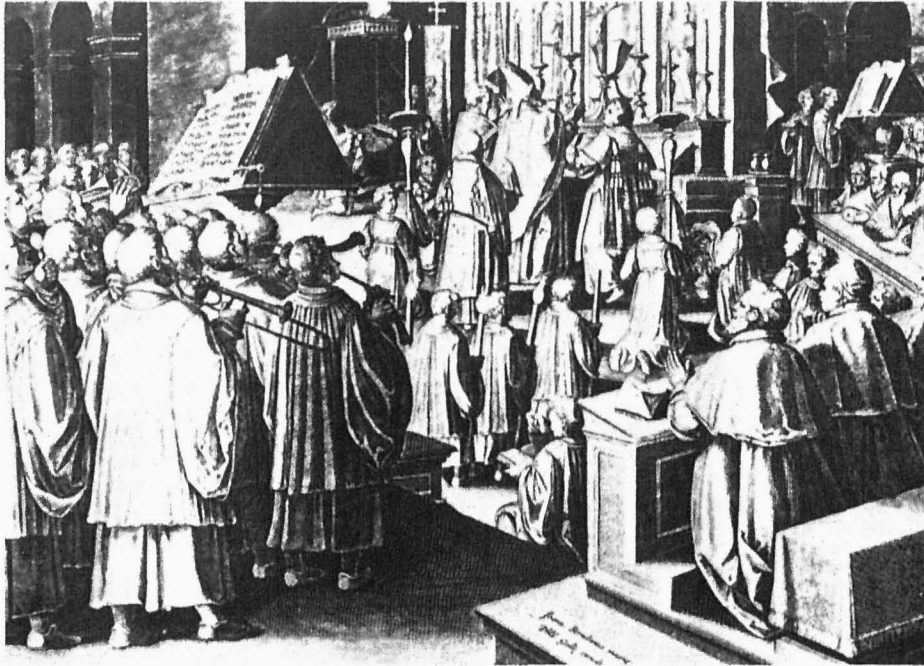




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DUTY OF BEING A MEMBER OF THE PARISH CHOIR

It is a well known fact that in many parishes, even in such as contain two hundred or three hundred (and sometimes even more) families, the organization of a church choir of ordinary proficiency is a matter of the greatest difficulty. People have time and means for almost anything but to become members of the choir in their parish church, 'tis impossible.

FUHR: PARISH CHOIR

How are we to account for this?

It can be accounted for only by the fact that most persons are not yet sufficiently informed on what it means to belong to a church choir — that they are ignorant of the fact that it is a duty for everyone who is able to promote to the best of his power the honor of God in the choir of his own parish.

In view of such conditions among numerous classes of the faithful it seems to us as though a few pertinent remarks on this highly important subject are not entirely out of place.

OLD
TESTAMENT

The Book of Psalms, that sublime volume written at the inspiration of the Holy Ghost by the Royal Prophet, is nothing else but an uninterrupted admonition and exhortation to praise the Almighty. "Praise the Lord," "Sing Him a song of praise," thus it re-echoes throughout these inspired hymns — "Sing ye to the Lord a new canticle; let His praise be in the church of the saints." In a similar manner Jesus Sirach admonishes: "Magnify His name, and give glory to Him with the voice of your lips, and with the canticles of your hearts, and with harps."

Now, if already in the Old Testament the chosen people of Jehovah were exhorted in a most decided and unmistakable manner by God Himself to glorify Him in anthems of praise and thanksgiving, how much more sacred must be the duty which devolves upon the chosen people of the New Covenant never to cease in singing, with elevated strains, the praise of the Almighty. It is to all of us therefore, that the words of the Apostles were spoken: "Let us offer the sacrifice of praise always to God, that is to say, the fruits of lips confessing to His name."

Sacrificium laudis honorificabit me, says the Lord Himself — "The sacrifice of praise shall glorify Me." At the same time he styles this the source or channel of all blessings, for "there is the way by which I will show him the salvation of God."

This sacrifice of praise which God demands is prayer — not so much private or individual as common and public — that public prayer, divinely inspired and ecclesiastically sanctioned, which is employed in sacred liturgy, and finds expression in the strains of the church choir. For this is, as Cassiodorus remarks, "the prayer most pleasing to the divine ear and heart, and in consequence the most efficacious of all orisons."

THE WISH OF
THE CHURCH

Everyone who professes himself a faithful child of the Catholic Church has, therefore, besides the common obligation of praising the Lord, certain special or particular duties with regard to church song. He is bound to do his mite to procure the faithful execution of the ceremonies that have been instituted to the honor and glory of Jesus Christ, present in the Blessed Sacrament for love of us, and daily renewing on our altars, in an unbloody manner, the sacrifice He offered to His Father more than eighteen centuries ago on Mount Calvary. And here we must, above all, look to it that in our parish church, during divine service, a song is produced which is becoming the infinite majesty of God and is in harmony with the precepts and commands of our Holy Church. It was

FUHR: PARISH CHOIR

for this reason that the great doctor of the schools, St. Thomas, in the introductory stanza of his ethereally sublime hymn, *Lauda Sion*, pronounced the following spirited and enthusiastic exhortation:

“Praise thy Shepherd and thy Leader!
Hymns and strains that rend the ether
Sing, O Sion, and adore;
With intense melodious power
Let thy songs to heaven tower
To His honor everymore!”

Whoever has received of Almighty God a talent for singing has also the duty to make use of the same in service and to the honor of the Lord. In other words, he has the obligation to do his share towards procuring real good and worthy singing in his parish church by becoming and faithfully remaining a member of its choir. For him who carries in his heart a firm and lively faith it is not necessary to prove by lengthy arguments that it is a sacred duty for us to employ our faculties of body and soul, and everything belonging to us, in the service of Him who has given them to us, to sacrifice ourselves to His honor.

