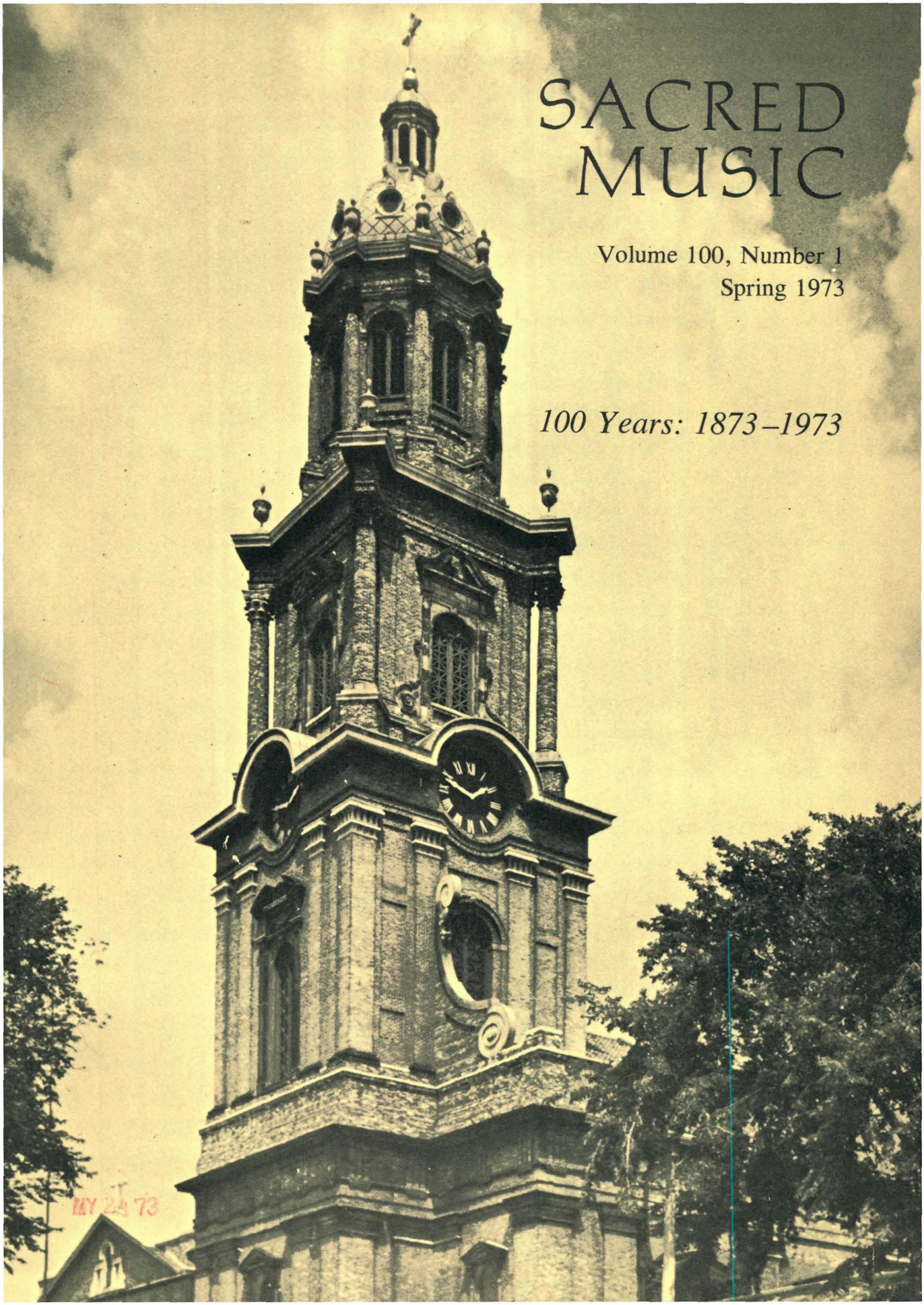
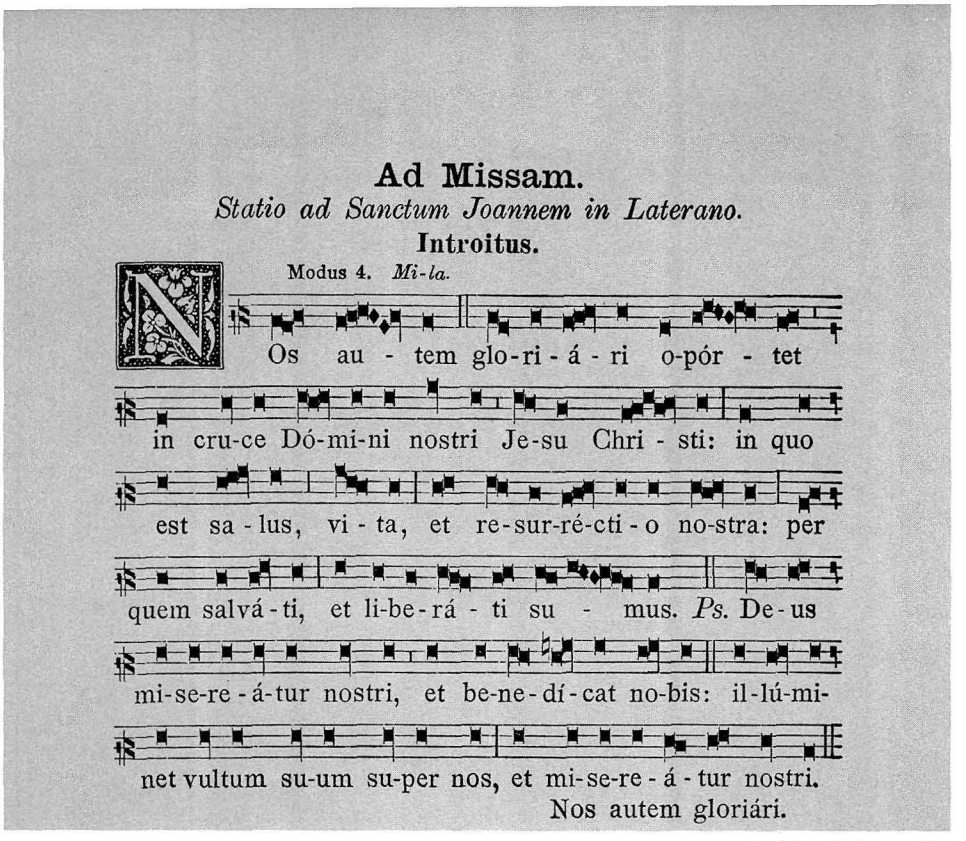


# SACRED MUSIC

Volume 100, Number 1
Spring 1973

*100 Years: 1873–1973*




Ratisbon Edition, 1895

# SACRED MUSIC

Volume 100, Number 1, Spring 1973

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.



*Editorial correspondence:* Rev. Ralph S. March, S.O.Cist., Route 2, Box 1, Irving, Texas 75062

*News:* Rev. Msgr. Richard J. Schuler, 548 Lafond Avenue, Saint Paul, Minnesota 55103

*Music for Review:* Arthur C. Becker, 1357 Arthur Ave., Chicago, Illinois 60626

Mother C. A. Carroll, R.S.C.J., Manhattanville College of the Sacred Heart, Purchase, New York 10577

Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602

*Membership and Circulation:* Mrs. Richard Dres, 11016 Strayhorn, Dallas, Texas 75228

*Advertising:* Rev. Ralph S. March, S.O.Cist.



Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, $12.50 annually; subscription membership, $7.50 annually; student membership, $4.00 annually. Single copies, $2.00. Send membership applications and changes of address to Mrs. Richard Dres, 11016 Strayhorn, Dallas, Texas 75228. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minn.

Chapel in the Woods, St. Francis Seminary, Milwaukee.

# MILWAUKEE, WISCONSIN AMERICA'S NUCLEUS OF THE ST. CECILIA SOCIETY

Catholic church music in America owes much of its vitality to a concern for reform that was based, during the nineteenth century, in the St. Cecilia Society of Milwaukee, Wisconsin. The compelling desire of religious men for continuing reform in the Church's expressive arts established the ground for founding such an organization. Recurrent efforts to revise church music can be traced back to the Council of Trent (1545-63), for the necessity of adjusting in light of current norms seems to be a major factor in man's history. Many movements arose in the nineteenth century to demand further musical reform and revision. One of the most popular and influential of these movements was the *Cäcilien-Verein*, or, as it was termed in America, Cecilianism.

GERMANIC ORIGINS

Although a reform movement of Germanic origin, Cecilianism directed itself to reforming church music in the Renaissance style of musical expression. According to Cecilianism, two styles of composing prevailed: a modern style introduced in the late eighteenth century as a symphonic approach; and an older style advocating careful adherence to academic contrapuntal rules. The symphonic emphasis became prevalent in nineteenth-century Germany while the academic was centered in Rome, and remained evident in the Sistine choir tradition.

While the *Cäcilien-Verein* was expanding out of Germany into the entire Catholic world, and even as its principles and programs shaped the matrix of *Motu Proprio*, the missionary Church in America was maturing in membership and evolving new structures of leadership under the impact of overwhelming nineteenth-century Catholic immigration. Among the significant centers in the Midwest was Milwaukee, Wisconsin, a focal point of interest and leadership among the German Catholics in contrast with the predominantly Irish hierarchy in the East at the time. It is not surprising, therefore, that the St. Cecilia Society was established in Milwaukee as an aftermath of the localized influx of Germans from 1850 to 1873. These were the years that extended from the suppression of the 1848 Revolution in the German *Bund* to the height of Bismarck's *Kulturkampf*. As the Milwaukee church community matured, Catholic hierarchy, clergy, and laity involved themselves with creating a culture that would reflect both religious and ethnic heritages and with shaping a liturgy reflective of their presence and accomplishments.

PIONEER WORK

It is in the context of these political and social forces that the St. Cecilia Society of Milwaukee must be seen; it served as an instrument not only of church music reform, but also as an integral part of the pioneer church work of such farseeing men as the first Archbishop of Milwaukee, John Martin Henni; the Rev. Joseph Salzmann, first rector of St. Francis Seminary and John Baptist Singenberger, renowned promoter of worthy church music. Discussions of musical and liturgical standards can be fully appreciated or understood only in that context.

Up to that time, musicians had been prejudiced against certain types of choral music. In America, the Cecilians became involved in a debate with other musicians about choral music forms. Music characterized by a romanticized, highly subjective musical style was condemned by the Cecilians as almost indistinguishable from that of the opera house, where large orchestras, huge choruses, and many instrumental solos on the cornet or saxophone had been sometimes featured. Periodicals such as the *Catholic World* and the *New York Freeman's Journal* charged that church music in the United States was inappropriate and in dire need of improvement as regards these secular elements.

ARCHBISHOP HENNI

While there had been little articulated direction in the matter of church music on the part of American bishops, Archbishop Henni had been known both locally and nationally for his encouragement of church music. Sometimes called "Apostle of the Germans in America," he showed care and solicitude for these linguistically handicapped pioneers. Catholic settlers came by the thousands; many were attracted to Wisconsin by his pastoral concern for them. They established parishes and built churchs and schools. He brought priests and sisters who founded institutions of learning that eventually produced countless leaders.

John Henni had been born on June 15, 1805, in Misanenga, Switzerland, and was the oldest of seven children. He studied in Lucerne, a small city with a rich cultural heritage, from 1824 to 1826. On the advice of his former teacher, he went to Rome in 1826 to study at Sapienza University. While in Rome,

Henni met Rev. Frederic Rése, a native of Germany, who later served the Michigan and Ohio territories under Bishop Edward Fenwick of Cincinnati. In 1827, Henni and Martin Kundig, a friend, responded to an invitation from Father Rése, who had come to Rome to seek financial aid as well as missionaries for the Diocese of Cincinnati.

EARLY YEARS IN AMERICA

Having arrived in America on May 28, 1828, Henni and Kundig were ordained in Cincinnati by Bishop Fenwick on February 2, 1829; Henni then worked among the German Catholics of Cincinnati. Five years later, Henni was assigned to the first German church in Cincinnati, Holy Trinity; during the winter of 1834-35, he established the first elementary parochial school in which both German and English were taught.

In May of 1843, Henni accompanied Bishop Purcell to the Fifth Provincial Council in Baltimore as a theologian, returning to Cincinnati with the honor of having being chosen bishop for the new diocese of Milwaukee. Soon after Henni had assumed the duties of bishop on March 19, 1844, the need for an American seminary became increasingly evident. To erect a seminary would take a great deal of courage, since so many seminaries in the Midwest had failed for financial reasons in previous years. As a matter of fact, although St. Francis Seminary opened on January 29, 1856, the faculty taught for the first ten years without salary. Such a situation occurred despite the fact that Joseph Salzmann, the first rector, had raised $100,000 in the United States and Europe for its maintenance.

The problem of improving church music was of increasing concern to Bishop Henni and so he attracted celebrated musicians to his diocese. One was Henry Hillmantel, an organist and teacher of church music at Covington, Kentucky, who had studied at Würzburg. He was the first of a long line of distinguished organists and choir directors at St. John's Cathedral. Henni encouraged the organization of many musical groups throughout the diocese.

Since Henni was conscious of the need for reform in church music, he worked closely with Dr. Salzmann of St. Francis Seminary with two main purposes in mind: to build a school for future choir directors and organists on the seminary property, and to induce John Singenberger to come from Germany for the promotion of church music in Milwaukee. Henni not only gave the Catholic Normal School of the Holy Family his blessing, but also financial and moral support. He approved the statutes of the Cecilia Society which Singenberger introduced to Milwaukee; as its special patron, he obtained both papal approbation and a cardinal protector for it. Thirty members of the American hierarchy followed Bishop Henni's example and also approved the Cecilia Society. The Society eventually spread throughout the country.

SALESIANUM IN MILWAUKEE

Wisconsin was subdivided into three dioceses in 1875; Archbishop Henni headed the Milwaukee see until his death on September 7, 1881. Thirteen years before, in 1868, Henni had asked Dr. Salzmann to direct the new Salesianum, as the seminary in St. Francis was then called. Through the foresight and devotion

of both Salzmann and Henni, the seminary became a major source of church music reform in midwestern America.

DR. SALZMANN

Joseph Salzmann was born at Muenzbach in the Diocese of Linz, Upper Austria, on August 17, 1819. He attended parochial school, and later went to Linz to further his studies and his classical course which he finished with high honors. After ordination in 1842, Salzmann obtained a doctorate in theology at the clerical institution of St. Augustine in Vienna.

The desire to be a missionary seems to have arisen from Salzmann's acquaintance with Fabian Bermadinger, a Capuchin priest, who had been corresponding with an American missionary priest, H. Caspar Rehrl. Salzmann started for America, therefore, on July 17, 1847, with several clerical companions. When Salzmann arrived in Baltimore on September 18, 1847, Henni met him and assigned him on the same day to Wisconsin missions. A year later, Salzmann succeeded Father Heiss as pastor of Holy Trinity and built a church with funds he had previously collected in the East.

In addition to pastoral duties, Salzmann put life and energy into the future seminary. During the years before the seminary was actually built, Salzmann traveled extensively to collect funds. Even after the cornerstone was laid in 1855, he continued to return to Europe seeking more financial aid.

