa-

tion in church law regarding sacred music. He showed that in the last few years there has arisen a definite trend in liturgical music legislation which directly contradicts the decrees of the Council.

Reports were then made by 18 different *Domkapellmeister* and representatives of abbeys and *ecclesiae majores* from most of the central European lands: from Aachen to Warsaw and from Berlin to Mostar and Zagreb. A few details from these reports may be of interest. The Aachen Cathedral Choir (Charlemagne's *Cappella Carolina*, over 1000 years old!) sings every Sunday with 35 men and 45 boys. Its repertory of over 50 Masses ranges from Josquin through Bach and Bruckner to Kodaly, Vaughan Williams and Britten. The choir boys sing Vespers every Sunday in Latin. On the other hand Sarajevo, the capital of Bosnia-Hercegovina, is a city of over 200,000 inhabitants but has only 6,000 Roman Catholics in four parishes. The devastation wrought by the war has only slowly been repaired, and the Cathedral now has a choir of 30 young students in continual development. Language problems in this ethnically and religiously mixed area, as well as the lack of interest in the seminaries, are further complicating factors for the church musician. Again, there seems to be much interest in Gregorian chant in Poland: a new book of collected chants was published in Warsaw in 1970. Dwindling vocations and the inclusion of lay brothers (without vows!) in the recitation of the choral office have contributed to the decline of the sung Office in many abbeys: the Sunday conventual Mass, however, is still chanted in Latin in several places. The report of the *cantor primarius* of the Archabbey of Beuron, P. Dr. Maurus Pfaff, O.S.B., made an especially deep impression in this regard. The Theatinerkirche in Munich certainly falls in the class of *ecclesiae majores*: Here the Munich *Vokalkapelle* sings the Gregorian propers and a polyphonic Ordinary on three of four Sundays every month. The choir, which Orlando di Lasso conducted for many years in the late 16th century, has a repertory which ends at 1600: it includes 15 Masses each of Palestrina and Lasso. This church follows a trend which was also noticeable elsewhere: once a month the congregation sings the entire Ordinary in simple Gregorian chants, as a *Volkschoralamt*. The same is true in the cathedrals of Cologne, Regensburg, Linburg, Munich and Vienna, to mention but a few examples.

The actual subject matter of symposium was treated explicitly in four parts, each receiving half a day's concentrated attention. First in the order of consideration was Gregorian chant, with the emphasis on the contemporary picture. Msgr. Prof. Dr. Franz Kosch (Vienna) discussed the place of the Roman Gradual and Kyrial

in the "General Introduction" to the new Roman Missal. Prof. Joseph Lennards (Roermond/Holland) made a concrete presentation of the priest's recitatives in the new Missal, and with taped examples offered several concrete suggestions for improvements over some of the obvious deficiencies (like changing the *tenor* from c to a, for example) in the new Missal, especially in the recitatives between the end of the Canon and the Communion Rite. The author of these lines concluded the treatment of this subject with a discussion of music in the new Breviary, showing how it is possible to follow the order of the new Office while using the music from the old Antiphoner or Liber Usualis, according to the latest temporary norms from Rome (11 November 1971).

The second main area of concentration was vocal and instrumental music in the liturgy. Prof. Dr. Karl Gustav Fellerer (Cologne) offered an historical overview of the lines of development in this area, and composer Prof. Hermann Schroeder (Cologne) then discussed the contemporary aspects of the problem. Hopefully the lively discussion provoked by this latter paper can be continued elsewhere with profit (in the pages of *Sacred Music?* in the Open Forum column?). Beginning with the acknowledged fact that contemporary music (e.g., aleatoric or dodecaphonic styles) strongly emphasizes the rhythmic element, and that precisely this rhythmic element is quickly appreciated by the youthful listener, Schroeder asserted that there were only three possibilities for the liturgical use of "rhythmic" (meaning the *entire* range of the symphonic) percussion instruments.

First possibility: a rhythmic primitivism à la Orff, which the speaker claimed was about right for 8 to 10 year olds, who in any case soon grow out of this stage.

Second possibility: the so-called "beat" or "rhythmic" Masses, which in practise degenerate quickly into a dreary *ostinato* and thus draw all the attention to the instrumental accompaniment instead of to the liturgical text.

Third possibility: to keep the vocal element — the text — primary by integrating more percussion instruments into the accompaniment (orchestra or small ensemble). The speaker's personal opinion was that only the third possibility offered any chance for significant progress in confronting today's needs.