MAKE USE
OF TALENTS

We all know how important, sublime and honorable the position is which the chorist holds in the Catholic Church, how he is permitted, already on earth, to perform the functions of the angels. Whoever has given this matter proper consideration will esteem it the highest honor to be allowed to increase the beauty of divine service as a member of the church choir. If there exists in the Church of God a sacred and sublime moment, it is certainly the one in which the Son of God renews His holy sacrifice on our altars for the remission of our sins and the distribution of His graces. When we stand united in God’s temple, while the sublime drama of the love of God and the redemption of sinful men, that was enacted on Calvary, is being reproduced in all its impressive sublimity, and raise our voices in liturgical prayer to honor that “glorified victim” by our song, then the Lord dwells really among us; then we may expect the fulfillment of His promise that wherever two or three are gathered together in His name, He will be with them. What a sublime moment, what an incalculable grace!

Great, undoubtedly, must be, in the eyes of God, the merit of a good and duteous chorist of either sex who finds pleasure in visiting the House of God, and glorifying Him with hymns and canticles. And if he sings, not out of a natural inclination, out of personal consideration, or to please his pastor or the director of the parish chorus — if he sings prompted by a pure love of God, the chorist will soon experience that the Lord’s yoke is sweet and his burden light. Then he will be able to exclaim with the Psalmist: “One day in Thy vestibules, O Lord, is better than a thousand in the huts of sinners.”

MERITS

It can, indeed, not be denied that the members of a church choir must bring manifold sacrifices; that they have often to contend with many difficulties and troubles. Think, for instance, of the attendace at an evening rehearsal when

FUHR: PARISH CHOIR

the weather is unpleasant and the streets and roads are in a bad condition. Think of the straining exertions, of the unwearied attention that must precede the production of those elevating anthems which increase the devotion of the faithful in the temple of God when a proficient choir graces the divine service with its performances. But all this seems easy and pleasant for a singer whose heart is penetrated with his holy faith, for he knows that without sacrifice and care and exertion nothing beautiful can be accomplished on earth. He knows, moreover, that no sacrifice ought to be too great for him when the honor of our Saviour, who has sacrificed all and everything for us, is in question. The faithful chorist is well aware of the fact — which is confirmed by the Fathers of the Church — that whoever takes part with pleasure and energy in the sacred chant, performs a good work — a work as meritorious as fasting and almsgiving. He knows and believes that all who enter with their whole soul into the sacred songs, who sing with devotion and a good will, derive from these holy chants a great, supernatural consolation, and courage, and strength, and enthusiasm for what is elevated and eternal. He knows that, according to the Holy Fathers, the sacred chants powerfully elevate him to God, and become a source of grace and blessing for him.

STEADFAST-
NESS

In this conviction and faith lies a powerful motive for the singer. Firmly rooted in this faith, he will consider his singing in the choir as a life task, as a good which his soul stands in need of. This internal conviction will sustain him and teach him to esteem and love his sacred office also during such hours when fatigue and *ennui* overcome him, and when he meets with contradiction and unfriendliness on the part of others. Verily! where faith is the foundation and prime consideration of the singer, there is also energy and understanding of what is sung. There singing is not a habitual and purely external affair, without intrinsic value in the eyes of God, and without advantage either for the singer or the faithful, but really and truly a service rendered to Almighty God.

The reasons why many are unwilling to join the church choir is often to be sought in the circumstance that they prefer to engage in their own devotion in private prayer, thinking that a true internal devotion is incompatible with singing in the choir, connected, as the latter is, with attention to notes, to the signs of the director, etc. Yet, this is not the case. And it would seem as though this erroneous view of the matter is in a large degree, the result of a misunderstanding with regard to the nature of "devotion." *Devotion* is nothing else than a decided act of the will, by means of which man surrenders himself to the service he owes to God. Hence it is evident that those who believe that devotion is more peculiar to the internal than to the external cult of God, that it can be found and preserved better in private than in common exercise of worship, are greatly mistaking the nature of devotion. Without considering the fact that true piety must move us to perform any act, internal or external, which promotes God's honor, it must be said that the outward worship of the Lord, performed by the singer who takes part in the liturgic chants, is far preferable to that

which is purely internal. We assume of course, that the former is not a mere pretense, but that it is the outcome of a good will, which prompts the singer to do everything it enjoins — as attentively considering his notes, etc. — to the greater glory of the Almighty. The outward worship of God is, in a certain degree, more comprehensive than the one which is solely internal; in fact, the former cannot exist without the latter. Again, the common cult possesses this advantage over the private: that it includes the worship of the entire community. If the chorist, therefore, by his singing, takes part in the external adoration of God, this very act of his is much more meritorious and pleasing to the Lord than any private prayer of his, no matter how devout it might be. Hence, the old and true adage: *Qui bene cantat, bis orat* — who sings well (*i.e.*, with attention and devotion) prays twice.

The purpose of the church music is, as is well known to all, a twofold one: the glorification of God and the edification of the faithful. There can be no doubt that the first mentioned of these is accomplished, in an eminent manner, by true church music. Thalhofer remarks: “True liturgical music, the echo of the eternal music in heaven, appears to be the most perfect glorification of God, clad as it is in the holiday array of the word.” This is precisely the view of the Holy Fathers. As to the edification produced by church music, it concerns in the first place the singers themselves, and in the second place the faithful attending. It is a matter of fact, borne out by experience, that the internal religious feelings and views of a person are strengthened and increased by every outward sign in word or in action. How much more must the devotion of the faithful be fostered and increased by an external manifestation, comparatively perfect, and becoming the occasion, such as church music undeniably is. Pious singers, whose attention is not completely absorbed by notes and the like, but who are able to enter with their whole soul into the sentiments expressed by the words of the sacred text, will undoubtedly become more devout and love inspired by chanting the holy songs than those who simply read or silently pray them. St. Augustine asserted this when he said in his *Confessions*: “The sacred words are more efficient toward disposing our minds to a fervent and ardent devotion if they are sung in a becoming manner than if they are simply recited.”

Rev. Raphael Fuhr

GLORIFICA-
TION OF GOD

EDIFICATION
OF THE
FAITHFUL



THE UNMUSICAL PASTOR AND HIS CHOIR

Stepping into the rectory after Mass Sunday, the writer tuned in. The first move of the dial brought in a beautiful polyphonic *Kyrie*. He leaned back anticipating a half hour of genuine church music. The *Kyrie* over, the Scripture lesson for the day was announced and with it unalloyed disappointment. Then came the reflection that non-Catholic churches have appropriated our own lovely music while Catholic congregations are fed on rubbish à la Farmer, LaHache, *aliorumque plurimorum*. Why?