NORMAL SCHOOL

Another project close to Salzmann's heart was the establishment of a Catholic normal school. Through this college program Salzmann hoped to train young men as future teachers and musicians. Although he was not a professional musician, Salzmann's great interest in liturgical matters as well as his concern for the Catholic Normal School helped promote the reform of church music in America. After consultation with Bishop Henni, Salzmann began correspondence in 1872 with Rev. Dr. Franz Witt, president of the German *Cäcilien-Verein*, to obtain able teachers of church music for the new normal school. Dr. Witt agreed to recommend well-trained musicians from Germany. Later, on Salzmann's request, Witt tried to induce John Singenberger and Max Spiegler to go to America; Singenberger accepted the call gladly.

On the feast of the Holy Family, June 12, 1870, Bishop Melcher of Green Bay laid the cornerstone of the Catholic Normal School of the Holy Family in St. Francis, Wisconsin. Many people came to Milwaukee for the impressive ceremony; a special train was arranged by the Chicago and Northwestern Railroad for the occasion, and all the ticket money was generously donated to the new school.

The Catholic Normal School, also called Teachers' Seminary, was dedicated on January 2, 1871. The school was composed of two separate elements: the Catholic Normal, for the preparation of teachers, and Pio Nono College. Since the normal school experienced difficulties in maintaining enrollment, Dr. Salzmann provided a second type of education for men desiring neither the priesthood nor teaching. A part of the building was, therefore, used for students interested in business careers; that division was called Pio Nono College after Piux IX, the then reigning Pope.

Although the chief objective of the Normal School was the preparation of teachers, from the beginning it also emphasized church music. Michael Nemmers was among the first pupils; he was later regarded as the first American-born composer of Catholic church music. The progress of church music at Catholic Normal School, however, was to become identified more specifically with the chief work of John Baptist Singenberger.

J.B. SINGENBERGER ARRIVES

John Baptist Singenberger arrived at St. Francis, Wisconsin, on April 11, 1873, and immediately began teaching at the Normal School. Hardly a month had passed after Singenberger's arrival, when Salzmann called a meeting of the students of the Normal School and the Seminary for the purpose of founding a Cecilia Society in Milwaukee:

> On May 7, 1873, there assembled in the refectory of the Normal School several persons interested in church music, principally students of the Salesianum and the Normal School, for the purpose of organizing a Caecilian Society. Dr. Salzmann, who was heart and soul for the movement, was chosen chairman by acclamation. In addressing the meeting he dwelt on the necessity and the object of the new society. Thereupon, the president and the other officials of the society were chosen.[1]

The following officers were elected at that organizational meeting:

Chairman — Dr. Joseph Salzmann, rector of both St. Francis Seminary and Catholic Normal School
President — J. B. Singenberger, music teacher at Catholic Normal School
Vice President — R. Scholter, theologian, St. Francis Seminary
Treasurer — J. Jung, procurator, St. Francis Seminary
Assistant Treasurer — F. W. Pape, theologian, St. Francis Seminary
Recording Secretary — H. Karis, student of Catholic Normal School
Corresponding Secretary — J. N. Enzleberger, theologian of St. Francis Seminary

GOALS OF ST. CAECILIA SOCIETY

The primary object of the society was defined as the promotion of church music according to the spirit of the Church; the primary purpose was the cultivation of Gregorian chant as consonant with recent church decrees. The society later formulated a second objective governing the cultivation of harmonized vocal music, congregational hymns, or orchestral music; vocal or instrumental music was to be tolerated only if in accordance with the liturgical laws. The members of this society sought to eliminate the sensuous, irreligious and frivolous music then in vogue and they intended to circulate compositions written in good taste and, by frequent productions, sought to awaken interest in music generally.

The statutes of the society were sent to Bishop Henni who approved them and offered to be the special protector of the newly-formed organization. Six weeks after the organization of the society, a sacred concert was given in the chapel at St. Francis Seminary providing the following selections:

*Cantate Domino* von J. L. Hassler (+1612)
*Introitus, Kyrie, Sanctus, Agnus Dei* aus der *Missa pro Defunctis*. Choral
*Exaudi Deus* von G. Croce (+1609)
*Popule Meus* von G. P. Palestrina (+1594)
*Ave Maria Zart* von G. E. Stehle

Psalm 126, *Nisi Dominus* in Falsobordone von J. Singenberger
Psalm 112, *Laudate Pueri* in Falsobordone von J. Singenberger
*Ascendit Deus* von M. Haller
*Litaniae Lauretanae* (III) von Singenberger
*Tantum ergo* von F. X. Witt
Zum Schlusse: *Heilige Mutter, Dir O Maria* von F. X. Witt[2]

Such programs gained many friends for the society; subsequent reports published in several newspapers aided considerably in publicizing the aims of the society. Thus, for example, the first concert was reviewed favorably by two local newspapers, the *Seebote* and the *Columbia*.

On the feast of St. Cecilia, November 22, 1873, a second sacred concert was organized at the seminary chapel; works by Witt, Scholter, Birkler, and others were featured. Two newspapers, *Wahrheitsfreund*, in the issue of Dec. 10, 1873, and *Katholische Wochenblatt*, printed extensive and enthusiastic reviews on the concert.

Such approbation was a fitting monument for the dedicated career of Dr. Salzmann. He had lived long enough to enjoy only the first fruits of the Cecilia Society; he died on January 17, 1874. Bishop Heiss of La Crosse eulogized him with the following words:

> The founding of the Catholic Normal School and Pio Nono College forms the crowing effort of the noble and zealous pioneer priest, Dr. Joseph Salzmann. It was the last great enterprise of his life, the last endeavor to foster Christian education among the rapidly increasing population of the Middle West. The hardships of his priestly career and the trials he underwent in the early years were enough to daunt even the boldest hearts. But notwithstanding, Dr. Salzmann faithfully carried out his mission, that of Christian education.[3]

DEDICATION

Though recruited by Salzmann, J. B. Singenberger did not remain merely his protege, but became the promoter of intensive reforms of church music in Midwestern America. Singenberger's life was totally dedicated to this call, for he had seen a great need in the Church and tried to meet it; inevitably he became distinguished as church musician, composer, editor, teacher, liturgist, lecturer, and critic. He has been considered one of the greatest pioneers of church music reform in the United States and as one of the three organizers of the Catholic Normal School, he directed the school's impetus. During his lifetime, Singenberger was honored by the three Popes, Leo XIII, Pius X, and Pius XI, all of whom recognized his contribution in the area of church music.

SINGENBERGER'S YOUTH

John Baptist Singenberger was born at Kirchberg in the Canton of St. Gallen, Switzerland, on May 25, 1848, of a good middle-class family. Endowed with great talents, he was inclined in his early youth to pursue a literary career. After completing an elementary education at St. George's Institute in St. Gallen, he entered the *Pensionat* or Jesuit Boarding School at Feldkirch in Voralberg. Seven years later, in 1868, he completed their classical and philosophical courses with honors.

Music had become his chief interest; as a lover of song and music, Singenberger

found at Feldkirch a golden opportunity to develop in both piano and organ under Wunibald Brien of the Munich Conservatory.

HIGHER STUDIES

In 1870, John B. Singenberger came under the guidance of the renowned composer, Carl Greith, who was cathedral choirmaster in St. Gallen from 1861 to 1870. Before he entered the University of Innsbruck, Singenberger studied to perfect his singing under Greith's guidance. At the Seminary of Chur in 1866, Singenberger became vocal instructor and founded a chapter of the Caecilian Society. He went to Regensburg the following year to complete both his theoretical and practical music studies under world famous masters: Franz Witt, Franz Xavier Haberl, Michael Haller, and Joseph Hanisch. Singenberger later published a collection of hymns in honor of the Sacred Heart through Friedrich Pustet's firm in Regensburg. During this period, he was very deeply influenced by Franz Witt's ideas, which he was destined to transmit to America in years to come when he worked with the Caecilian Society to foster better church music in this country.

IN MILWAUKEE

At Milwaukee's Normal School, a typical day for Professor Singenberger began with an early rising and morning prayer. School duties filled the greater part of his time, but also included in his day were such matters as correspondence, preparation of articles to be published, editorial work for *Caecilia*, the official magazine of the Cecilia Society, as well as the *Review for Church Music*. Between time he snatched moments for his own musical compositions. Close associates emphasized both his prayerful spirit and love of the rosary as the anchor which enabled him to weather some very trying moments in his life.

Despite his intense involvement in other areas, John Singenberger gained an enviable reputation as a composer. Much Caecilian music[4] was regarded as lacking vitality, but Singenberger's was not. Among his finest compositions is the *Mass in honor of St. Gregory*; held in high esteem by choirmasters of his day and selected for many important ceremonies, it was composed for the silver jubilee of the Cecilian Society in 1898. His list of compositions include at least fourteen Masses, six complete Vespers, twenty hymns for Benediction, sixteen motets, and five instructional books. They are listed in the *Caecilia* of August 1924.

Tributes given to Singenberger in the *Caecilia* throughout the years show the positive impact of his influence on church music. A hymn collection, *Cantate*, was praised by the Catholic Truth Society of England as a most remarkable book. The *Te Deum* in chant and two parts alternately was sung in St. Anthony's Church of Fall River, Massachusetts, for the special anniversary of the parish, June 14, 1936. It was highly praised by both singers and congregation as an ideal number for the occasion.

> His music is generally simple in its outlines, stately and dignified. It is always in the true spirit of the liturgy and falls within the technical grasp of the average choir. When the occasion demanded and he permitted himself an expansion of musical ideas, the results showed a fine compositional technique that is equal to the best of the church music composers of the last two or three centuries.[5]

The Knighthood of St. Gregory was conferred on John Singenberger by Pope Leo XIII on September 9, 1882. A private audience with the Pontiff in 1884 he recalled as one of his fondest memories. The papal cross, *Pro Ecclesia et Pontifice* was later bestowed by Pope Pius X in 1905; he was made a Knight of St. Sylvester in 1908. Two weeks after the death of Pope Pius XI, Singenberger was notified that the Holy Father had made him Knight Commander of the Order of St. Gregory.

PERSONAL LIFE

Singenberger's very dedication and success complicated his personal life. A few months after his arrival in the United States in 1873, John Singenberger married Carolina Balzer who also had come from Germany. She was a daughter of an engineer, but educated in music and art. They had six children: Joseph, Johanna, Otto, Carla, Dorothea, and Myra. Each received a musical education from their parents, and many happy hours were spent by the family in musical gatherings. One at a time, each was sent back to Germany to further their study in music.

DIFFICULTIES

The Singenberger's had happy days as the children were growing, but then experienced sorrows: Joseph died suddenly in Germany during his first year of study for the priesthood; Dorothea died giving birth to her first child. Singenberger's wife became increasingly estranged from her husband because he was absent frequently from home. Not only were his daytime and evening hours filled, but also his weekends and summers were occupied with choir sessions, workshops and conventions. Although Carolina had threatened to leave him, John did not think she would carry out her threat; when she disappeared in the fall of 1904, it was a shock he could not bear. Suffering from a severe mental depression, he was admitted to Sacred Heart Sanitarium in Milwaukee where he remained three years. Until Singenberger returned to work in 1907, Otto filled his father's position at Catholic Normal School and later succeeded him as editor of *Caecilia*, Singenberger's eldest daughter, Johanna, married Albert Sieben of Chicago, and the youngest, Carla, married Caspar Koch of Pittsburg, one of Singenberger's favorite pupils.

LAST DAYS

Singenberger was taken to St. Joseph's Hospital early in 1924, but later resumed teaching from his sick-bed.* He spoke about completing a book of hymns to the Blessed Virgin before he died on May 29, 1924. The funeral Mass was celebrated at St. John's Cathedral on June 2, 1924, by Archbishop Messmer. The choir was that of St. Joseph's Convent. As his body was laid to rest in the cemetery of the Chapel-in-the-Woods near St. Francis Seminary, Father Joseph J. Pierron, musician and former rector at Pio Nono, commented, "The Church has lost one of its foremost laymen, and the world of sacred music a genius of the first order."[6]

In his position at Catholic Normal School, Singenberger was able to train men to teach liturgical music all over the country. Not only did he train them, but he later kept them united and encouraged through the *Caecilia*, the official organ of the society. Others were also reached by conventions, weekend institutes, summer workshops and the society's festivals. Publications continued to spread

the movement and the ideals of the society. In 1874, the periodical carried the approbation of eight bishops. Papal approbation and a plenary indulgence were granted to the society in 1876.

ACTIVITIES OF THE SOCIETY

Conferences, meetings and musical festivals for various interested groups became a regular part of the society's work. Such activities were held in various cities and required a great deal of planning and organization. They usually consisted of lectures on church music and a concert given by several choirs often from some distance.

The first national *Caecilianfest* was held in the chapel at St. Francis Seminary on the feast of St. Cecilia, Nov. 22, 1873; this convention featured exceptional performances of church music. The third convention, in 1875, included on the program, Palestrina's *Missa Papae Marcelli*, and allowed this work to be heard for the first time in several parish city churches. In 1898, the convention at the Salesianum in St. Francis, Wisconsin, marked the silver jubilee of the society. A program of works by Franz Witt, Tomás Vittoria, Giovanni Pierluigi Palestrina was sung in St. Francis Church on June 20th.

MODEST GROWTH

Despite all the conventions and publicity, growth of the society in the United States continued to be modest, numbering only 5000 members in 1900. Originally it had flourished principally among the German population, an ethnic circumstance tending to diminish its popularity toward the end of the century; universal acceptance was hard to receive. Apathy shown to any reform movement, the uneven quality among its members' musical compositions, and even the prolonged hegemony of Singenberger tended to limit progress. Not all of the St. Cecilia Society's leaders were renowned composers; many of their compositions can be justly criticized for lacking vitality.

THE MOTU PROPRIO OF 1903

There may have been several other reasons for the decline of the society, but after the papal action in the *Motu Proprio* of 1903, American Cecilians felt they no longer had a personal cause to champion. Their goal had been reached; a pontifical mandate was now issued to guarantee better church music. After the publication of the directives of the *Motu Proprio*, the American Cecilia Society ceased to hold assemblies, lest further agitation for church music reform be misinterpreted by church leaders. Since the *Motu Proprio* had mandated music commissions for each diocese, the Cecilia Society was supplanted throughout the United States by the music commissions with inevitable results.

Despite the decline of the society in the United States, its influence lived. Singenberger and his associates had done much to improve church music, even though their successes fell far short of their ideals. They had introduced sacred polyphony and plain chant, and had taught organists, pastors, teachers, children, and members of parishes. Chant had been rarely heard in the early nineteenth century, but the Cecilians restored it to parochial life before the end of the century. Chant became the accepted mode of church music during the first six decades of the present century.