The third broad division of the subject was entitled "Liturgical organ playing today." Prof. Hermann Kronsteiner (Vienna) pointed out that because of its link with the text (Proper, Ordinary or hymn) the lion's share of attention here must go to organ music based on a *cantus firmus*. Taped examples helped clarify the points made, and the paper concluded by announcing the forthcoming appearance of a volume containing an index of

almost 2000 organ compositions based on over 200 *cantus firmi*, each of which will be printed with source indications.

Last on the agenda came the tasks (and questions!) of the composers. Joseph Friedrich Doppelbauer, professor at the Mozarteum in Salzburg, cited two main problems which, in his view, confront the contemporary composer who tries to write liturgical music. First there is the stylistic question: *How* should he write? subjectivism? the new expressionism, like Ligeti? a more objective style? More pressing, in a practical way, said the speaker, was the text problem: too many of the new translations are simply "uncomposable," he asserted. In the ensuing discussion Msgr. Overath pointed out that some relief can be found in the "Instruction on the translation of liturgical texts" sent to all episcopal conferences on 25 January 1969,¹ which says that composers can "adapt" the vernacular texts to be sung, provided the sense is preserved (*on peut leur donner une forme verbale qui, tout en en conservant pleinement le sens, soit adaptée au chant*).

The symposium continued with a study trip to Munich, where the delegates toured the headquarters of the international musical performing rights organization GEMA, among whose American members are ASCAP, SESAC, and BMI. The visit concluded with a most hospitable reception high above the Munich rooftops, courtesy of GEMA General Director Dr. Erich Schulze.

April 8th brought a bus trip, first to the glorious Rococo church of Fürstenfeldbruck in Upper Bavaria where the delegates inspected the famous Johann Fuchs organ, and then to the cloister of Andechs, birthplace of St. Hedwig, where our colleagues from the Iron Curtain countries celebrated a solemn High Mass chanted by the delegates. A performance of *Tosca* in the Bavarian State Opera in Munich concluded the day. The symposium officially closed with a very well attended solemn High Mass in the Theatinerkirche at which the *Vokalkapella* sang the Lassus Mass "Bell' amfitrit' altera" à 8, per due cori.

Two brief observations by way of summary and conclusion:

1) From the purely personal and human point of view one could not fail to be impressed and inspired by the fraternal spirit of support, dedication and enthusiasm evinced by the symposium participants in a week of working, living and praying together. This is above all true of our confreres from the lands under Bolshevik control.

2) The general results of the reports, papers and discussions (which will all be published as a book) could perhaps be summarized (in a purely personal reaction!) as follows: though the pluralism of, for example, Latin

and vernacular, new and old Ordo Missae is a fact, the conscientious church musician must strive for the greatest possible unity of artistic style by using, in a pastorally responsible way, all the *ad libitum* possibilities open to him, *propter thesaurum musicae sacrae*. In striving for the goal of the clearest and purest possible form of worship, this distinction can perhaps be helpful: which prayers, rites etc. are aimed primarily at man, and which directed to God? Distinguish *oratio propter hominem* from *oratio ad Deum*, and choose accordingly from the many possibilities offered.

Finally, a recurrent observation from all points of the compass was the important role of liturgical and musical formation in the seminaries. It seems perfectly clear that if the living example experienced by the future priest in the seminary is not the best in all respects, then the practice in the parishes will suffer accordingly, and with it the whole People of God. *Videant consules!*

Rev. Robert A. Skeris
General Secretary, Church Music Association of America
American national representative,
Consociatio Internationalis Musicae Sacrae

1. *Notitiae* 5 (1969) 3/12, here article 36, no. 2/c, p. 10.

FROM THE EDITOR

Results of the elections for officers and board members of CMAA are:

President: Dr. Roger Wagner
Vice-president: Reverend Robert A. Skeris
Secretary: Reverend Monsignor Richard J. Schuler
Treasurer: Mr. Frank D. Szynskie
New members of the Board of Directors: Mr. Arthur F. Edwards, Sister Miriam Joseph, CSJ, Mrs. Richard K. Biggs.

NEWS

Programs of sacred music that have recently been brought to our attention include these: The Madison Diocesan Choir Festival was held at St. Raphael's Cathedral, Madison, Wisconsin, April 23, 1972. The festival work performed by massed choirs from seventeen participating parishes was Gabriel Fauré's *Requiem*. The concert was conducted by Roger Folstrom, with Maria Kellor and Vernon Sell as soloists.