Lately the writer has been asked several times “what can a priest do who knows nothing about music?” We might counter with “what does the priest do who knows nothing about building and construction work? about medicine? about the cobbler’s and the tailor’s craft?” Here is the answer to a question which might be of more than particular interest.

TAKE
INTEREST

It is highly important that the pastor, whether musical or otherwise, take a live interest in the music produced in his church. Since music constitutes an essential part of the solemn liturgy, the pastor as *rector ecclesiae* and director of all liturgical functions has the right and duty to supervise all musical productions connected with the liturgy. He can no more escape the responsibility for the manner of music executed in his church than for the rubricality of what transpires at the altar.

Even the most unmusical pastor can have no excuse for not being thoroughly

PIERRON: THE PASTOR AND HIS CHOIR

conversant with the ecclesiastical regulations concerning this matter. The ignoring of such commonplaces as, *e.g.*, that the choir must render the variable parts of the Mass completely, albeit simply; that the music may not be frivolous or theatrical; that the organ may not play during Advent, Lent and Requiems except only as a necessary support for the voices and must in that case be silent as soon as the voices are silent; that the use of chimes in the organ has been specifically forbidden, etc., cannot be condoned on the pleas that the pastor is unmusical.

Guides to Catholic church music have been published and approved lists have been prepared for the different dioceses which, though not containing all the good music ever published, do contain enough to satisfy the taste of the most exacting as well as those of lesser demands. They are, moreover, revised and enlarged from time to time so that no one need run the risk of choosing unliturgical music by an appeal to questionable sources.

He can, moreover, attend the rehearsals occasionally or, better still, regularly. His very presence will add gravity and dignity to that indispensable preliminary whose tedium he can lift by explaining the liturgical text or the action which the text accompanies. Historical digressions are always very interesting and instructive.

VISIT WITH
THE CHOIR

What a broadening of the singers' liturgical understanding will not result and how their zeal and love for their sublime office will grow!

A word of approval now and then will work wonders. It seems indeed that, in the absence of other remuneration, the singers are entitled to the encouragement which the pastor's personal interest is bound to evoke; nor will this happy effect be restricted to the choir members. Singers fired with real love for their holy task will not only sing more willingly, but better. Singing with a glad heart and pure motive, their song will affect the listeners more directly and favorably. Our holy liturgy is by its very nature a corporate action in which the individual becomes a part of the whole. The self-seeker, always hateful, is never so repulsive as when he attempts to usurp what belongs to God. If the pastor succeeds in awakening a pure intention in the hearts of his singers, he has accomplished something of inestimable value. The liturgy is the source of our religious life; it must be the pastor's supreme interest to keep it free from base alloy.

No one can produce satisfactory results without the necessary equipment. It must be discouraging to a willing choir director to be expected to face demands which he is unable to meet for want of the proper materials means. To maintain discipline and efficiency in a volunteer organization consisting chiefly of young people whose levity, not to say frivolity, is as trying as it is general, is a task demanding extraordinary tact and next to infinite patience. Cruel indifference only can make it more difficult by compelling the director to provide his own musical material or by limiting him to so few copies as to challenge the dissatisfaction of the singers. The pastor therefore, should ungrudgingly provide, as a minimum, a sufficient number of copies of all the music that is needed for both the choir and the congregation.

PROVIDE
NECESSITIES

Rev. J. J. Pierron

PIERRON: THE PASTOR AND HIS CHOIR



MUSICAL ILLITERACY IN OUR CHOIRS

Despite his amateur or professional standing, a singer is illiterate if he cannot read accurately a simple hymn tune at sight when given only the first note. This test demonstrates the point at which literacy begins. It also serves as a basic requirement for the successful performance of the best types of group-made music. (If the reader doubts the penetrating nature of this test to ferret out reading deficiencies, let him try it out on his choir members. He must be careful, of course, not to give the slightest hint as to how the tune goes before starting

MARIER: MUSICAL ILLITERACY

the test. Otherwise, his test will not be a reading but an ear-test.) Assuming that each member of a choir could pass this reading test, it is safe to say that most of the musical problems which make choir directors turn prematurely gray would automatically disappear, such as: the time-consuming and futile activity of rote-teaching; the singers' insensitivity to details of rhythm; pitch inaccuracies; the low musical taste-level of the choir members, etc.

It is not our intention to point a finger of accusation at any one group of musicians or educators who have failed in our day to equip even well-educated Christians with musical literacy nor to berate choir directors for neglecting to supply their singers with reading tools for making music. Instead, we shall highlight the immediate and grave necessity for some kind of action in the literacy phase of music education. If we are to hope for any rise in the standards of our church choirs, more specifically, if we are to restore even in a small measure the music which the church prescribes for her liturgical functions, we must make our singers literate. By analyzing his motives for joining the choir and by reconstructing typical episodes in his choir career, we shall see the serious effect that illiteracy has on the well-intentioned member of a parish who decides to join his church choir.

EDUCATION

Here is our average case. Joe has graduated from college after having spent the formative years of his education under Catholic auspices, namely, a parochial grammar and high school, and a Catholic college. If he grew up in a progressive system, he might even have been indoctrinated during those years in the Church's attitude toward sacred music. Being sensitive to matters of religion and music, Joe remembers the highlights: that to sing one's prayers is to pray twice; that music is the handmaid of the liturgy; that all people are endowed, though to a varying degree, with a natural capacity and love for song; that God gave him a voice that he might lift it in praise of Him. As a Catholic, therefore, who wishes to do something special for God and as one who thinks he might be successful in employing music for his personal act of praise, Joe joins the parish choir.