Florid nineteenth-century operatic Masses, therefore, had fallen into disuse wherever Cecilian Masses were used. Children were trained in parochial schools

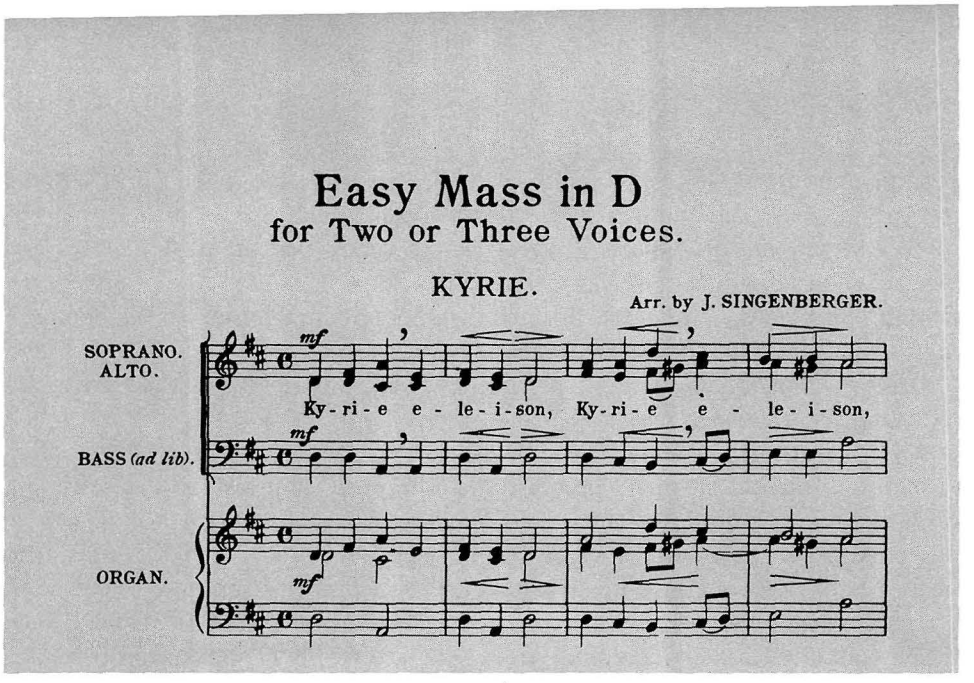
to sing at least the Ordinary of the Mass in Gregorian chant. Cecilians organized boy choirs in many places, but solo singing had been eliminated due to Cecilian pressures and only appropriate choral hymns were retained. Chant replaced hymns for funerals. Especially in areas where the German romantic mood prevailed, Cecilianism survived in the Masses and hymns.

AFTERMATH

In 1913, the Society of Saint Gregory of America was organized. It flourished for fifty years until it merged with the Caecilian Society to become the Church Music Association of America in 1964. At the first convention of the new society in 1966 in Milwaukee, which was held in conjunction with the Fifth International Church Music Congress, the memory and the contributions of John Singenberger were extolled by many musicians from this country and abroad. His work as founder of the Society of St. Cecilia was widely acclaimed.

SISTER BERNADETTE GRABRIAN, OSF

1. Joseph Rainer, *A Noble Priest*, trans. by Rev. J. W. Berg (Milwaukee: Olinger and Schwartz, 1903), p. 186.
2. *Amerikanischer Cäcilien-Verein*, *Caecilia*, I (February, 1874), 5.
3. *Golden Jubilee of St. Francis Seminary*, as cited by Sister Helen Nemmers in "The Catholic Normal School of St. Francis, Wisconsin, and Its Effect Upon Catholic Musical Reform in the United States," (unpublished M. Mus. thesis, Catholic University of America, 1969), p. 27.
4. Whenever the term Caecilian music is used hereafter, the term is used to denote music characterized by its opposition to "chromatic" church music and superficial organ accompaniments; its penchant for imitating polyphonic devices; and by its cadences and chordal declamations.
5. Cited by Nemmers in *The Catholic Normal School*, p. 27.
* See "Reminiscences" by Dr. Schmidt elsewhere in this issue. (Ed.)
6. J. Vincent Higginson, "Professor John B. Singenberger," *Catholic Choirmaster*, XXVIII (March, 1942), 14.




# THOUGHTS IN THESE DAYS

Music for the Church (or what is left of it in our case) is something like music for the ballet, or, in a lesser sense, music for opera. It is meant to accompany an action. When it attempts to stand by itself as absolute music it loses its necessarily ancillary character. Hence it is in the interests of music for the Church to give some thought to the over all picture afforded by the worship scene of the particular present. For it is in worship that sacred music inheres. The ups and downs of worship are also the ups and downs of music for worship. And if what goes on in church is no longer dignified by the term sacred, that's the end of sacred music.

WHERE DO WE STAND?

The last few years have been those of retreat and defeat. Do we have a feeling of entering upon a relatively static phase? If so, we lick our wounds. It may be that the enemy has in a sense exhausted himself. He has been on the war path for a long time. Or perhaps he has just accomplished the objectives he set out to accomplish. It's hard to see how much more mischief he could have done.

CHANGES

Fewer people go to Mass. Church attendance is said to be down by twenty per-cent nationally and this estimate is vindicated by local records. It would be an overemphasis to attribute this phenomenal attrition exclusively to the liturgical unrest, but the very rapidity and the radical nature of the change in ritual and rubric must have had something to do with the emptiness of our churches. At first people were amused, then confused, and finally disenchanted, repelled by the vulgarity and the stupidity of what they were being subjected to in the average parish. They had come wanting inspiration, uplift, surcease from the ordinary. They needed from the Church something that was anti-structural, for this yearning is "the natural dynamic of religious expression" (Turner). The new order, or at least the way in which the new order was being handled,

offered none of these "soul foods". So people voted with their feet, stayed away. There is something of the blanket baby in all of us which no degree of sophistication quite erases. Take away the values and security symbols and we suffer psychologically. These are things we can't help. It's the way the human spirit works. And the reformers, who prided themselves on being so high on psychology, should have realized this.

ABUSES

*Favores ampliandae*, which, being translated, admits to such a paraphrase as "give them an inch and they'll take a mile", or "crack the Pandora's box and you've got an epidemic". There are several *favores* which, once granted, have been inflated out of all proportion to the need, and also to the detriment of any excellence or elevation in worship patterns.

One was the Saturday anticipatory privilege. Many fine parish people who in former days would have been statutory High Mass folk are now found week after week at the Saturday evening service. Reasons are hard to uncover. They differ from individual to individual, from family to family. The Saturday privilege has changed religious habits and fashions. Children permitted to attend the Saturday Mass week after week are growing on in years never knowing the meaning of Sunday. The privilege was a device which would have been understandable in a mission setting or the summer playgrounds. All it does is add to our woes in the quasi-stable set-up of the urban parish where its impact is that of a bargain basement contrivance, a reduction of religion to the easiest denominator, and a surrender to the spiritual proverty of our time and the prior requirements of the Sunday TV viewer.

The same is true of the "extraordinary minister of Holy Communion" bit, a dubious necessity in the mission field, but only another hurdle for the average congregation to get over, one more step in the divesting of the sacred; as much as is the excruciating embarrassment of the "Bugnini hug-in",[1] that romp placed dead center in what should be the most devotional point of the Mass. Could not the authorities who still have to initial the proposals of the experts have forseen at least in part the distress which these measures would bring about over the greater portion of Christendom?

It might be fully legitimate, although very much of an academic exercise at this juncture, to distinguish between what the Council intended by way of liturgical reform or simplification and what has actually come about under the relentless stimuli of the doctrinaire reformers. *They* knew what was good for you whether you liked it or not, and that's what you got.

One has perforce to live in the present. And the description of the present is that the new order is a reality of life. It is here to stay. We have been cajoled, conned, browbeaten into it both by the shepherds and by certain very vocal but unrepresentative segments of the flock. Hence the question is merely, what can and must be done in the existential parochial circumstance to make the new order still *seem* to be both the awesome continued and communicated sacrifice of Christ, and the most surpassing act of religion of which man is capable, and this, despite the ugly English, the lack of structure, misplaced emphases, the totally vulgar and pedestrian approach to the matter of the sacred?

ROLE OF THE CELEBRANT

The point of this small essay is to demonstrate that the *novus ordo* calls forth no modicum of heroism on the part of the priest celebrant if the situation is at all to be saved. Almost everything turns on *his* attitude. The old Mass was practically fool-proof priest-wise. He was granted a measure of anonymity. Now his every slightest expression is apparent. If the celebrant's conception and conviction concerning the Mass are correct, these will come through and out. The transaction will be one of decorum, gravity of manner, and holy fear. These dispositions will be caught by the worshiper to the aggrandizement of his faith. If the celebrant's conceptions and convictions are wrong, this will likewise be painfully evident. Something can still be salvaged from the new order; a priest can make it *feel* like a true sacrifice of worship by a way of doing which is reverential, dignified, devotional. Or he can transform it into a farce, a floor show, or a Protestant prayer service, depending upon where he stands theoretically and theologically.

*Obiter dicta*, a celebrant would do well to avoid eye contact with a congregation, desist from *in cursu* directions to the "assembly", interrupting the flow of the service by interspersed homilies, explanations, ferverinos, pious palaver, or just plain clowing around, strive for an over all impression of impersonality. Both the celebrant and the congregation have business with God. The axis is between those serving and God who is being served. This fundamental relationship is very delicately and precisely established in a given service, and, once established, must not be broken in upon. Of this axis or relationship the celebrant is a necessary link and conduit. To interpose himself is to disturb and impede the flow and progression of this axis.

THE NEED OF THE PEOPLE

Hence, granted that the new order lends itself all too readily to banality, a skill must be found to not let it do this. Perhaps the measure is best assured by remembering, as before, why people come to church. They do so seeking something bigger than life, surcease from the "human condition", the sacred and the mystical and the arcane and the transcendental. In a word, they want God. This primary need must be supplied even by such a clumsy instrument as the *novus ordo* is. People do *not* come to church to be yelled at and badgered by a battery of petty personalities from the commentator, through the lector, leader of song up to and including the president of the assembly. Nor to be pawed over and their peace destroyed by a sign of peace.

To reduce the priest celebrant to that title, the president of the assembly, is pure Protestantism, a voiding out of all that is essential to the Catholic definition of the priesthood as well as what is essential to the Catholic definition of the Mass. The priest is a maker of sacrifice, that sacrifice which the Mass *is*. He must be intensely aware of this, his primary identity. It is only in this awareness that he can make his declaration of independence from the constraints which the new order places upon his priesthood.

THE "NEW" BECOMES ROUTINE

*Consuetudo vilescit*. Let anything become common and it palls. This is the inherent badness of celebrating Mass in a class room or on the kitchen sink or the rumpus room bar with booze bottles for angels and saints all in a row behind. There is a profoundly psychic reasoning in the Orthodox gesture of

retiring behind the iconostasis for the consecration. But then, the Greeks did not have a Vatican II to contend with. The reason for the loss of faith in our years is that people have come away from freak liturgies wherever they have been staged with the impression that the priest could not possibly have believed in what he was doing, otherwise he would never have done it in the way in which he did.

SACREDNESS NEEDED

But what have these grumblings to do with sacred music? Just about everything, we would say. If there is to be a return to some semblance of reality in the basic question of worship, and if this return depends on the convictions and the performance of the priest celebrant, let us place also on his shoulder the fault in regard to sacred music. The priest who has a sense of the sacred and transcendental character of his work at the altar will not have to be told this. In more ways than one he knows that he calls the tune, and it is he that pays the piper. He will not be so weak and stupid as to allow himself to be dictated to and imprisoned in these matters by parish liturgical committees.

Music hits a man in different parts of his anatomy from the feet up through the groin and on to the heart and head. Feet and groin music hardly belong to the Mass. Heart and head music does. Through the years music indigenous to the Church has been the Church's sweet servant in bringing to man a language that has been expressive of the sacred and the transcendental. Yet there can be no sacred music if there is no basic liturgy that is in a true sense a devotional and reverential service of God.

Currently the rejoinder of the liberal establishment to anyone who would have the temerity to disagree with its party line is that such is (a) uncharitable, or (b) the use of intemperate language; truth or falsity, right or wrong seemingly having nothing to do with the issue. A free liturgy is a very important ingredient of the liberal potpourri, and to refuse to digest such is neither uncharitable or intemperate. I find confirmation of the above observations, acid as they may be, in a quotation from an address given last fall by Dr. James Hitchcock of St. Louis University.

"The decline of the sacred in the life of the church is not something that just happened. It was caused, planned, and willed by a set of manipulative and dictatorial experts."

*"But this process of desacralization has to be reversed if the church is not to suffer a near fatal decline."*

It's the whole question of the sacred, of religion in its most integral meaning. The question of sacred music is just one facet of a far greater issue. If this larger issue is in jeopardy, the culpability for that jeopardy is a priestly and pastoral culpability, and it must be borne by all priests and pastors from the Pope to Podunk.

REV. JOHN BUCHANAN

1. Archbishop A. Bugnini, "as much an architect of the new Mass as was Cranmer of the Communion Service in the *Book of Common Prayer*, with which comparison is inevitable, since their radical alternatives to the same *Roman Missal* have much in common." (Eppstein)

# REMINISCENCES

As I try to recall Professor John Singenberger, one lasting impression he made on me is prominent — he was a kindly, zealous, learned, strict and saintly teacher. There were four of us in his harmony class in 1923 at the Catholic Normal School and Pio Nono College in St. Francis, Wisconsin. When I was a high school sophomore there, the church music department still existed. I decided to join three older men in Professor Singenberger's harmony class. The church music department at Pio Nono was eliminated soon after the death of Professor Singenberger, with the graduation of these three students. There was another and younger teacher in the department at that time, who also directed the choir at the parish church of the Sacred Heart across the street from Pio Nono. I believe his name was Grahmann. I last talked with Professor Grahmann in 1939. At that time he was choir director for a Catholic church in Waukesha, Wisconsin. I recall the name of only one of the three other students of church music — Herman Jansen. I saw him only once since our Pio Nono days, and that was in 1939 on a downtown street in St. Paul, Minnesota, as he was entering a musical instrument store.

PIETY

Professor Singenberger always began his class with a fervent prayer to the Holy Ghost. His closed eyes and his intense sincerity during the prayer made us feel the importance of prayer and the sacredness of church music. For assignments he always had us harmonize an *O Salutaris* or a *Tantum Ergo*. He gave us one of the four voices. We had to write the other three voices. He changed the given voice from assignment to assignment: once soprano, then bass, then alto, then tenor. He pounced on every consecutive octave, consecutive fourth, and consecutive fifth, gruffly chiding our musical insensitivity. I've had no occasion to write harmony for the last fifty years, but I still recall those penalties of his: 10 off for each such error. I remember that he was always quite concerned about an appropriate concluding cadence.

KINDNESS

I particularly recall his kindliness on one occasion. His class met in an old two-story wooden building with the basketball court downstairs and music rooms upstairs. The building was torn down a year or two after his death to make way for a modern gymnasium. At any rate, for some reason or other, probably because in his mind gentle music and rough athletics were not compatible, he did not want his music students to play football. I enjoyed football and was substitute fullback that year on our high school team. Once I was quite worried because I had gotten a black eye in a football game. At our next harmony class he asked me in a rough sympathetic way how that had happened. Inwardly nervous, I said with hurried matter-of-factness that I had bumped my eye while moving a piano from one side of the room to the other. "Hm, bu . . . bu . . . bu . . . bub," he mumbled, simultaneously looking at my *Tantum Ergo* and vigorously red-penciling a consecutive octave.