A Pentecost concert of sacred music was performed by the boys choir and the adult choir of Sacred Heart Church, Saint Paul, Minnesota, under the direction of Robert Kaiser. Music by Tallis, Bach, Mozart, Beethoven, Wesley and Proulx was performed with accompaniment of string quartet, flute and harpsichord.



Donald Newman-Endicott conducted the Christmas music at the Church of Ss. Peter and Paul, Chicago, Illinois. Polish and English carols preceded the Mass at which the choirs sang Daniel Pross' *Mass of Praise* and Edwin Fissinger's responsorial psalm, *Yours is Princely Power* and his gospel acclamation *Alleluia, the Lord said to Me*. On December 12, 1971, a Christmas program by the New Opera Workshop under the direction of Mr. Newman-Endicott, included Part II from J. S. Bach's *Christmas Oratorio* performed with chamber orchestra, organ and continuo, in the Church of Ss. Peter and Paul.



The choir of the Shrine of Saint Therese, Pueblo, Colorado, sang Ernst Tittel's *Kleine Festmesse* on Easter Sunday, under the direction of Kay Mudrone. The program was repeated the following Sunday.



Saint Margaret's Academy Glee Club of Minneapolis, Minnesota, sang Benjamin Britten's *Missa Brevis in D* at the Sunday high Mass at the Church of Saint Agnes, Saint Paul, Minnesota, April 27, 1972. Robert Strusin-

ski, organist at Saint Agnes and director of the glee club, conducted the seventy voice women's chorus.



The American premiere of Olivier Messiaen's oratorio, *The Transfiguration of Our Lord, Jesus Christ*, was presented at the John F. Kennedy Center for the Performing Arts, Washington, D.C., during Holy Week, 1972. Antal Dorati conducted the National Symphony Orchestra and the Westminster Symphonic Choir, a choral group of 135 voices trained by Joseph Flummerfelt. The same musical organizations repeated the work in New York on Easter Sunday night at Carnegie Hall.



Organ recitals recently performed include:

Father Charles Knoll, O.F.M. Cap., of Saint Francis Friary, Pittsburgh, Pennsylvania, played two dedication concerts at St. Ann Chapel, Walker, Kansas, on April 23, 1972, and at Fort Hays State College, Kansas, on April 29, 1972. The programs included works by Bach, Rheinberger, Leighton, Franck, Fauré, and an improvisation on an original theme by Fr. Charles.



At the National Shrine of the Immaculate Conception, Washington, D.C., the sixth annual summer series of Sunday evening recitals includes the following artists: George H. Pro, Van Knauss, Timothy L. Zimmerman and Billie Moore in June; Harold Stover, Arnold H. Sten, Marcia Koller, Richard Lyne and Conrad Bernier in July; Wolfgang Rübsam, Robert S. Lord, Jean Langlais and Arthur Vidrich in August. On April 28, 1972, Gilliam Weir played a concert of works by Rossi, Bach, Heiller, Messiaen and Busoni.



News has reached us that Dom Joseph Gajard, choir-master at Solesmes Abbey in France, died very unexpectedly at the end of April and was buried at Solesmes at the beginning of May. Further information on his death will appear in our next issue. RIP.



An honorary degree of doctor of fine arts was awarded to Roger Wagner, president of CMAA, by Westminster

Choir College, Princeton, New Jersey, during commencement exercises on May 26, 1972. Dr. Wagner has served as visiting professor on the Westminster faculty and conductor of the choir, leading it on two very successful tours. The citation, presented by Dr. Ray Robinson, president of the college, lauded Dr. Wagner as "a significant cultural force in the world of music," whose fifty-six recordings of choral repertoire "represent a monumental contribution to the field of choral interpretation."

R.J.S.

CONTRIBUTORS

Joseph Fitzer, S.J. is currently assistant professor of theology at St. John's University in Jamaica, New York. He received his Ph.D. in 1970 from the University of Chicago.

James H. Vail is professor of choral and church music and conductor of the concert choir at the University of Southern California. He is a graduate of the Curtis Institute of Music in Philadelphia and holds the M.M. and C.M.A. from U.S.C.

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*
“The Third Instruction” by Reverend Robert A. Skeris, *Spring 1971*
“The Third Instruction II” by Monsignor René Lenaerts, *Summer 1971*
“Pope Paul on Sacred Music” by Monsignor Richard J. Schuler, *Summer 1971*

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