AN EXAMPLE

The first discovery he makes, much to his chagrin, is that he cannot read even the simplest musical sentence. Every note of the music has to be drummed into him before he can raise his voice above a whisper. Not only is he illiterate but he soon discovers that most of the old choir singers who are sitting along side of him are afflicted with the same weakness, some weaker and some perhaps stronger, but all definitely weak in the matter of music reading. It is only after hours of boring repetition that he and his companions can learn the notes of the few simple Masses and motets which comprise the choir's repertoire. Understand, though Joe finally learns the notes, he hasn't yet started to make music, let alone pray! His whole being is too tense trying to hold on to his part to be thinking of anything else. He is too busy hoping that by some special act of grace he will be able to find the next note or that some one near him will find it first and pass it on to him.

ROTE
LEARNING

Joe, like most choir singers, soon learns to be a "leaner," depending or

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leaning on the person beside him to furnish him with each new pitch; leaning on the accompaniment for assistance; always leaning on some one or something. He even tries desperately to lean on his memory. What was it Sister said back in the fourth grade about the eighth note, the interval of a third, the dot? Trying to remember is painful and what scrap of information he does remember is not helpful to him. Finding nothing to lean on, Joe falls down. He drops out of the music until some clue comes along to lead him back into the musical current.

Though unaware of it, Joe has contracted acute "rote-itis." He can only sing a musical sentence if it is drummed out for him several times on the piano. The choir director has resorted to this method of presenting the music in the sincere belief that rote-teaching is a short cut and, to be sure, in consideration of the amount of music to be taught and the limited time at his disposal, he must utilize every short cut possible. But what the director does not realize is that even after hours of boring hum-drum repetition, the intervals and rhythms are never quite secure enough in Joe's mind to give him confidence in himself. Subjected to this method of teaching, Joe never feels that he is able to initiate every tone and syllable of a melodic line without the help of a crutch of some kind. As a matter of fact, he remembers only with the greatest effort the music which he thought the choir had learned two months previously. This annoys him because he discovers that others in the choir only remember their parts as dimly as he and altogether the best they can do is stumble through to the end of the piece. At this point the choir director becomes annoyed, too, and drums out the notes even louder than before. Joe becomes restless. Getting nowhere fast, would be his way of saying it.

"BORING"
MUSIC

Apart from the boredom of rote repetition, what adds to his restlessness is the realization that the music which the conscientious choir director is trying to drum into him seems to be likewise boring. This chant business, he thinks to himself, which we read so much about and about which the popes have written so much, isn't that a musical speech of a bygone age having little or no meaning in our times? We learned the *Adoro Te* and the *Ave Verum* easily enough, but when it came to the *Justus Ut Palma* Introit, the going became pretty rough: fishing for notes, stumbling along behind the rhythm, flatting, etc. As for the sacred polyphony by Palestrina and his contemporaries, fine in the *O Bone Jesu* and the *Adoramus Te*, but those 16th century Masses! What do all those notes add up to anyway? Isn't there something in the catalogues of publishers that appeals to a young man of the 20th century apart from the musty music which the Church seems to favor?

At this point Joe resigns from the choir. He resigns obviously because this kind of participation is a waste of time and a serious source of distraction to him in church. He feels that he can concentrate on his prayers much better in silence in the pews alongside the rest of the congregation.

Tracing back the steps that eventually led to Joe's resignation from the choir, we find that illiteracy was at the root of his problem. His incapacity to translate

into sounds even the simplest signs and symbols of music prevented him from becoming acquainted with two of the most refined and spiritually potent forms of vocal musical expression, namely, plain chant and the sacred polyphonic music of the 15th and 16th centuries. Furthermore, because of his reading disability, Joe's musical taste has not progressed beyond the age level where his formal musical education stopped, namely, the grammar school. Is it any wonder that the artistic refinements and prayer content of chant and polyphony continually pass over his head at rehearsals and at performances? In language reading, can the person whose reading level is that of the *Story of the Three Bears* grasp the intellectual and emotional content of *Hamlet*? Hardly.

How different Joe's attitude toward participation in the parish choir might have been had he come into the choir loft that first night with just the basic elements of musical literacy. If only he had had the technique of coordinating mentally and physically his powers to sing the notes and to keep time. If only he had been able to hold his own in those simple harmonizations of hymn tunes, how he would have looked forward to those rehearsals! How quickly with a little more practice he would have gained the first rung of the ladder of musical achievement, namely, technical control. With control over those "do, re, mi's," and dotted quarter and eighth notes which constantly ran away from him, Joe would indeed have grown in musical stature and found that climbing up the ladder was an easy and enjoyable experience once the first rung had been reached. Continuing the climb he would soon approach the level of achievement that gives composure. At this point he would find his first reward for persevering with the chant and sacred polyphony. He would become aware of those characteristics that give these musical forms their particular shape and meaning: the subtle rhythms and dynamics; the comfortable range of the melodies; the graceful curves of the lines; the formal logic of the structure; and the ideal wedding of the text to the tune. He would become aware, finally, of the music's real reason for being, its source of inspiration and why it was physically and spiritually satisfying for him to have a part, however small, in its making. Under competent direction Joe could now give himself over to his sung prayer with a full voice and a full heart, freely and confidently.

It seems incredible that musical illiteracy could so deter the full and natural development of Joe's God-given capacity for vocal utterance in corporate prayer. But such manifestly is the case.

Would that Joe had lived in mediaeval times. He would not have been able to graduate from a university without first passing his music exams along with philosophy, logic, rhetoric and geometry. In those times music was considered eminently functional and despite youthful resistance (and what youth doesn't resist the grind of learning) he would have learned at least to sing at sight a simple musical sentence with intelligence and understanding, and in his adult age he would have become a useful member of his parish choir.

Theodore Marier

WHY DID JOE
FAIL?



THIRD INTERNATIONAL SYMPOSIUM OF THE CIMS

He who carefully and objectively reviews the work of the Consociatio Internationalis Musicae Sacrae (CIMS), canonically erected by Pope Paul VI in 1963, will come to the conclusion that the *praesidium* has taken pains to operate in strict accord with the directions of the Second Vatican Council. This means not merely preserving within the new liturgical forms the *thesaurus musicae sacrae* from the great musical tradition of the Catholic Church, but also increasing the treasury of church music, and this under a twofold aspect: considering the problems of new vernacular songs as well as confronting the musical questions which arise in the framework of contemporary musical life. It was precisely to this complex of problems, namely the relationship of *musica sacra* and *musica viva*, with all its new techniques and sources of sound, that the third annual Symposium of CIMS in Salzburg directed its attention during the past Easter week. The symposium, which took place from April 24 to 29, 1973, was once again attended by leading church musicians from Poland, Hungary and Yugoslavia, as well as from German-speaking countries and other lands.