He became ill before the end of the semester. But he insisted on meeting

BEDSIDE MUSIC LESSONS

his class. Since he could not come to the school, we had to go to him. I seem to recollect going from Pio Nono across Kinnickinnic Avenue to his home next to, or almost next to, the Church of the Sacred Heart, when he first became ill. However, when his illness became more critical, I distinctly remember going with my three fellow students to his bedside in one of the Catholic hospitals in Milwaukee for our harmony class. He was so weak that as he sat in bed giving us urgent advice to pray to the Holy Ghost, his head sank slowly to his chest, his voice gradually faded into a mumble and he fell asleep. The first time that happened, one of the students became highly excited and shouted, "He's dying! What will we do? Call the nurse! Call the doctor!" That startled Professor Singenberger. He shook his head and blurted out huskily, "Wha . . . wha . . . wha . . . what! Hm, hm, hm, hm." He picked up one of the assignments, an *O Salutaris*, and checked several consecutive octaves, fourths and fifths. As he scolded, he dozed off again. Each time he dozed briefly, we waited respectfully until he fought off his lethargy and finally finished the class. He never recovered from that illness and soon died.

The enduring memory I have of Professor Singenberger is that of a kindly, zealous, learned, strict and saintly teacher. At his funeral at St. John's Cathedral in Milwaukee, I was awed by the honors shown him in death. I remember Father Pierron, the president of Pio Nono, giving the funeral sermon and constantly referring to the deceased as *Chevalier* Singenberger. Only then did I realize that Singenberger's greatness had been recognized by the Pope.

MAX L. SCHMIDT

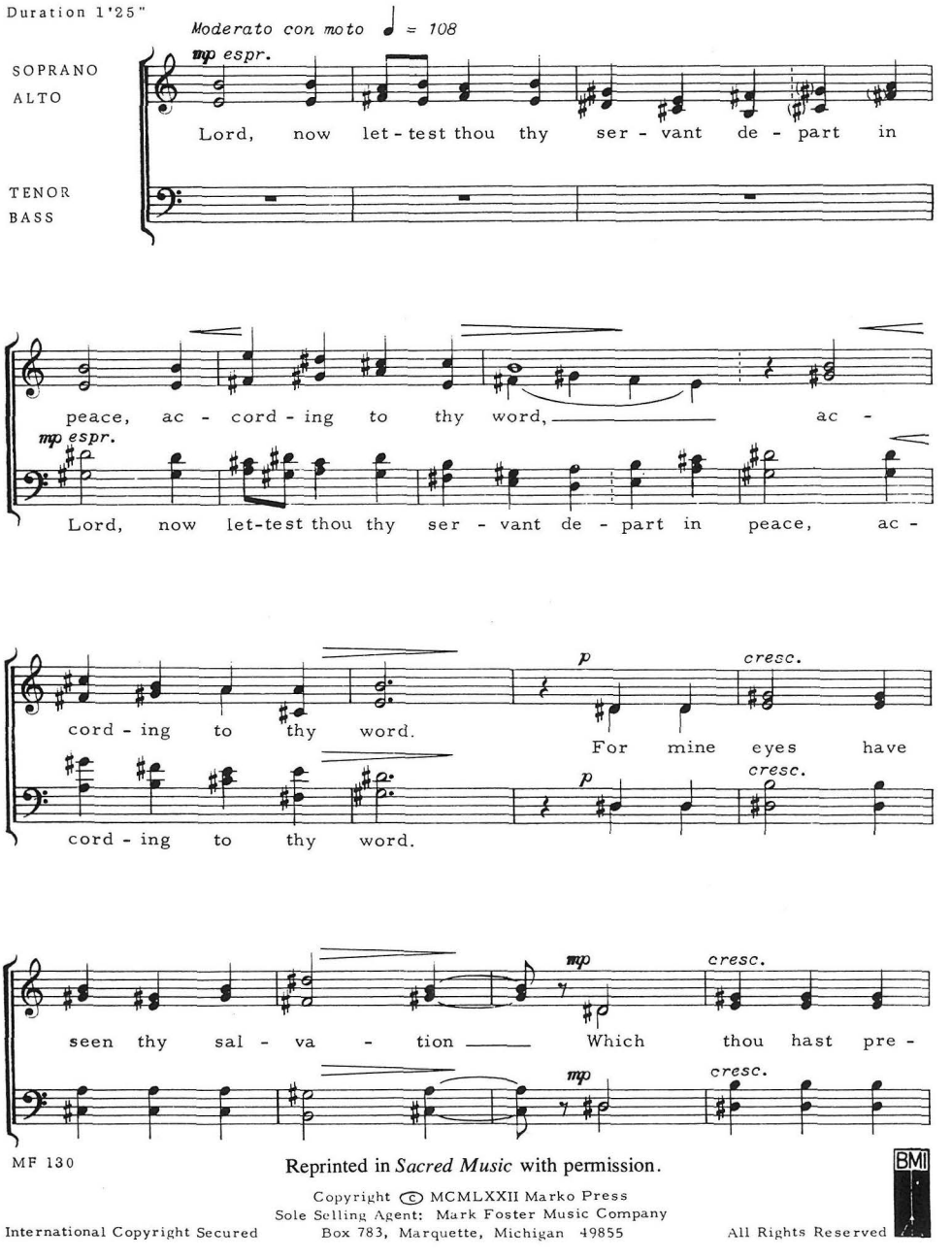
Pope Pius IX

Most Rev. John Martin Henni, D. D.
First Bishop of Milwaukee.

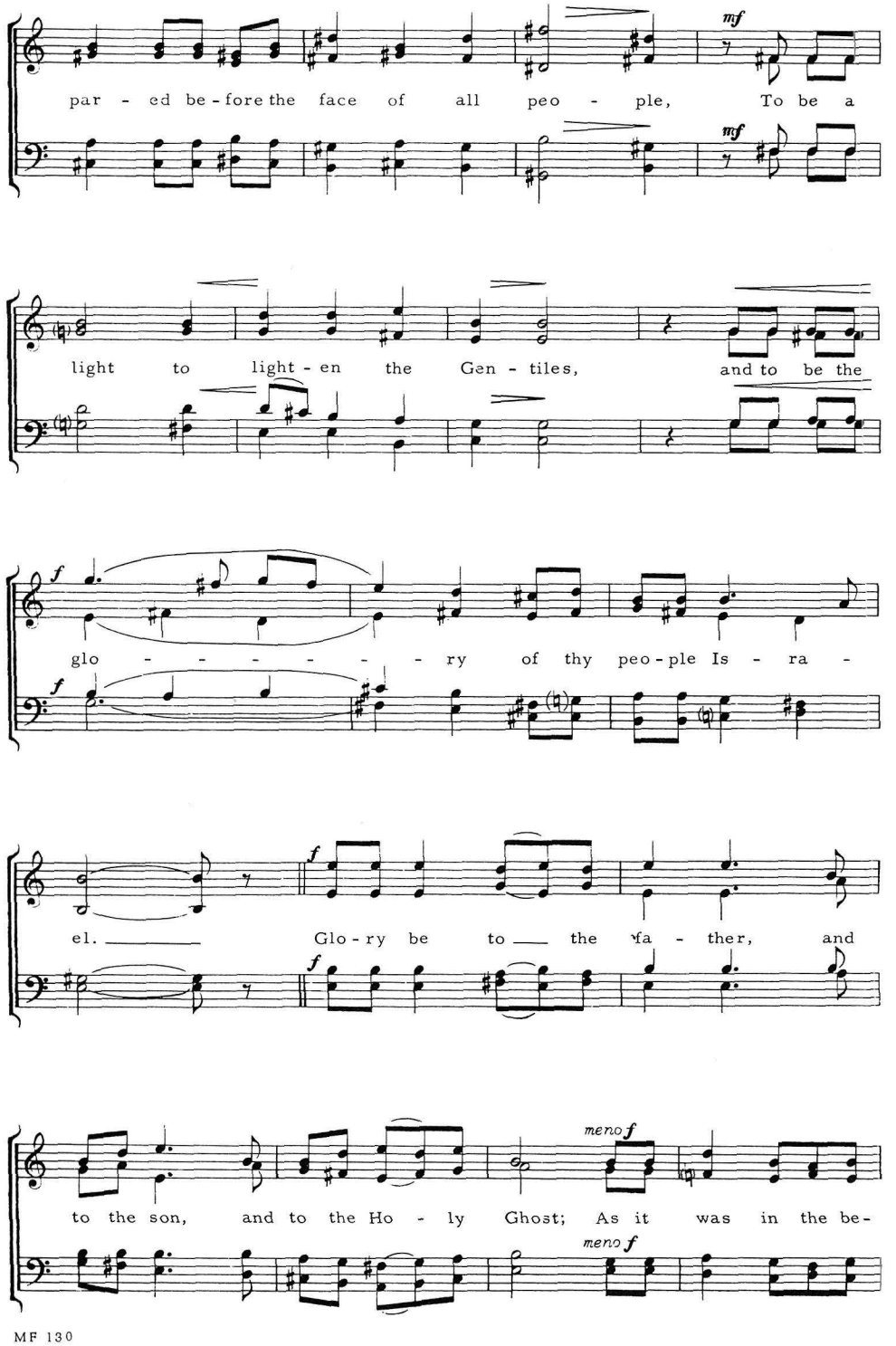
*For Dr. James H. Vail and the Choir*
*of St. Alban's Episcopal Church, Westwood, California.*

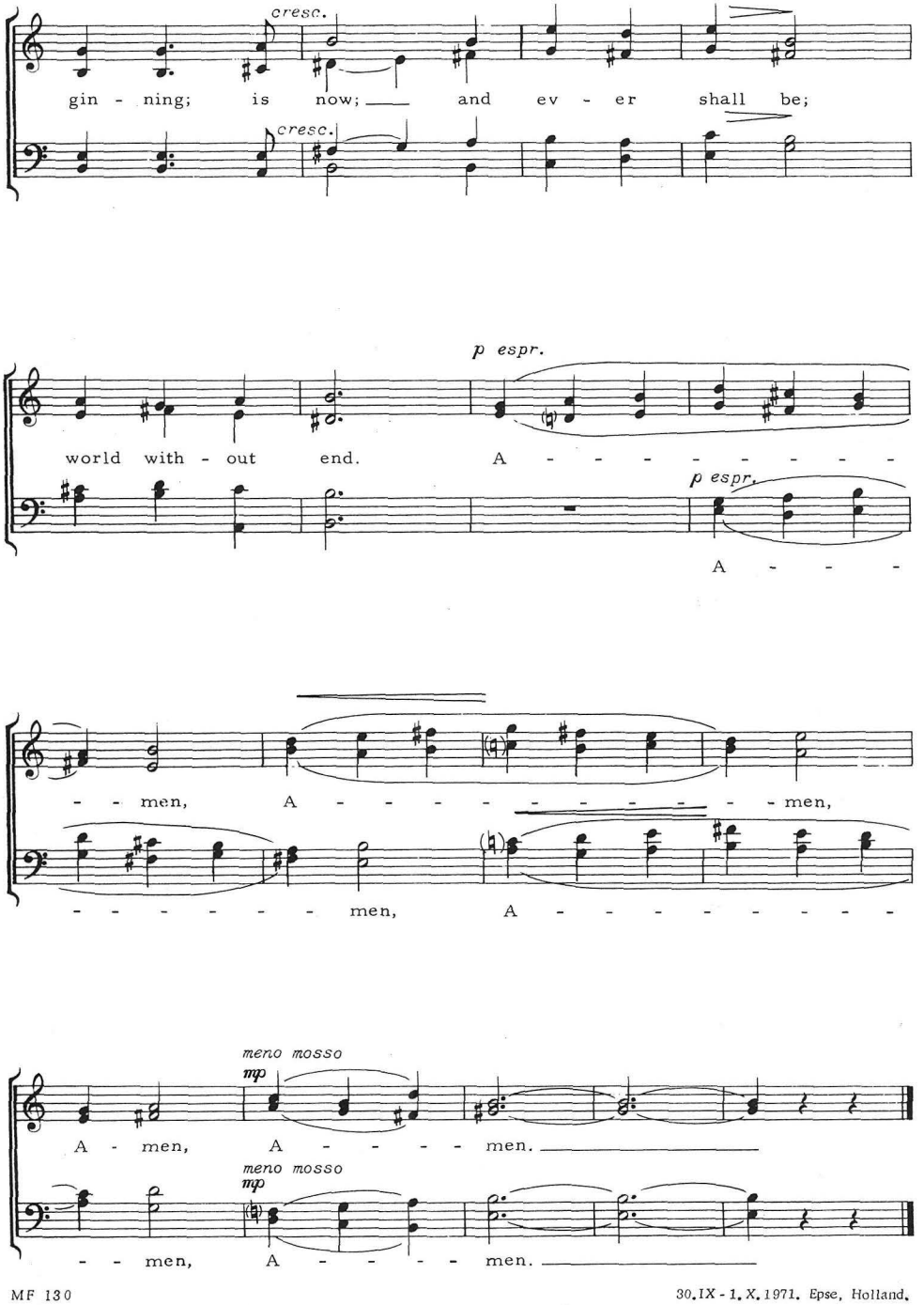
# Nunc dimittis

Halsey Stevens




MF 130


par - ed be - fore the face of all peo - ple, To be a
mf
light to light - en the Gen - tiles, and to be the
glo - - - - - - - ry of thy peo - ple Is - ra -
f
el. Glo - ry be to the fa - ther, and
to the son, and to the Ho - ly Ghost; As it was in the be -
meno f




MF 130

30.IX - 1.X.1971. Epse, Holland.

*To Lois Wells, and the Covina Alumnae Chapter of Sigma Alpha Iota*

# angelus ad virginem

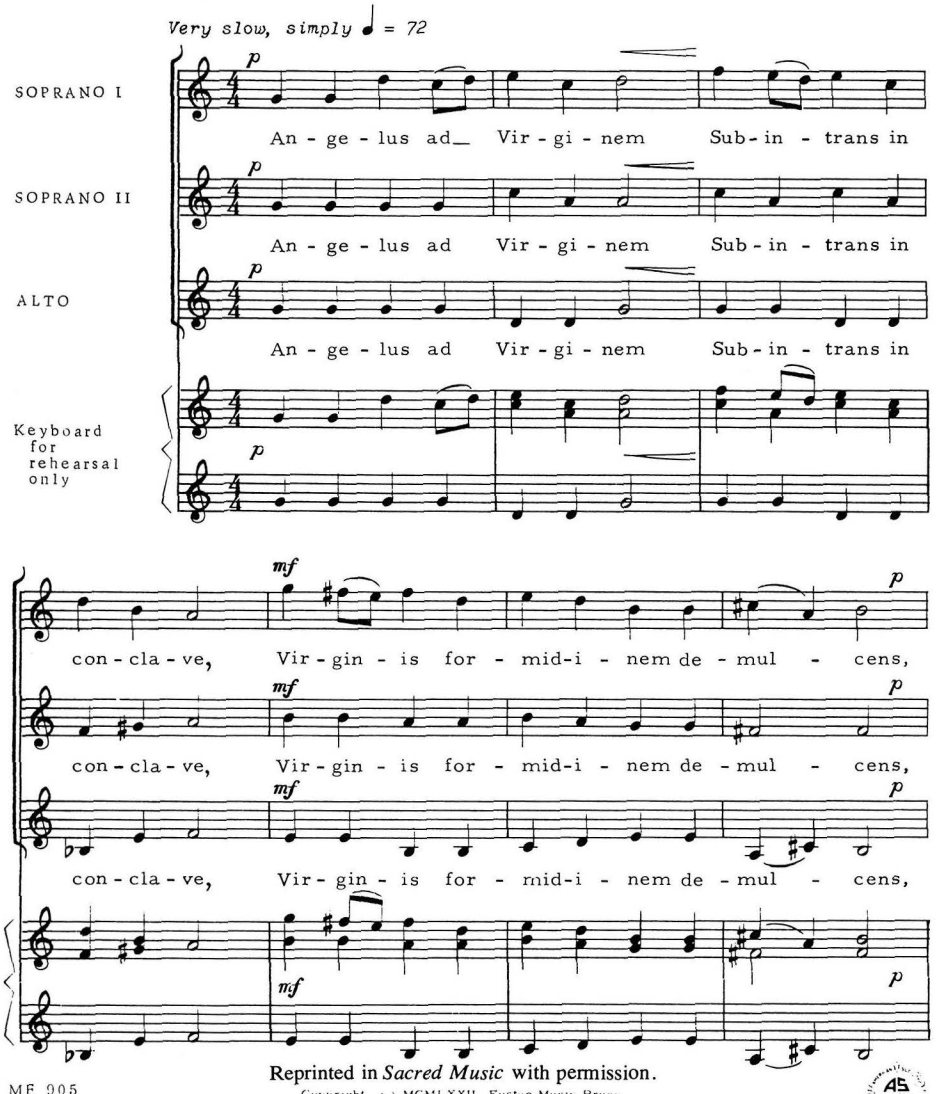
*COVER*
*Adapted from a fourteenth-century altarpiece of Simone Martini by Marcella Hussein*