SKERIS: THIRD CIMS SYMPOSIUM

Previous symposia were characterized by a clearly defined theme and an equally clear goal. The difficult subject matter for the third symposium necessarily posed problems for the creative or performing artist who, in addition to cultivating the masterpieces of the past, strives for a genuine contemporary musical expression in his compositions or programs. To study this problem a special method was envisioned by the chairman, Prof. Dr. Johannes Overath of Cologne. In two international rounds of discussion, with the help of tapes, records and many scores, experts from Germany, Yugoslavia, Austria, Poland and Hungary reported on new contemporary *religious* music as well as post-conciliar *liturgical* music. Both rounds of discussion were preceded by basic philosophical and theological considerations concerning contemporary art and in particular the music of our time.

The first paper by Dr. Gustav Ermecke of Bochum clearly showed that the real root of the crisis of our day is the "erroneous pseudo-Gospel of the 'makeability' of all things." From this standpoint it is possible to recognize the fundamental error of such ideas as the "fully autonomous man," who no longer orients himself on an objectively existing order, and whose capacity to receive is largely overlooked because he only thinks in terms of a misunderstood "total freedom" to do whatever he wants. Here lies the explanation of certain extreme and bizarre phenomena in contemporary music, as Prof. Hermann Schroeder of Cologne logically showed in his reaction to the first paper. "A 'makeability' which contradicts nature can unhesitatingly be called negative, that is, false, bad and senseless. Man, who is himself a part of the natural order, must live in accord with the laws of nature. . . . For church music, the conclusion is clear: neither in the field of *Gebrauchsmusik* nor in that of 'high' art are these practices (aleatory and pointillistic techniques and electronic music) able to do justice to the nature of genuine religious and liturgical art, since they are incapable, as Ermecke expressed it, 'of leading the faithful in general to a prayerful participation in the True and the Good within the framework of the Beautiful in worship.' " Ermecke's assertion that "every philosophy has its theory of art, and where the basic philosophy is false, the theory of art will also be false," was confirmed by Prof. Dr. Balduin Schwarz of Salzburg, who correctly emphasized that art is always a language. The question is, whether this language speaks only of the artist or the composer himself, or whether it communicates something of the ineffable mystery of redemption. Art speaks either of a redeemed existence, or of an unredeemed and hence ultimately senseless world. The ability of man and his intellect to make and construct is actually secondary, since human constructions of the spirit must be open and able to be filled with the meaning and significance which comes from God-given inspiration, and not from human reason alone.

The first international round of discussion dealt with the musical problems of *religious* (as opposed to strictly *liturgical*) music in the various countries, and was chaired by Dr. Karl Gustav Fellerer of Cologne. The reports presented a good overview of the different circumstances, developments and concepts in

PAPERS

DISCUSSIONS

SKERIS: THIRD CIMS SYMPOSIUM

this area. In his introductory remarks, Fellerer emphasized that since religious music is not bound to worship as closely as liturgical music, it can make use of all means which man is capable of receiving in terms of his artistic and religious experience. Man's artistic expression is based on his spiritual attitude. The limits of experimentation in religious music are determined by communication and the ability to be received. Absolute autonomy of technique and soulless, purely technical construction do not correspond with genuine religious music. In the creative and receptive human being lie the limits of religious sensitivity, which sensitivity actually enables religious music to be what it is. This fact defines the role of religious music in musical life as a whole.

Since it is intended to publish the papers delivered at the symposium, as well as representative excerpts from the discussion (which was taped *in toto*), we shall content ourselves here with a brief enumeration of the reports, and a very few examples. The following countries were represented:

COUNTRIES REPRESENTED	Hungary by Prof. Dr. Benjamin Rajeczky of the Folk Music Department of the Hungarian Academy of Arts and Science in Budapest.
	Yugoslavia by Prof. Dr. Ljubomir Galetič, cathedral choirmaster in Zagreb.
	Poland by Prof. Florian Dabrowski, vice-president of the Polish Composers' Association in Poznan.
	Austria by Prof. Dr. Erich Romanovsky of the Academy of Music in Vienna.
	Germany by Herr Manfred Niehaus of the New Music Department of the West German Radio in Cologne.

After extensive discussion a summary was prepared, which reads in part as follows: "New religious music can freely develop in its expression and choice of means beyond the limits of liturgical church music. Thus it remains part of musical development in general, though its determinative form is oriented to the human, and thus avoids the error of unrestricted 'makeability' which would contradict its religious and spiritual meaning . . . The historical basis of Western musical experience differs both from non-European musical cultures and from the musical forms of expression of Western folk music. Linked to human nature and its meaning, the creative musician, on the basis of his spiritual attitude (which is in turn determined by religion), freely chooses from among the musical and acoustical forms of expression current in his time. The communication of an idea in artistic garb requires that society's receptivity and ability to assimilate be carefully considered, for artistic communication cannot simply ignore the nature of human experience and, in total independence, attempt to achieve its goal through incomprehensible sonic experiments and constructions."

NEW COMPOSITIONS	The reports and discussion concerning contemporary <i>liturgical</i> compositions were led by Prof. Jos. Friedr. Doppelbauer of the Mozarteum in Salzburg, who discussed the question of "Church Music and Prayer." The question "what should we pray in song?" he answered by declaring that we can both pray and proclaim through music. Further, he suggested that "perhaps we talk too much <i>about</i> God through music, instead of speaking <i>to</i> Him." Here the chairman
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pointed out that, theologically considered, one must recall the fact that according to the testimony of the New Testament Christ Himself sang, and that His statements about the silent prayer of the heart must be interpreted in light of the conditions of that time. Further, it was stressed that *musica sacra* is not simply a decorative element in worship, nor a mere pastoral-paedagogical means to some other ends but rather *pars integrans* of the liturgy, in which the *gratia praeveniens* of inspiration plays a decisive role in the process of *theophonein* (music from or out of God).

The presentations concerning new liturgical music in the various countries painted a fairly comprehensive picture of the contemporary situation in Austria, given by Prof. Dr. Joseph Schabasser, chief editor of *Singende Kirche* in Vienna; in Hungary, by Prof. Dr. Rajeczky; in Yugoslavia and Croatia, by Prof. Dr. Galetič; and in Poland, by Prof. Dr. Karol Mrowiec, C. M., of the Institute of Musicology in the Catholic University of Lublin. Albert Tinz of Rheinhausen dealt primarily with abuses in the area of so-called "new" liturgical music, but failed to present the clear, factual overview called for by the theme of the symposium. However, it was possible to compensate for this, at least to some extent, in the very lively discussion, at the conclusion of which the following summary was formulated: "Liturgical music is always *musica orans*, praying music; this applies equally to contemporary music. In the question of new (*e.g.* electronic) sources of sound, it became clear that these must always be considered in relation to the praying and singing human being. They can only be used as *subsidiaries*; when they substitute for human beings they are to be completely rejected. The same applies to the different styles possible in liturgical music. They too must always be seen in relation to the praying and singing human being, and they must consider, to the largest extent possible, man's ability to receive. In separate discussions the problems of adapting Gregorian chants to the various vernacular languages were considered, and here it became clear that the same difficulties which have been under discussion for many years, have not all been completely resolved, above all that of the constantly recurring rupture between text and music."

A few examples from the reports may be of interest here. Noteworthy are the prize competitions for new vernacular compositions which have been sponsored by the Austrian National Radio and other groups. In 1966, a Mass Ordinary in German for cantor, choir and congregation was called for: the first prize was not awarded. The sponsors commented on the rather meager results as follows: "Artistic worth and congregational simplicity have not been combined. The congregational parts degenerate into cliches of little artistic quality. A new church music style has not yet been achieved." Two years later the same sponsor ran a similar competition, under the title, "The New Song." Although a first prize was this time awarded, the results still did not come up to expectations, even though the presence of a younger generation of composers began to make itself felt. In 1970, a third competition was organized, this time concentrating on "The New Song for the Congregation." Once again no first prize was

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awarded, and the results were even more disappointing than before. An official of the Austrian National Radio wrote: "Very few of the entries were able to give artistic expression to songs for an average congregation. A few musically useful pieces were conceived for choirs, but of course, they did not involve an actively singing congregation. On the other hand, those entries which might have been easier for a congregation to sing, made absolutely no musical demands at all." For what it is worth: music publishers in Austria indicate that these trends are discernible at present: so called "jazz" Masses are not selling any more; chant books are in demand; and new editions of old Latin masters are coming on more strongly.

POLAND Farther east, in Poland, over a hundred vernacular Masses have been composed since the Council, but very few have been printed. The majority are turned out on a local basis, on reproducing machines. (Query: "disposable" church music?) Careful analysis of over forty of these works revealed the following general tendencies:

- a) the main sources of material are Gregorian chants and Polish congregational hymns.
- b) the majority of the compositions are unison with organ, *i.e.*, for congregation, not for choirs.
- c) liturgical compositions adhere mainly to a traditional style, and in the question of forms, antiphons framing psalmodic recitatives play a large role.

OTHER ACTIVITIES For the rest, the problems facing Polish church musicians do not appear to be much different from those found in other lands.

As has been traditional at the CIMS symposia, the sixty participants from seven different countries began each day with a *Missa cantata* sung in Gregorian chant. A high point was once again the participation in the high Mass of the Benedictine nuns on the Nonnberg. Msgr. Overath preached a noteworthy sermon on April 26th, stressing the theological significance of God's prevenient grace for the creative and artistic activity of the church musician. Then on April 27th, His Excellency, Dr. Karl Berg, Archbishop of Salzburg, celebrated high Mass for the participants in the cathedral crypt, and then attended the closing session of the symposion. In this session, two main points were considered: the musical and liturgical education of future priests, and compositional styles in contemporary music. Regarding the last point, it was generally agreed that the composer can freely choose among styles, but the limits of this choice are set by the people who must perform or listen to the piece.

At the conclusion of the working sessions in Salzburg, the entire symposion made a pilgrimage by bus to the "Patroness of Bavaria" in Altötting, by way of Oberndorf with its "Silent Night Chapel," Raitenhaslach and Marienberg. In the pilgrimage church of Marienberg the valuable old organ was demonstrated for the group. After a reception and visit to an exhibition of music in the publishing house of A. Coppenrath, and Marian devotions in the local parish church, Director Jos. Bernheim invited the symposion participants to partake of a genuine Bavarian "Brotzeit." Those who attended gratefully recall the generous hospitality of the Coppenrath firm!

On April 28th, after a *Missa cantata* celebrated by Polish priests in the central Marian shrine of Altötting, and a visit to the grave of Count Tilly and the shrine treasury, the group visited Germany's longest medieval castle in Burghausen. After official greetings from the city of Burghausen and a meal hosted by the Wacker Chemical Company, the road led on through Upper Austria to the ancient Abbey of Kremsmünster. Here, on April 29th, the final high Mass was celebrated, and Haydn's "Little Organ-Solo-Mass" was sung under the direction of the prior, P. Dr. Altman Kellner, OSB.

By way of conclusion, it will not be out of place to note here that the chairman of the liturgical commission of the Polish Bishops' Conference, Archbishop Dr. Antoni Baraniak, in a letter to the chairman of the symposium, dated April 7, 1973, expressed his deep gratitude for what he called the "bridge built by CIMS to the church musicians of the Eastern countries." After wishing the symposium success and blessing, the Metropolitan of Poznan continued: "You have a very vital subject to discuss at this symposium, and the bishops of the Catholic world are waiting with great interest to hear the recommendation of CIMS in this matter."

One can only hope that this interest will lead to good results.