From a Dublin Troper of about 1360

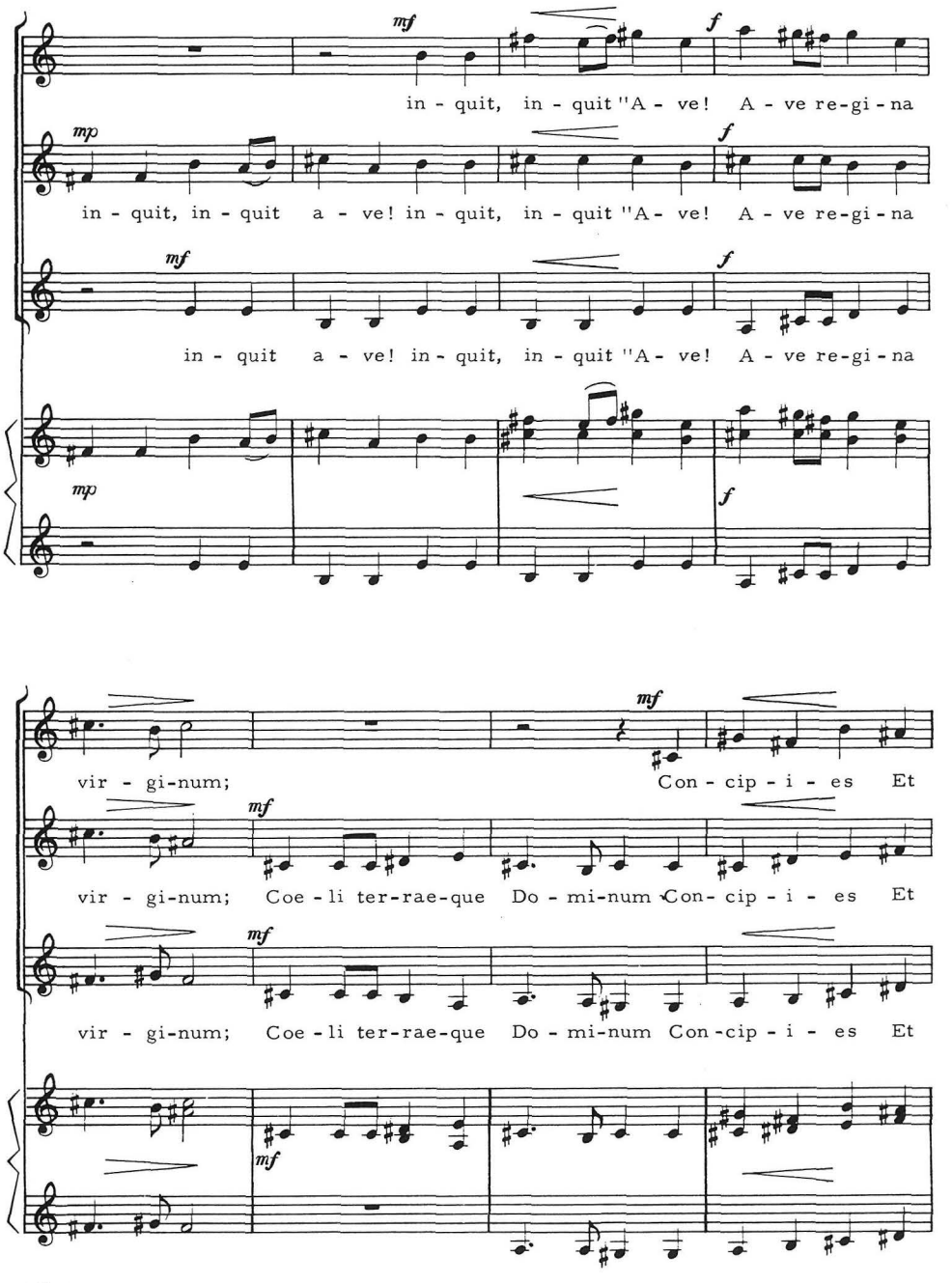
WILLIAMETTA SPENCER

The angel descending into the chamber beheld the Virgin in awe, saying:
Hail thou Queen of Virgins!
You will conceive and bring forth the salvation of man, the Lord of Heaven.
You are the gate of heaven, the healer of all guilt.

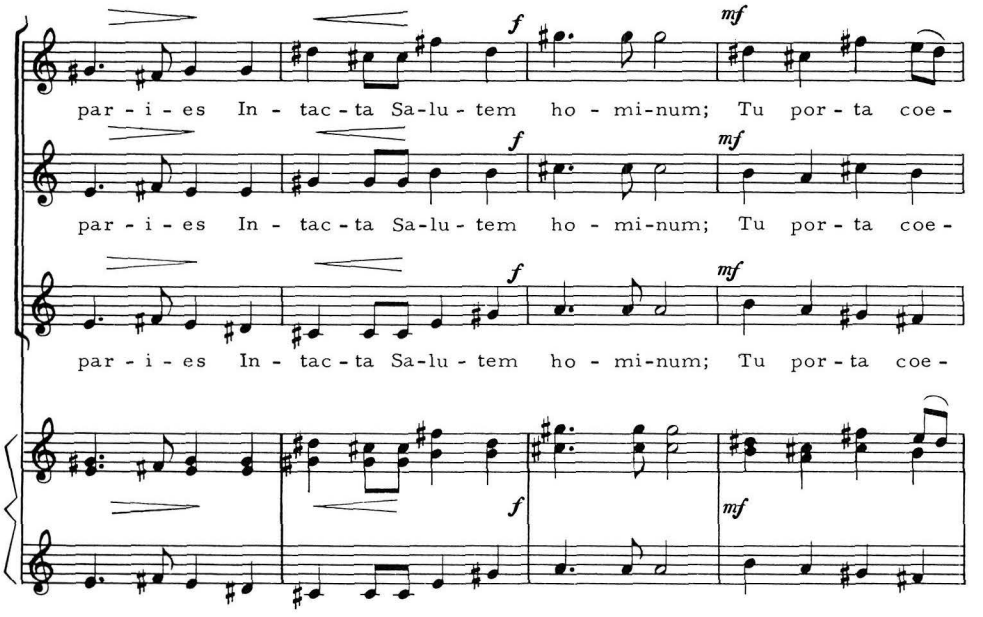
*Very slow, simply* ♩ = 72

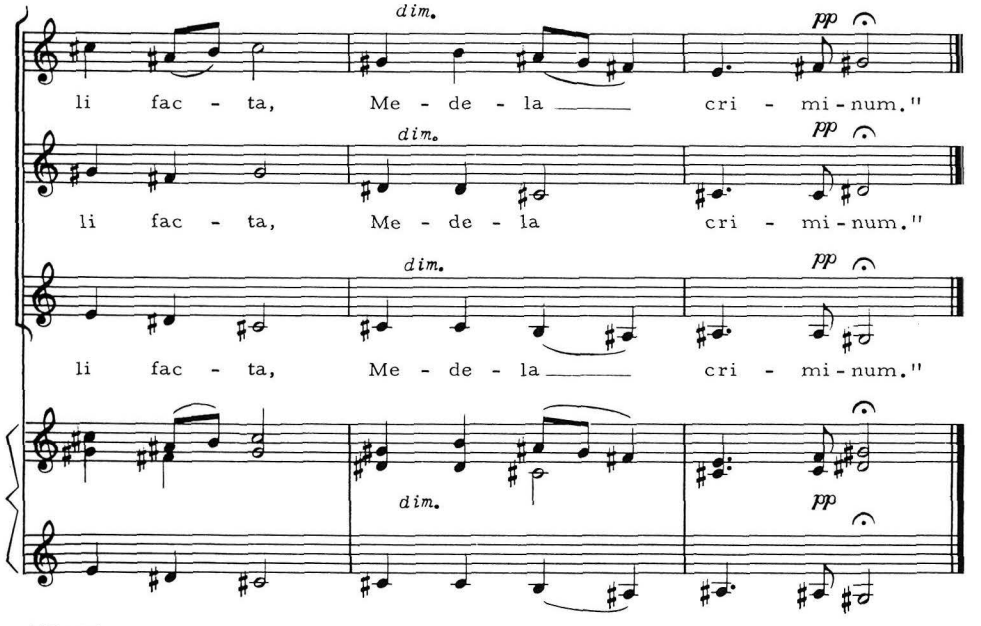



MF 905


mf
f
in - quit, in - quit "A - ve! A - ve re-gi - na
mp
f
in - quit, in - quit a - ve! in - quit, in - quit "A - ve! A - ve re-gi - na
mf
f
in - quit a - ve! in - quit, in - quit "A - ve! A - ve re-gi - na
mp
f
mf
vir - gi-num; Con - cip - i - es Et
mf
vir - gi-num; Coe - li ter-rae-que Do - mi-num Con - cip - i - es Et
mf
vir - gi-num; Coe - li ter-rae-que Do - mi-num Con - cip - i - es Et
mf

MF 905


par - i - es In - tac - ta Sa-lu - tem ho - mi-num; Tu por - ta coe -
par - i - es In - tac - ta Sa-lu - tem ho - mi-num; Tu por - ta coe -
par - i - es In - tac - ta Sa-lu - tem ho - mi-num; Tu por - ta coe -


li fac - ta, Me - de - la cri - mi - num."
li fac - ta, Me - de - la cri - mi - num."
li fac - ta, Me - de - la cri - mi - num."

MF 905

# REVIEWS

## I Magazines

THE CHORAL JOURNAL — Volume XIII, Number 5, January 1973

*On Alienation of Audiences* by Paul D. Hilbrich, p. 5.

Provocative article about the responsibility of the choral director and music educator to the audience. Old music, new music, security and adventure are discussed in strong terms. Above all, music educators must have an apostolic zeal to bring music to a position where it can exert a real influence on contemporary society.

*The Shape-Note Hymns: An American Choral Tradition* by Sam Hinton, p. 7.

A well-documented essay on this interesting feature of Americana. Lists of records and publications are included.

*Profiles of Excellent Teachers (B. R. Henson)* by Cloys V. Webb, p. 15.

A warm-hearted and obviously sympathetic snapshot of a great conductor and teacher. Mr. Henson's dedication, craftsmanship and personal warmth are praised and some of his teaching concepts are explained.

*Chamber Music* by Morris J. Beachy, p. 21.

In his last article for this column, Mr. Beachy lists several hundred contemporary choral works for the small choral ensemble. A first group contains *sets* (several pieces by the same composer that have a musical or textual continuity), the second, *novelties* (usually lighthearted) and the third, *singles*. A list to be preserved for your choral catalogue!

THE CHORAL JOURNAL — Volume XIII, Number 6, February 1973.

*In Quest of Answers*, an interview with William Schuman, p. 5.

A lengthly interview with the famous American composer on a variety of topics. The four-man panel asks Mr. Schuman's opinion on selection of texts for choral compositions, choral sound and blend, changes in musical tastes and compositional techniques, the mission of music, amateurs *vs*. professionals, conductors, interpretation, modern notation, church music, music in American schools, etc., etc. A few cuts would have lightened this long text which seems to be a tape-transcript, only slightly streamlined by an editor. Still very fascinating reading for composers, teachers and choral directors.

JOURNAL OF CHURCH MUSIC — Volume 15, Number 1, January 1973.

*Singing the Lord's Song — In Summer* by Donald D. Kettring, p. 8.

An interesting account, supported by statistics, of summer choral activities in a midwestern Presbyterian church. The twelve or so Sundays of summer vacation need not be barren of choral music if the music director takes the pain of organizing a "summer choir". Members of the regular choir, vacationing students from colleges, and even some high school students can be blended into a unit and continue the sung worship without interruption.

MUSIC MINISTRY — Volume 5, Number 5, February 1973.

*What Do You Mean, Contemporary?* by H. Byron Braun, p. 1.

Thoughts on several facets of modern music: "pop" fads, serial technique, dissonances, craftsmanship and creativity.

*The View From the Pew: A Layman's Response to Church Music* by Walter B. Hendrickson, p. 2.

The beneficial effects on the congregation, due to the installation of a new pipe organ in a midwestern Episcopal church are recounted. The quality of liturgical worship has improved, hymn singing has grown more enthusiastic and a general spirit of devotion has increased.

*The Organist's Theory Background* by Herbert Colvin, p. 37.

This short essay enumerates the most elementary points of theory that every organist must know: cadences, seventh chords, resolutions, intervals, sight harmonization, transposition and modulation.

MUSIC MINISTRY — Volume 5, Number 7, March 1973.

*Of Returning and Departing* by H. Myron Braun, p. 1.

Lenten meditation on music by the editor. He complains of the lack of knowledge of our youth in the fields of Scripture and of hymnody. No serious renewal or innovation can be achieved if one is ignorant of what one is "departing *from*". Innovation for innovation's sake will end in chaos.

*The Fifty Percenters* by William Bliem, p. 34

A wise, short article about those choir members who

attend only fifty percent (or even less) of choir rehearsals. Tact, individual consultation and patience are suggested.

MUSIC — A.G.O. and R.C.C.O. — January 1973, Vol. 7, No.1

*Notes on Sacred Music* by Ned Rorem, p. 43.

A strange mixture of aphorisms, truths, half-truths and nonsense. What was Mr. Rorem's intention in writing these notes? Heaven knows! Still, they make interesting reading for church musicians. They will irritate you, shock you, make you ready to fight or sit at your typewriter and write him a letter. This reviewer feels Mr. Rorem is searching for something that his music cannot give him.

*Wedding Gems* by Martha Hopkins, p. 51.

The author analyses the results of a nationwide sampling of A.G.O. members who were asked questions about the type of music they perform at church weddings.

You've guessed it right: *everything* is done from Bach through Clarke to the "Age of Aquarius". Make your own conclusions — and search your artistic conscience.

MUSIC — A.G.O. and R.C.C.O. — February 1973, Vol 7, No. 2.

*Music . . . First, Last and Always!* by Charles S. Brown, p. 46.

The depth of this short study will become evident in a second and third reading. Dr. Brown has solid principles and knows how to deduce practical conclusions from them. Music teachers and mature students ought to read this and ponder his suggestions in order to develop into better performers.

R.S.M.

# II Choral

*O Love, How Deep* arranged by David N. Johnson. This arrangement combines the Webb translation of the familiar Latin text with the music of the *Agincourt Song* for unison mixed voices, organ and optional trumpet. It is a simple effective setting with considerable interest in the organ accompaniment. Augsburg Publishing House @ .35¢.

*Prayer for Our Time* arranged by Hal Hopson. This piece makes use of the tune "Prospect" from *The Sacred Harp*. The arranger strives for variety in the setting: verse I, solo; verse II, SATB; verse III, melody in lowest of three voices; verse IV SATB. There is very little climax achieved in the setting. The quintal effect in tenor and bass does not move the harmony out of tonal orbit. Harold Flammer @ .30¢.

*Jesus the Very Thought of Thee* by Gordon Young. Mr. Young has taken the text of an old favorite, set it to a rather sing-song tune which in turn is harmonized with chords of the seventh and the ninth in abundance. Simple, easily learned hymn. SATB, unaccompanied. Harold Flammer @ .30¢.

*Easter Alleluia* by Ben Ludlow. This could be an effective and attractive addition to your choir repertoire. SATB and organ. Harold Flammer @ .30¢.

*This is the Feast of Victory* by Ronald A. Nelson. An excellent example of music for choir and congregation with appropriate accompaniment. SATB with organ and optional trumpet. Augsburg Publishing House @ .30¢.

*Three Prayers for Today* by Joseph Roff. Father Roff has taken three of the Christopher texts and put them in a homophonic, tonal-modal setting that is very pleasing. The text is handled with flexible rhythmic patterns that facilitate singing with clarity and ease. These are short pieces, not very difficult, that might add variety to the choral repertoire. SATB chorus accompanied. Volkwein Press, Pittsburgh. @ .40¢.

For the choir festival, sacred music concert or glee club, Oxford University Press has issued Carissimi's *Jonah* for soloists (SATB), double chorus, strings, continuo with optional oboes and bassoon. This is a scholarly edition by Jack Pilgrim which will probably be of interest for concert performances.

C.A.C.

*The Lord Is My Shepherd* by Evert Westra. Evoking a mood of quiet serenity in its opening statement, this piece is conservatively modern in its development and employs a discreet use of triplet subdivision greatly enhancing its rhythmic vitality in one phrase. A modern adaptation of Renaissance style. SATB. Chantry Music Press, Inc. @ .30¢.

*Laudate Dominum (O Praise Him)* by Robert Kreutz. A joyous motet bracketed by a solemn fanfare of Alleluias. Equally effective in either Latin or English, the main body of this composition becomes rhythmically exciting through the use of off-beat accents and constantly shifting meters. Although catalogued as a work for SATB, there are *divisi* in the upper parts. SATB. World Library of Sacred Music, No. 1863-8.

*The Benediction* by Knut Nystedt. A beautiful one-minute meditation hymn by the famed Scandinavian composer. His unusual use of minor chords will lift the spirit of any congregation. The work closes with the

familiar Amen of the sequence. SATB. Associated Music Publishers, No. A-500-2 @ .25¢.

*O Faithful Cross* by Rev. G. Predmore. This work is a 1953 English setting of the *Crux Fidelis* text with a subjective warmth too often missing in current repertoire. The two-part version (G-1722) is almost identical to the upper two parts of the original setting. In spite of the "for rehearsal only" indication, the accompaniment is advisable. Particularly effective for the Lenten season. SATB. G.I.A. Publications, No. G-1721 @ .30¢.

*Wondrous Love* by Paul Christiansen. This plaintiff southern folk-hymn is simply and beautifully arranged. Eminently suitable as a Communion or meditation hymn during Lent. SATB. Augsburg Publishing House, No. 1140 @ .25¢.

*Psalm 128* by Robert Wetzler. This work caught our attention first as a solo composition that seemed to ideally combine the qualities of chant, folk music and art song. It is particularly suitable in solo setting for weddings. Happily, this psalm is used in the Liturgy of the Word on Sundays. The choral setting not only retains the simplicity of the original, but enhances it. Augsburg Publishing House. SATB, No. 11-0646 @ .35¢ ; Solo, No. 11-0712 @ .75¢.

*Jubilate Deo (Psalm 100)* by Dale Wood. A rousingly happy treatment in 6/8, 9/8 meter. Written for an organ dedication, it requires an articulate organist. The choral parts are quite simple and add festive variety in the use of hand bells, finger cymbals, triangle, tambourine and cymbal. SATB. Augsburg Publishing House, No. 11-1603 @ .35¢.

The following selections in unison or two parts would be worth your investigation as repertoire for young people.

From Augsburg:

*A Joyful Song* by Robert Leaf. No. 11-1577 @ .30¢.

*Come With Rejoicing* by Robert Leaf. No. 11-1598 @ .30¢.

*The Lord Our God Is King of Kings* by Robert Leaf. No. 11-1582 @ .30¢.

*Jubilate Deo* by Dale Wood. No. 11-1646 @ .25¢.

From Carl Fischer:

*All Praise To Thee* by Tallis — Marie Pooler. No. 1318 @ .30¢.

*Let Us Enter the House of the Lord* by Howard Hughes, S.M. A very simple piece for SATB choir and congregation written in the idiom of the best Appalachian style. The choice of two antiphons increases its flexibility and usefulness in the liturgy of today. SATB and Congregation. G.I.A. Publications, No. G-1757.

*Llanfair (Christ the Lord Is Risen Today)* arranged by Noel Goemanne. This is a multi-purpose hymn with alternating texts (Easter, Ascension, General) written for two trumpets, organ, SATB choir with Soprano descant *ad lib.*, and congregation. The trumpets introduce the melody in a two-part variation setting. Unison choir and congregation follow. The work is further enhanced by a trumpet modulatory passage. In the second verse, the Alleluias are decorated by a trumpet obligato. The third verse is for choir *a cappella*, in a relaxed tempo. The final verse, preceded by a trumpet fanfare, is sung in unison by choir and congregation with a descant alternating between sopranos and trumpets. Extremely easy, yet excitingly effective. SATB, Congregation, Organ and 2 Trumpets. G.I.A. Publications, No. G-1731 @ .35¢.

*Rejoice In the Lord* edited and arranged by Jeffrey Rickard. This arrangement could serve as a joyful processional or recessional anthem. It is slightly contrapuntal and should be interesting for the average parish choir that appreciates a challenge. As we listen, we are reminded of Purcell's *Bell Anthem* on the same text. Although this composition calls for a semi-choir alternating with a full choir, the same effect can be achieved by one choir using dynamic contrast. SATB. Augsburg Publishing House, No. 11-1631 @ .30¢.

P.S., A.E. and M.J.

## III Special Review

*Nunc Dimittis* by Halsey Stevens. Mark Foster Music Company, No. MF 130, SATB *a cappella*, @ .30¢.

*Angelus ad Virginem* by Williametta Spencer. Mark Foster Music Company, No. MF 905, SSA *a cappella*, @ .30¢.

Two contrasting numbers are offered for consideration to our readers in this issue by two outstanding contemporary composers. Mr. Stevens' *Nunc Dimittis* is for mixed

choir and has a decidedly modern flavor without being too difficult. The words are those of Simeon, perfectly fitting for benedictions, funerals and, obviously, for Candlemas. When performing this little jewel, the director must watch out for several things: a) the irregular bar lines, b) the *Gloria Patri*, where there are *no* triplets. Choirs well-trained in Chant will easily master these triple notes by thinking of a *torculus* or a *porrectus* (do you still remember them?). The Amen must be sung with a reverent hush with only a very slight ritartando at the end. Put the accents where they belong, irrespective of the bar lines. Note that the 108 metronome marking refers to the *quarter* note.

Miss Spencer's offering will be welcome by convents (if they still sing some Latin), seminaries and non-coeducational high schools as well as by the treble section of your choir on those days when few men show up. The late medieval hymn elaborates on the words of the Archangel Gabriel, announcing to Mary the wonderful events that will happen.

You need good first sopranos and real altos for this number, since the range is over two octaves.

The accents are placed masterfully (the 14th century was rather conscious of these) and the airy arrangement retains the medieval atmosphere. In contrast to the almost *rubato-parlando* tempo of the Stevens number, this composition needs a good rhythmic drive, possibly even faster than the suggested 72. No need to say that clear diction, especially at the dotted passages, is indispensable for an effective rendering of this number.

R.S.M.

# IV Books

Winfried Kurzschenkel: *Die theologische Bestimmung der Musik. Neuere Beitrage zur Deutung und Wertung des Musizierens im christlichen Leben.* Trier: Paulinus Verlag, 1971. 686 pp. DM78.

In the introduction the author traces the development of the concept of music from the end of the Middle Ages to the beginning of the present century, and presents a theological reflection on music during the first third of the twentieth century. In dealing with the newly awakened theological interest in music, the author devotes the main part of his attention to the changes in the realm of Evangelical theology. Herein lies the decisive weakness of this lengthy study; it considers the developments in Catholic theology and church music practice more or less peripherally, if at all.

The main body of the work, which treats the theological determination of music, consists of two main sections. The smaller first section contains a description of music as it is found in the Sacred Scriptures, and then a brief summary of the thought of St. Augustine, Martin Luther, John Galvin and Ulrich Zwingli on the subject of music. Kurzschenkel then proceeds to describe the theological determination of music according to the ecclesiastical sources, by which are meant the Roman Catholic sources from the Council of Trent onwards. The enumeration of these sources is by no means complete.

The longer section of the book's central core is concerned with more recent contributions to the development of music, including an anthropological description of music and a study of some basic theological questions. In the chapter on basic theological questions, the main accent is placed on the theological determination of man and the earthly realities. (p. 326-425).

The author emphasizes that he did not intend to write a musicological work, and in fact stresses that he is not qualified to form a judgment in specific questions of musicology. Furthermore, he states that he does not intend simply to arrange in more or less unconnected order the results of recent reflection on the theological evaluation of music, but rather he wants to make the attempt at a synthesis from which the role and significance of music in theology and in Christian life can be determined more definitively and more convincingly. To accomplish this aim, the author gives preference to the solutions proposed in more recent theology, and in so doing cannot conceal a certain partiality (*Vorliebe*) for certain authors. A little later, he writes that it is his task to summarize and to evaluate the results of more recent contributions to the discussion concerning music and theology. The conclusion (p. 607) states that the actual intention of the work was the theory, the view of the theological and spiritual relationships from which the Christian value of music-making is constituted.

Although the discussion of the relationship between theology and music continues, Kurzschenkel feels that it has reached such a degree of development and clarity that the time can be said to have come for a classification of the methods and results, their systematic summary and their evaluation. In this connection the theological determination of music is understood in a double sense. The author attempts to determine or specify the nature of music in the context of the whole order of creation in order to deduce therefrom statements concerning the possibility of making use of music in the totality of Christian life.

In order to pursue the questions treated here, at least in their most important implications and consequences, Kurzschenkel had to think in terms of a bibliographical documentation as extensive as possible, without however aiming at absolute material completeness. The bibliography is indeed large, but not complete. After a listing

of ecclesiastical and theological sources there follow forty-one pages of books and articles which have been examined and at least implicitly considered. An appendix contains the literature which was in part examined but not considered, and in spite of the very best efforts was in part not available for verification. It was nevertheless listed for the sake of completeness. Involved are eight pages with over 180 titles. It is unfortunately not always clear to which of the groups a specific title belongs.

In general, the bibliography is restricted to the last forty years, approximately since the time of the German youth movement and the *Singbewegung*. Most of the authors are French or German; the author considers the Italian, Spanish and English literature less significant. Concerning the works listed in the bibliography one reads on page 4 that by far the greatest proportion- as far as significance is concerned- comes from the Evangelical Church, especially from the area of Lutheran theology, where above all the works of Oscar Söhngen must be mentioned.

Finally, a word regarding the scholarly level of the bibliography. Kurzschenkel has not restricted himself to scholarly sources in the strict sense, but has included more popular expositions as well for two reasons. First, he believes that he cannot disregard the additions and amplifications which come from such sources, and secondly, because it was his intention to show that the ideas he is advancing have already been propagated in wider circles. Regarding the first reason, one might well ask whether or not practically all of the really worthwhile insights on a given subject are not already contained in the scholarly professional literature. And as far as the second reason is concerned, any sober observer will find it hard to agree that the reputed fact of mere wide publicity of a given viewpoint makes it any more convincing in itself, especially in view of the widespread manipulation of public opinion which is so often practiced today. That such forces are also at work in the ecclesiastical realm is a fact. One thinks, for example, of the remarks of H. Barion, *Das Zweite Vatikanische Konzil — Kanonistischer Bericht III: Der Staat 5* (1966), p. 431-52 and especially 448-51.

Limitations of space prevent the mention here of more than one of the many problems which the author treats. By way of example, in the discussion of the priority of music in worship (p. 213-22), one misses the theological and methodological clarity which could have been contributed by the words of Jaime Cardinal Barros de Câmara, spoken in the *aula* of St. Peter's at the seventeenth general session of the Council on November 12, 1962. The Cardinal Archbishop of Rio de Janeiro pointed out that in its nature (*quoad suam naturam*), sacred music is a *pars necessaria vel integrans* of the solemn liturgy, while in its realization, in its activity (*quoad actionem*), it can be called *ancilla liturgiae* (cf. *Acta Synodalia Sacr. Conc. Oecum. Vaticani II*, I/II (1970), p. 588). Even though the documents just cited first appeared in print in 1970, the fact remains that this problem had been clarified in the spirit of the Council, by a conciliar *peritus* at the general assembly of the Allgemeiner Cäcilien Verband in Brixen six years earlier (*cf. Musica sacra CVO*, 84 (1964), p. 192-202, and especially p. 194). Kurzschenkel himself reminds us that the old adage applies here too: *Agere sequitur esse*. But then, when he refers to this distinction as a purely formal determination of church music, and in addition asserts that musical standards of value for the liturgical suitability and worthiness of music no longer apply, but instead merely a functional principle, it becomes regrettably clear that he has continuously failed to consider the theological foundations of *musica sacra* throughout the centuries-long tradition. His subjective omissions concerning, for example, Gregorian chant as the *cantus liturgiae romanae proprius* remind one of what have been termed arbitrary misinterpretations by Georg May in *Deutung und Misdeutung des Konzils* (*AfkK* 135 (1966), p. 442-72 and especially, p. 449-52, 464-9).

Of interest is the result of Kurzschenkel's work as he himself formulates it:

> Without attempting, at the end of our work, a summary of its results or main thoughts . . . one can say in conclusion that our exposition has impressively shown to what a great extent music in the past and present has been the goal of theological and spiritual efforts (*Ziel theologischer und geistlicher Bemühungen war*), and that it may well be considered a rewarding task, to have made a clarifying contribution (*einen klärenden Beitrag*) to the interpretation and evaluation of music-making in Christian life. (p. 607).

REV. ROBERT A. SKERIS

✠

*Ordo Cantus Missae*. Vatican Polyglot Press, 1972.

Bearing a decree of the Sacred Congregation for Divine Worship over the signatures of Cardinal Tabera and Archbishop Bugnini putting it officially into use, this *Ordo* consists mainly of a set of instructions for the use of the Latin Gregorian proper chants of the Mass with the new Roman Missal. It contains hardly any newly composed music — those notated pieces it contains are mostly authentic Gregorian pieces previously dropped from the liturgy but now restored to use. For the most part it disposes the pieces of the *Graduale Romanum* according to the new requirements. As a result the texts of the prescribed pieces are often different from those of the new Missal, but this freedom is given by the

new rubrics. The *Ordo* is said to be the work of Father Jean Claire and the monks of Solesmes.