Rev. Robert A. Skeris

CONCLUSION

Silent Night, Holy Night

Stille Nacht, Heilige Nacht

Joseph Mohr, 1798-1848

Franz Gruber, 1787-1863
ed., Gerhard Track

Moderato

Tenor solo
Bass solo

Stil - le Nacht!
Si - lent night!

Hei - li - ge Nacht! Al - les schlaft, ein - sam wacht
Ho - ly night! All is calm, all is bright.

Nur das trau - te, hei - li - ge Paar. Hol - der Knab' im
Round yon Vir - gin Moth - er and Child. Ho - ly In - fant so

lok - ki - gen Haar: Schla - fe in himm - li - scher Ruh!
ten - der and mild, Sleep in heav - en - ly peace!

S.A. Tutti
Schla - fe in himm - li - scher Ruh! Schla - fe in himm - li - scher
Sleep in heav - en - ly peace! Sleep in heav - en - ly

T.B. Tutti

* Measure 1 (ad lib.) is not in original autograph (VII)
1st verse Autograph II (c. 1820). Guitar part from Autograph VII (c. 1855).

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Ruh!
peace!

Schla - fe in himm - li - scher
Sleep in heav - en - ly

Ruh!
peace.

Moderato

Soprano solo
Alto solo

Stil - le Nacht! Hei - li - ge Nacht!
Si - lent night, Ho - ly night.

Organ

Got - tes Sohn, o wie lacht Lieb' aus dei - nem
Son of God, love's pure light! Ra - diant beams from

2nd verse: Autograph VII (c. 1855) for Soprano, Alto and "soft organ accompaniment"

gott li - chen Mund, da uns schlägt die ret - ten - de Stund'
 thy ho - ly face with the dawn of re - deem - ing grace.

Je - sus in dei - ner Ge - burt! Je - sus in dei - ner Ge -
 Je - sus, Lord, at thy birth! Je - sus, Lord, at thy

Tutti
 burt! Je - sus in dei - ner Ge - burt!
 birth! Je - sus, Lord, at thy birth!

Je - sus in dei - ner Ge - burt!
 Je - sus, Lord, at thy birth!

Score in C

The score is for the 3rd verse of 'Silent Night' in C major, 8/8 time. It features the following parts:

- 2 Horns in F*:** Marked *Moderato* and *Solo*. The melody is a simple, rhythmic line.
- Violin I & II:** Both marked *pizz.* (pizzicato), playing a rhythmic accompaniment.
- Cello & Bass:** Also marked *pizz.*, playing a similar rhythmic accompaniment.
- Soprano/Alto:** Marked *Solo*, singing the lyrics. The lyrics are:

3. Stil - le Nacht! Hei - li - ge Nacht!
 3. Si - lent night! ho - li - ly night!
- Tenor/Bass:** No part is written for this voice.
- Organ:** Provides harmonic support with chords and a simple bass line.
- Organ**:** Provides harmonic support with chords and a simple bass line.

(Ped. ad lib.)

3rd verse: Autograph V (c. 1845)

* Original written for 2 horns in D.

** Arranged from Autograph V by G.T. Use this part only if orchestra is not available.

Hir - ten erst kund - ge - macht durch der En - gel
 Shep - herds quake at the sight. Glo - ries stream from

Al - le - lu - ja, Tont es laut bei Fer - ne und Nah;
 heav - en a - far, Heav - enly hosts sing, Al - le - lu - ia!

Je - sus der Ret - ter ist da, Je - sus der Ret - ter ist
Christ, the Sav - ior, is born, Christ, the Sav - ior is

arco

arco

arco

arco

da!
born!

Je - sus der Ret - ter ist da!
Christ, the Sav - ior is born!

l.h.

The musical score is for the 27th page of 'Silent Night' by Franz Gruber. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *f* (forte) and *arco* (arco). The lyrics are: 'da! born! Je - sus der Ret - ter ist da! Christ, the Sav - ior is born!'. The piano part includes a marking 'l.h.' (left hand) in the lower register.

The image shows a page of musical notation for the song "Silent Night" by Franz Gruber. The score is written in G major (one sharp) and 3/4 time. It consists of several systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system features the vocal line with the lyrics: "Je - sus der Ret - ter ist da! Christ, the Sav - ior, is born!". The piano accompaniment continues. The fourth system shows the piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. The fifth system continues the piano accompaniment. The sixth system shows the piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. The score is marked with a piano (*p*) dynamic throughout.

REVIEWS

I Magazines

AIDS IN MINISTRY — Volume 1, Number 1, Spring 1973.

It seems that there is a house-argument going on between the different publishers of weekly or monthly missalettes concerning the advisability of printing a) all the Mass texts (including the readings and Canons) or b) only those texts the faithful *actually* need for their participation. Now comes a well-printed booklet, the first issue of a commercially sponsored quarterly (J. S. Paluch Company, Inc.) sent free to all the priests of the United States that contains a "forum" on this subject. With an almost complete frankness (I said *almost*, because money, a very important factor in printing circles, was not explicitly mentioned), two articles debate the opposing views and their merits. Our comments follow:

The first article ("con") says that it represents the view of the Federation of Diocesan Liturgical Commissions. It is written by Father James D. Shaughnessy and lines up the following arguments against including *everything* in the missalettes (most quotes are taken *verbatim* from the magazine):

1. It seems to give equality to elements which are not equal by failing to distinguish between essential prayers and accidental accretions of the past.
2. It seems to diminish the distinction between public prayer to be said aloud for all to hear, and those private prayers which (unfortunately) remain and are to be prayed privately.
3. It fails to maintain the clear distinction between prayers, psalmody, and chant, which of themselves have importance and those which serve to accompany an action, *e.g.*, the responsorial psalm and the Lamb of God.
4. It encourages the faithful to read privately and simultaneously prayers and readings which are intended to be proclaimed or prayed aloud. It tends to isolate individuals, diminish community and destroy covenant.
5. It encourages the use of these booklets as official books at the altar and ambo.
6. It encourages, or at least makes possible, the obvious abuse of the entire assembly reciting aloud and in unison the Eucharistic prayer and other presidential prayers.