The book contains enough interesting and curious material to keep the reader rummaging over it for many hours. It gives new rubrics for the sung Mass, of which the following are notable points. The asterisks are mostly abrogated. The introit verse and doxology are sung in their entirety by the cantors, the antiphon being repeated in between; or verse and doxology may be omitted. The entire verse of the gradual is sung by the cantors, and all may repeat the respond. This repetition is obligatory for the gradual of the feast of St. John the Baptist because of the form of the text. *Alleluia* with its *jubilus* is sung once by the cantors and repeated by all. The cantors sing the entire verse and all repeat *Alleluia*. Suitable psalm verses are prescribed for use with the communion antiphons throughout. In the few cases I checked, these agree more or less with those found in *Versus Psalmorum et Canticorum* (Desclée, 1962), which are said to be taken from old manuscripts.

The bulk of the *Ordo* is devoted to a series of indices and lists which indicate which chants of the old *Graduale* are to be used with which Masses of the new Roman Missal. The main lists are not far removed from the arrangement of the *Graduale*. The propers for the Sundays of Advent are unchanged, as are those for Christmas, Easter, and Pentecost. The propers for the Sundays of the Year are mostly taken whole from those of the Sundays after Epiphany and Pentecost, with an occasional change of communion antiphon, so that for example the proper for the Seventeenth Sunday of the Year agrees with that for the former Eleventh Sunday after Pentecost. The chants formerly assigned to the season of Septuagesima have been separated and given to other Sundays of the year. There are, however, more extensive changes for the propers during Lent, particularly during Holy Week. In the Sanctoral Cycle the main feature is the replacement of neo-Gregorian pieces, composed in the last century, with authentic chants, which is a guiding principle of the whole work. However, the *Ordo* gives a list of *ad libitum* neo-Gregorian pieces for various Masses. Nor are neo-Gregorian pieces entirely excluded from the main lists — the propers for the feasts of Christ the King and the Immaculate Conception are unchanged, for example. This selective weeding-out of neo-Gregorian pieces is indeed a most welcome development.

The *Ordo* provides simpler alternatives to the main list. The introit *Gaudeamus* may be used for any solemnity or feast with suitable insertion of words. A list is provided of seven communion antiphons having texts specially pertaining to the Holy Eucharist, which may be used at any time. In fact there are such general permissions to replace any chant with any other suitable chant that a choir with very limited resources could function with a very small repertory. On the other hand, the *Ordo* contains lists of chants corresponding more closely with the texts of the lessons, in particular for the ferias, the realization of which would require a very advanced choir.

The lists for Votive Masses likewise give many choices. For Masses for the Dead one is given nine choices of introit, six of gradual, four of tract, eight of *Alleluia* including the curious *Alleluia Requiem Aeternam*, eight of offertory, and twelve of communion antiphon. The book closes with a set of changes for the *Graduale Simplex* and the music for the recitations of the Ordinary of the Mass, the Greeting, the *Mysterium Fidei*, and the like.

The book contains the notation for about thirty-five musical pieces, including four introits, two graduals, ten alleluias, three offertories, five communions, four antiphons, and two responsories. Of these, three introits are only slight variants of pieces found in the *Graduale*; one gradual is an interesting variant which presumably follows a preferred manuscript; two offertories are variants of pieces found in Ott's *Offertoriale*. The remaining introit and gradual, at least seven of the alleluias, and at least three communions are authentic Gregorian pieces, published here for the first time in practical form. These, together with the two responsories, are the most musically interesting of the notated pieces contained in the book.

The use of this *Ordo*, with its complicated lists and numerous options, will require considerable judgment on the part of the choir director. Moreover, because of the great freedom given by the new rubrics, adherence to its prescriptions, while more than merely optional, seems to be something less than obligatory. Hence it would seem not out-of-line to make certain criticisms of its distribution of pieces in specific cases and to mention some general difficulties. The feast of the Holy Family is a good case in point. The *Ordo* replaces the inferior neo-Gregorian introit *Exultet gaudio* with the authentic *Deus in loco sancto suo*. The contrafact communion *Descendit Jesus* is replaced by *Fili, quid fecisti*, formerly assigned to the First Sunday after Epiphany and therefore rarely sung. What a delightful surprise this piece is! The words of the Blessed Virgin Mary are set in the Dorian mode with modulation to the Hypolydian on the words of Our Lord. So far so good. The neo-Gregorian gradual *Unam petii* is replaced by an authentic gradual *Unam petii*, assigned to the Friday after Ash Wednesday. This piece in the fifth mode, clearly composed for a ferial day, has a certain simplicity and abruptness not found in the graduals formerly assigned to Sundays and feasts. (If you want to know what a fifth-mode gradual for feasts is supposed

to be like, look at *Diffusa est gratia*, and for Sundays those found in the *Graduale* under Ember Saturday in Lent.) The composer of the neo-Gregorian piece was clearly working from the authentic piece; he tried to smooth it out and add a few inventive touches. But the result is less than satisfactory. Perhaps a better choice than either would be the gradual *Speciosus*.

For the offertory of Corpus Christi is specified *Portas coeli* or *Sanctificavit Moyses*, both musically superior to the contrafact *Sacerdotes*. But what a shame to lose this text, especially if the texts for the feast were composed by St. Thomas Aquinas. Perhaps the most damage has been done to Holy Week. The tract comes before the gradual on both Palm Sunday and Good Friday. The sublime communion *Dominus Jesus* of Holy Thursday has been replaced; for the offertory on this day is specified *Ubi caritas et amor*, a fine piece, but unfortunately *not an offertory*.

We now come to a practical difficulty. At a parish Latin High Mass it is considered desirable that the people have available a translation of the texts sung. It is possible, though cumbersome, to print and distribute such translations each week. Now the leaflet missal seems to be closer to the *Graduale* than to the *Ordo* in its choice of proper texts. For example, March 4, 1973, was the Ninth Sunday of the Year, or Quinquagesima Sunday in the old calendar. The *Ordo* prescribes for introit and communion *Respice* and *Ego clamavi*; the Leaflet Missal and the *Graduale* prescribe *Esto mihi* and *Manducaverunt*. For New Year's Day the *Ordo* prescribes the introit *Salve sancta parens*, while the *Graduale* and Leaflet Missal give *Puer natus*. Also, many still have their Roman Missals. During the present state of publication of the liturgical books it seems better, therefore, to follow the *Graduale* more closely, the *Ordo* being used to select other chants when there is a strong musical or liturgical reason for doing so, *e.g.*, replacing the tracts of the Septuagesima season with alleluias, and on certain feasts neo-Gregorian with authentic pieces.

In spite of these difficulties, and especially because of its removal of inferior chants, the publication of the *Ordo Cantus Missae* must be considered an important step in the renewal of the liturgy. Musicians responsible for performing Mass propers will find the *Ordo* indispensable. Musicologists and music libraries will wish to have it at least for the notated pieces it contains. Lovers of Gregorian chant will treasure it for the fine old pieces it has brought to light and restored to their proper place.

WILLIAM F. POHL

# NEWS

The second annual *Annotated Guide to Periodical Literature on Church Music — 1972* has been published. Designed as an aid to organists and choirmasters in locating any significant article on any aspect of church music, it may be obtained from Music Article Guide, P.O. Box 12216, Philadelphia, Pennsylvania 19144 for three dollars.

✠

The Pueblo Symphony Chorale, Pueblo, Colorado, under the direction of Gerhard Track will make an extensive tour of West Germany and Austria during the summer. The forty-five members of the goup will sing works by Croce, Scarlatti, Brahms, Vittoria, Bruckner and Verdi together with American works and spirituals. Four festivals are included in the schedule: the Six Hundred Years Festival at Krefeld, Germany; the Vienna Music Festival; the One Hundred Fifty Years Festival at Bad Ischl, Austria; and the celebration commemorating the twelve-hundreth anniversary of the Salzburg Cathedral. The group will sing Mr. Track's *Missa Brevis* in the cathedral on July, 1973, a composition written especially for the occasion.

✠

The Choral Society of Saint Dominic and the Dominican Chorale presented a festival of carols under the direction of Cal Stepan at the Church of Saint Dominic, Shaker Heights, Ohio, December 10, 1972. The chief work programmed was Benjamin Britten's *Ceremony of Carols*. Other pieces ranged from Gregorian chants to folk music from many lands. Mary Fant was harpist and Crandall Hendershott, organist.

✠

Music for Christmas at the Church of Saint-Germain-l'Auxerrois, Paris, included the singing of the Petits Chanteurs à la Croix de Bois, an organ concert by Léon Souberbielle, and Christmas music from the works of Buxtehude, Handel and Bach, performed by soprano, contralto, tenor, flute and organ.

✠

The Pontifical Choir of Kansas City, under the direction of Father Ambrose Karels, presented a concert for the Feast of the Presentation of the Lord in the Temple. The performance was given in the Cathedral of the Immaculate Conception, February 2, 1972. The major works performed were Franz Schubert's *Stabat Mater*

*Dolorosa* and Bach's Cantata No. 106, *Gottes Zeit ist die allerbeste Zeit*. Father Frank Schoen presented three organ compositions, *In festo Purificationis B. Mariae Virginis* from *L'Orgue Mystique* by Charles Tournemire, Partita *Mit Fried und Freud fahr dahin* by Ernst Pepping, and *Lumen ad Revelationem* by Marcel Dupré.

✢

The choir of New College, Oxford University, England, is making its first American tour during April, 1973. Performances are scheduled for Miami, Florida; Harrisonburg, Virginia; Columbus, Indiana; Massena, New York; Greenwich, Connecticut; and New York City. With the founding of New College in 1379, provisions were made for a full-time choral establishment of clergy, organist and men and boys. The present group is the contemporary representation of an institution that has sung each school day since the medieval period.

✢

The Concentus Musicus, a vocal and instrumental ensemble based in the Twin Cities, has presented several programs of Renaissance secular and sacred music, together with dances of the period. A program of music from the royal court of Cracow with instrumental and vocal forms of the Polish Renaissance was presented in O'Shaughnessy Auditorium at the College of Saint Catherine in Saint Paul, Minnesota, March 25, 1973, and repeated at the Church of Saint Charles Borromeo in Minneapolis, April 12, 1973.

✢

Arthur P. Lawrence, professor of music at Saint Mary's College and organist at Sacred Heart Church at the University of Notre Dame, Indiana, presented two organ recitals in close succession to demonstrate the historical development of organ literature from the late Renaissance to the present. The recitals were played at Sacred Heart Church, January 22 and 29, 1973. Composers whose works were programmed include Andrea Gabrieli, Cabezón, Couperin, Sweelinck, Buxtehude, Bach, Franck, Hindemith, Barber, Kee and Dupré.

✢

Ivan R. Licht played an organ recital at the Church of St. Christopher, Rocky River, Ohio, on March 4, 1973. His program included Antonio Soler's *Emperor's Fanfare*, Johann Gottfried Walther's *Concerto in B Minor*, Bach's *Trio Sonata V in C Major*, Louis Vierne's *Symphonie III* and works by Joseph Jongen, Harold Darke, Gordon Young and Jean Langlais.

✢

Roger Wagner was guest conductor of the New York Choral Society at a concert in Carnegie Hall in New York City, February 24, 1973. The program included Bach's Cantata, No. 4, *Christ lag in Todesbanden* and Mozart's *Grand Mass in C Minor*, as well as a *Te Deum* by Joseph Haydn, dedicated to the Empress Maria Theresa. Reviews of the event in the New York papers were most enthusiastic with their praises.

R.J.S.

# OPEN FORUM

*The ideas expressed in this column are those of the contributors and do not necessarily represent the opinion of CMAA or the Editor.*

## THE CONTROVERSIAL BERNSTEIN MASS: ANOTHER POINT OF VIEW

Much has been said and written about the Bernstein *Mass* and, no doubt, we haven't heard the last of opinions expressed yet in regard to this work of the famous 20th century composer. As in most cases, a work of art is usually not correctly evaluated in its own age and, as proven throughout history, only time is the best judge.

Mr. Bernstein certainly needs no one's defense of his work, for, as music history shows us, creative artists are and must be above all critique if new works are to be produced. Beethoven, Debussy, Stravinsky, all have faced stern criticisms and all came out gloriously triumphant over the ages.

Perhaps no one will ever really know what went through the mind of the composer in writing this work and I am not a mind reader either. We can only guess and make our own individual interpretations on the thoughts behind this rather controversial composition. Therefore, in this short expose, I would like to share with you my own point of view, as a composer and church musician.

First, let us clear up a few things. The Bernstein work is *not* and was *not* intended to be a *liturgical* composition. This we know for certain, for the composer himself calls it a "Theatre Piece for Singers, Players and Dancers". Therefore, to compare this work with the great Masses of the masters of past centuries is, in my opinion, a wrong start and may lead to a faulty interpretation of the ideas behind this work. To compare one work with another and one composer with another may not be a wise approach to the arts. It is like comparing

one flower with another. Aren't all flowers beautiful? People live differently in different periods. Society and educational backgrounds change, and artists will therefore express themselves in many different styles. Being of a sensitive nature, absorbing the sounds and noises of their times, and being influenced by the tensions and anxieties of the age they live in, it is only perfectly normal for an artist to try to express such in his work. Therefore, no one should be surprised to find dissonances and syncopation in the work of contemporary composers. Bach and Beethoven may not have used such strong dissonances and tense rhythmical variations, yet both had developed their own revolutionary techniques.

Techniques change over the ages, and we can no longer consider something we do not understand or do not like as diabolical. Remember the *diabolus in musica* and *Satan's Seventh*? Thank heavens — open fifths and fourths have not remained the *only* acceptable means of making harmony!

To compare the Bernstein *Mass* with the great Masses of the past is therefore, in my opinion, to miss totally the point and to read incorrectly the message the composer is trying to convey through this great work, which came into existence under entirely different circumstances than those under which the great masters have written their Masses. The work, and I quote from the text book: "came to exist because the composer believes that the crisis of faith is the principal crisis of our century". Can we deny this? Can we deny that there is a crisis of faith in our age, not only among those who have never received much religious education, but also, and perhaps even more so, among those who have been routinely trained in religion?

Perhaps the composer should not have called this work *Mass*, for that title is somewhat misleading to some, and leads them to think immediately of the great masters thereby making the comparison of which we have spoken earlier. However, what else could he have called this composition, for his subject is definitely the Roman Mass, and all that has happened to this great drama and to its sacredness. Perhaps we could accuse the composer of being a bit *too* realistic in portraying what he sees is happening to our sacred service, but maybe he sees it as an outsider, and gets a more realistic view of the situation, than those who belong to our faith and attend Sunday Masses merely out of routine, not caring what is happening either musically or liturgically.

Many of us, especially church musicians, do realize what is happening, but many others would rather close their eyes, trying to forget and hoping that all the abuses that are taking place under the pretext of "meaningfulness" will just go away. Others just do not care anymore, or have learned to live with it. justifying their silent attitude by saying simply that "We better get with it!" and "We better go with our times". Still others in their ignorance underestimate the power music has over the minds of people, for better or for worse. They think only of their little selves, forgetting their obligation of shaping and educating future society.

Thank heavens, not all Catholic churches fall for the parody and mockery that goes on under the name of folk Masses and so-called youth Masses (attended now by a majority of older folks), but from letters I receive and from talking with colleagues, I realize that the situation is indeed tragic and almost hopeless in those parishes where there is no longer a professional musician in control of the music of the Mass.

Church musicians in many of these parishes do not dare to talk about nor speak up against certain practices, because the abuses are usually permitted, directly or indirectly, knowingly or unknowingly, by those who sign their checks, and the clergy in general had seldom received the professional musical training necessary to judge what is fitting music for the "contemporary" church service. They are willing to accept the cheap, the puerile, the commercial and mediocre, mainly because it speaks to their own level of cultural education, and musical illiteracy. Many close their eyes, stop their ears and try to convince everyone that it is only a fad and that it will go away! No doubt, *it will*! But, how long, O Lord, must we wait and look on as guilty bystanders at all the destruction that is being done by "well-meaning" people in control of the situation?

Perhaps only an outsider dares to create for us the real picture and as I listened to the Mass in question, I could not help but reflect on how much lower can we go? Have we really lowered our standards that much? In some churches. I'm afraid so!

It all started very innocently and in a way even beautifully, and in my opinion, Bernstein's *Mass* gives us a true picture of this beginning. Take a look at one of the first photos in the text book. A simple guitar player becomes the celebrant (or should we say, the high priest?), throwing away the past, making a mockery of the old, proclaiming the new and the now, annihilating with one chord on his guitar all sounds of the past — *Sing God a simple song — Make it up as you go along, Sing like you like to sing*, etc. This is exactly what goes on in many churches. With one guitar chord, so many churches have wiped out the chant, the polyphony and the real contemporary church music! This new type of guitar-swinging high priest, has replaced church choirs, organists, directors and — most dramatically of all — so many of the faithful! Oh yes, it is a fact that some of the older forms in church music have also become a "magnificent" parody, in some cases disregarding the liturgical action of the Mass, but is the replacement any

better? In my opinion, all this and more is pictured in Bernstein's *Mass*.

Since music has never been very important in our Catholic education, it is the Roman Mass that has perhaps suffered the most in the change. The professional church musician was seldom considered nor was he asked for his opinion. It was rather easy, therefore, to go lower and lower. Over the years, and I don't exclude the "good old" Latin days, we have replaced beauty that should lead us to the Supreme Artist and the Perfect Beauty, with the shallow, the vain, the sentimental, the vulgar, the worldly, and the mediocre of the circus and marching bands, the wild and brutal sounds of cave-men and the primitive, quasi-fetishistic songs and tribal rhythms, pleasing a sentimental minority to whom religion and especially certain para-liturgical devotions have become an emotional escape rather than the profession of a deep and living faith!.

Is all this exaggerated? I do not think so! We all remember too well the cheapness of the many songs of our olden days — no need here to mention titles since we all know some of the "sentimental favorites" — and it wasn't so long ago that we could experience some circus-like *new* liturgy, including ballons, at some gathering in one of our major cities. And it was not so long ago that a rock group with swinging singers from a local night club performed at a Sunday Mass in another major city!

May I interject here, that I too love life, the flowers and colors and banners and beauty of all kind, dances and even balloons, clowns and circuses. But I also happen to believe that there is a place and a time for everything, and I love to see everything in its place! Doing your thing can be mighty pleasant, and the very fact that there is evil and good on earth shows that life does have two faces. Each shiny medal has another side that's not so beautiful. Since ugliness and beauty, evil and good, faith and unbelief are part of this life, it is conceivable that an artist might deal with both in the creation of a new work, especially the one in question, since the work, although called *Mass*, was certainly not written for a liturgical service. There *is* a difference between the music of a Mass written specifically for the liturgy and the "concert Mass" even if both use the Mass texts and follow the order of the liturgy. One is written for a purpose, that of being functional, and is made to fit into and around the liturgical action of the Mass itself; the other type of composition has another purpose, non-liturgical, and is usually remote from this liturgical action. Both can be of high artistic standards, but one will fit into the liturgy, the other belongs in the concert hall. The Bernstein *Mass*, in my opinion is even more that a "concert Mass" — it is in fact not just a musical composition, but a theater piece. As such then, the composer is not limited by rules and regulations, and can certainly express himself the way he wants to. Although called *Mass*, the entire work becomes more of an expression of life, and of the society in which we live. That the sounds we hear are not always beautiful, does not mean that it is not a work of art. It has been said that art is always supposed to be beautiful. May I answer here in the words of Robert Henkes, once assistant professor of art at Nazareth College in Michigan: "Art is often criticized on the grounds of fakery, laziness and immaturity. It is a simple matter to discard art when one is repelled by it. The notion that art is supposed to be beautiful, not ugly, often prevents society from accepting a work. The viewer must delve beyond external appearances. What appears to be ugly may serve the purpose of beauty, for witnessing the evils of life, like Bosch's seemingly vulgar ideas and grotesque forms on the topic of Hell, are terrifying. Yet, Bosch's purpose may have been lofty. Basic truths were exaggerated to the ultimate in ugliness in order to cause society to react repulsively."

Having said all this, we cannot compare Bernstein's *Mass* with the Masses of Bach and Beethoven, and other great masters, but we should compare this work with the non-musical creations of an Erasmus (1465-1535) and the paintings of Hieronymus Bosch (1460-1516).

*The Praise of Folly* by Erasmus is not quite a religious little book, and the *Carrying of the Cross* by Bosch is not what one would call a "devotional" painting. Like Bernstein, these two artists were realists! They did away with the "devotional" and the so-called "saintly" expressions and moods of the Middle Ages. They rather portrayed people as they saw them, and being sensitive to what was going on, they said it like it was. One took to the brush, the other to the plume, to describe the hypocrisy of a society, the abuse of authority, and the foolishness of their times. Bernstein expresses it all in sound! Perhaps we could all learn a lesson from Bernstein's "painting", for shocking as it may be, it is, in my opinion, a true picture of things happening in our churches these days. Bosch and Erasmus were considered "way-out", a bit *avant-garde* and faced many stern critics. They were certainly ahead of their times in describing the society in which they lived. May we be shocked into our senses again, before it is too late, by the realistic sounds of Bernstein's *Mass*.

It is my sincere hope and prayer that we will not experience the tragedy of the so-called "accident" of this *Mass*, but we shall all be brought together in a lasting peace and tranquility that can come only from a *real* faith and not from a routine religion and church attendance and from an inner happiness through peace with one-self, his Creator, and his fellow man.

Only then will we be able to pick up the broken pieces,

as is so symbolically portrayed in the *Mass* (*Pax*: Communion, XVII) and start it all over again, hesitantly singing at first, as the boy soprano does: *Laudate Deum!*

How symbolic is this ending, when we think of the words: "a little child shall lead them . . ." (Is: 11, 6). For in the profound words of George Bernanos, it is with this small child whom we still can find in all of us, that we shall have a mysterious and inescapable rendezvous. At the right time he will lead us all into the Father's House.

In conclusion, may I suggest that you go back to your record player and *really* listen, *not* with a closed mind, *not* to scraps and pieces; but to the *entire* work, from beginning to end, and see if you also get the message. It may be the same I got while listening tearfully to this dramatic work of our 20th century. After you have really listened, then let us hear from you through our Open Forum!

NOEL GOEMANNE

# FROM THE EDITOR

With this issue SACRED MUSIC enters its hundredth year of continuous publication. One can hardly restrain oneself from beaming with joy and pride. However, the editor — now in his seventh year at this post — feels rather humbled and overwhelmed with gratitude. During the last three or four years several giant national magazines have gone out of business; others are fighting an almost hopeless uphill fight for survival. Specialized journals and Catholic periodicals are even worse off; many of them have ceased publication too. Yet here we are, a band of dedicated Catholic church musicians, thanking God for a hundred years of abundant blessings and readying ourselves for many more years of an all-important apostolate. In this, and the remaining issues of 1973, you will read various articles about our past: the enthusiastic beginnings in Milwaukee; the long struggle for dignified church music around the turn of the century; the aftermath of the 1903 *Motu Proprio* and its effects on the St. Caecilia Society; the "renewal" years of the twenties and thirties; our merger with the St. Gregory Society and, finally,the traumatic events that followed the Second Vatican Council in the field of church music.

If we still exist today it is due, next to God's benevolent Providence, to the heroic dedication of our members who still believe in the ideas of John B. Singenberger and of his pioneer companions. Our stubborn determination to obey the directives of the Church and to shun alluring but pastorally sterile innovations might have cost us the loss of some subscribers and members. It is, however, the hope of the present editor that future generations of musicians will judge and evaluate us and our work with objectivity and will approve the not so popular stand we have taken in following our conscience. Sensationalism, defiance of the law of the Church and lowering of musical standards may look attractive for awhile, but are, of necessity, barren detours and ultimately harmful for the spiritual interests of the entire worshipping community. They cannot bring forth good fruits and God's blessing will not be on them.

The members of the editorial board are unanimous in the conviction that the mission of *Sacred Music* is the same as before: to preserve the treasury of sacred music as the Council has ordered us to do and to foster new compositions that will continue to enrich the liturgy. We hope that we are farsighted enough in our future plans and will not be misled by passing fads, betraying the trust of our readers. We shall not sell out the heirloom of our ancestors nor shall we be frozen in a paleolithic immobility.

However, we need your help in these endeavors. We

must increase our membership during this jubilee year by making known to other musicians that we are here, ready to serve them. We should also contribute to the jubilee celebrations in our communities with special religious services, concerts and other civic and religious activities. Reports on such events are always welcome at our editorial office and at our news department.

Most of all, we must be convinced that faithfulness to principles and tradition is not a negative attitude but the safest way toward genuine re-birth and true revival. We shall then put this principle to the test in actual worship services showing to the faithful that the solemn liturgy is, indeed, a most powerful help for their spiritual development. We need action and not words.

As we thank Almighty God for these first hundred years, we look toward the future with eagerness and confident optimism. We dare to hope that He, the Supreme Beauty, will reward us for the toil, worries and sacrifices we offer to increase His glory and to edify His people. *Ad multos annos!*

✠

It was a great privilege to attend the Second Biennial National Convention of the American Choral Directors Association in Kansas City on March 8-10. Some 1800 choral directors gathered for three days of seminars, concerts and choral demonstrations. Sixteen choral groups, including one from Canada and one from faraway Hungary, performed a wide spectrum of music from Gregorian chant to Ned Rorem and Knut Nystedt in six or seven languages. The collegiality among the participants was evident and so was the extraordinary quality of the music with only minor exceptions. I have jotted down a few of my impressions for our readers.

1. Scrupulous observance of the time-table (with only one exception). When a meeting or concert was supposed to start at 1:30, it did!

2. Efficient registration booth and attractive display by some 60-70 music publishers. No sales talk, no pressure, just smiles and respect toward the browsing choral directors. Yet, when help was needed, it was readily given with a courteous smile.

3. Very few speeches. The organizers understood that deeds speak better than words. A concert by the University Chorus of X told us more about the methods of Doctor Y than hours of laboriously prepared lectures.

4. The over-all quality of the performing groups. More than half of these were college choirs; some came from high schools and two or three were church or civic oriented. I was most impressed by the high standards of music selection and the superb tone-quality of 80% of the groups. Most began their performances with a few polyphonic numbers from the 16th and 17th centuries and a few ventured into numbers using electronic devices, tapes and other new tone-generators added to the human voice.

5. Our own Church Music Association of America was brilliantly represented by our national president, Dr. Roger Wagner, who conducted a master choral class for the assembled directors in analyzing and rehearsing Renaissance and contemporary Latin motets. As most of our readers know, he is an exacting clinician, an artist with great sensitivity and musical insight, yet always good-natured and ready for a joke. He left a deep impression on all the choral directors and teachers and was an effective spokesman for Catholic church music.

6. The highlight of the convention was, undoubtedly, the performance of the Brahms *Requiem*, masterfully prepared and directed by Mr. Robert Shaw. The chorus consisted of 112 pre-selected singers from among the choral directors of America. We took part in many hours of rehearsal (alas, I had to miss the performance because of airline schedules) and witnessed with great amazement the stupendous technique of one of the greatest American conductors. All in all, the 1973 ACDA Convention will be remembered by this reviewer as a tremendous musical and pedagogical experience.

From a reader in Ohio:

Couldn't resist writing and telling you how much I appreciated your article in the Winter issue of *Sacred Music*. Being a director of a small choir, I can thoroughly appreciate the entire article. "Are You a True Minister of Music" was superb — particularly the section about pastors and liturgy committees.

From a reader in Louisiana:

For many years I have threatened to write a book on my experiences as organist of our church. After reading your article in *Sacred Music*, I feel you have expressed it all much better than I ever could. My reaction while reading was "Glory Be" — someone else feels exactly as I do. Only those who have been dedicated "ministers of music" can understand fully the frustrations, the humiliations at times, the satisfaction, and above all, the joy that go along with giving back to God the best you have to offer. Even after hours of practice, I kneel and thank God for the privilege in spite of many times wanting to go to our pastor and ask him to "dismiss your servant in peace," but somehow, something draws me right back to the choir loft. I honestly feel that God would punish me if I'd give it all up.

Many thanks for writing such a wonderful article. Surely gives us all much encouragement.

# CONTRIBUTORS

*Sister Bernadette Grabrian, OSF* teaches at Sacred Heart Convent in Milwaukee, Wisconsin, and received her Master of Music degree from the University of Wisconsin this past summer. Her thesis was entitled: "The St. Cecilia Society of Milwaukee: Its Principal Figures and Influence on Catholic Church Music in America."

*Rev. John Buchanan* is a member of the Editorial Board for *Sacred Music* and a frequent contributor to our journal. He is the pastor of the Church of the Holy Childhood in St. Paul, Minnesota.

*Max L. Schmidt* is professor of German at the College of St. Thomas in St. Paul, Minnesota. He was a student of J. B. Singenberger.

*William F. Pohl* is a professor of mathematics at the University of Minnesota. His interest in Gregorian chant has led to his organizing student choirs at Stanford University and at the Massachusetts Institute of Technology. At present Dr. Pohl has a schola at the Church of Saint Agnes in Saint Paul, Minnesota, which sings the chants each Sunday.

*Rev. Robert A. Skeris*, priest of the Archdiocese of Milwaukee, is vice-president of our association and American delegate to the Consociatio Internationalis Musicae Sacrae. He is at present a doctoral student in theology at the University of Bonn, Germany.

# HELP WANTED

A progressive parish in Wilmington, Delaware, wants a full time Director of Music with skill in organ and choir. An understanding and feeling for good liturgy required and a willingness to design a sophisticated and imaginative parish music program. Apply P.O. Box 7085, Wilmington, Delaware 19803.

# Congratulatory Letters

Best wishes on your 100th anniversary. May you be blessed with another century of service and success.

Cordially,

AUGSBURG PUBLISHING HOUSE
Minneapolis, Minnesota

Our sincere congratulations on your 100th year of continuous publication of SACRED MUSIC. You are to be commended on an outstanding period of remarkable longevity. We wish you continued success in the future.

Sincerely,

SCHLICKER ORGAN COMPANY, INC.
Buffalo, New York

Redemptorist Fathers
Mount St. Alphonsus
Esopus, New York 12429

Front Cover: St. John's Cathedral, Milwaukee, Wisconsin.