The "pro" opinion is by Rev. Jerome D. Quinn who represents the view of the Catholic Bible Association. His arguments run something like this:

1. The use of a printed text of the Scripture lessons no more transforms the liturgy into a communal reading exercise than its non-use transforms the setting into an experimental wind-tunnel.
2. Large church buildings with poor acoustics; inadequate and ill-trained lectors; intrusive noises (jet planes and infants are notoriously impervious to reasonable discourse); failing hearing (that sense begins to deteriorate at the age of about 45); weakness of memory — all of these negative elements urge one to have a printed text available.
3. A better assimilation of the Word of God when it has been grasped by both sight and hearing.
4. The Scripture is the *written* word of God.
5. If one widens the meaning of "proclaim" to include one person reading a text to others who already know of and believe its content, it is difficult to see why listening alone is somehow more congruent with the nature of a written text than both listening and reading.
6. I should accordingly summarize by saying that the liturgical reading of the Scriptures is a *collegial* exercise, *i.e.*, an exercise in co-responsibility.

So far the quotes.

Now it seems evident to me that both sides have made some good points. I agree with Father Shaughnessy's points number 4, 5 and 6. His first three theses seem less convincing to me. As to Father Quinn's argument, he is probably right in points 2 and 5. For the rest — well, it is up to the reader. I would like to add one reason, however, of my own for the "pro" side. As long as the faithful have the *complete* text of the Mass in their hands, they exercise at least a *passive* control over wild innovations, particularly in the Canon, where they can follow the text. We have heard, alas, many "improvised" Canons in the recent past, made up by the celebrant as he went along in this most holy part of the Mass, breaking all liturgical rules at his own whim. As for the Scriptural readings, I do not see too much point in having the text in the hands of the faithful (they don't have the text of the sermon either). A middle solution (*in medio stat virtus*) would be probably the wisest: keep the Ordinary, print all the people's responses and omit the readings and — possibly — the three collects (the so-called "presidential prayers").

AIDS IN MINISTRY — Volume 1, Number 2, Summer 1973.

The View of the Publishing Industry by David Kraehenbuehl, p. 5.

A seemingly honest article that does not beat around the bush. Mr. Kraehenbuehl, representing the publishing industry, admits frankly that he wants to publish booklets that will *sell*. He seems to be earnest in his desire to help the worshipping community toward a better participation. He admits his company's failures with refreshing sincerity. However, I dislike the idea he adopts when he wants the "experts" to exercise pressure on the attitude of the "grass roots": "If one or another body of experts finds that participation aids are not as they would desire, they must alter the 'grass roots'. If they can effect a change at the 'grass roots', published materials will reflect it."

Music and the Spirit — A Homily by Edwin Elbert, p. 10.

While the basic definition of church music ("praise God and edify the faithful") is absolutely orthodox in this article, its conclusions seem somewhat less so to me.

On Popular Participation by Rev. John J. LeBlanc, p. 19.

It is amazing to see how many features of the so-called "old liturgy" are coming back and are appreciated again by those who have discarded them just a few years ago. Of course I do not know whether Father LeBlanc belonged among these but I certainly appreciate his efforts to bring these elements back. In his short article he draws, first of all, a sharp line between "activity" and real "participation" or involvement. Then he recalls a few wonderful ideas from the past: Involving the senses (including incense), silence and listening, adult acolytes and encouraging family participation. Bravo, Father!

JOURNAL OF CHURCH MUSIC — Volume 15, Number 6, June 1973.

What Your Choir Should Know About the Law by John Van Puffelen, p. 7.

There have been lately quite a few articles in music magazines about the copyright law. With so many copying machines available, many churches and church-related schools are breaking the law by illegally multiplying music for their use. Knowingly or unknowingly they commit larceny by depriving the composer, the publisher and the distributor of musical compositions of their livelihood. Strong moral awakening is needed and the law should be enforced even if the music in question is not copied "for profit."

Getting It All Together by Robert A. Camburn, p. 13.

Most choir directors lack long-range planning con-

cerning the anthems they will perform during the year. Mr. Camburn, editor of *Journal of Church Music*, gives a few practical hints to remedy this situation.

MUSART — Volume XXV, Number 2, Winter 1972.
Music in Catholic Worship: I. Music Can Enrich Catholic Worship by Patrick W. Collins, p. 7.

A laborious, contrived article with artificial problems and unsatisfactory solutions. The author takes the 1972 statement of the U.S. Catholic Bishops' Committee on the Liturgy, "Music in Catholic Worship" as an infallible document — which it certainly is not — and builds up a theoretical program that will satisfy few musicians, even fewer liturgists and seems to this reviewer impractical paperwork.

Music in Catholic Worship: II. A Commentary by the Music Commission of the Diocese of Brooklyn, p. 12.

Everyone seems to swallow this document. The Brooklyn Music Commission is no exception. With no critical sense, they repeat phrases from it and "comment" upon them.

III. New Sounds from Old Churches by John L. Kent, p. 15.

A pitifully badly written article! Mr. Kent's intentions might have been very honorable but his writing is downright puerile. Good ideas presented simplicistically will not influence the average intelligent reader. He attributes "soul music" to avant-garde poets, composers, hippies and dope addicts, confuses jazz with John Lennon, puts Rimski-Korsakov in the same bag with Haydn. Oh well — heck!

MUSART — Volume XXV, Number 3, Spring 1973.
Treat Your Record Library Delicately: Three Experts Speak

I. What You Can Do to Minimize Record Wear by John J. Bubbers, p. 49.

Three fabulous articles for the record buff by three specialists in the field. The first one gives preventive medicine and deals with pickup installation, tracking force, stylus pressure and stylus wear. All the physical damage that your pickup can do to your records is progressive and slow and is, therefore, hard to detect. Good hints are given.

II. How To Prevent and Cure Record Warping by W. Rex Isom, p. 51.

The second article deals with record warping, its causes and remedies. Here too, prevention by proper handling and storage is better than cure. All the recom-

mentations make sense and are given in a very easily understandable language.

III. In Search of the Perfect Record Cleaner by Bruce R. Maier, p. 55.

The third article on liquid record cleaners was an eye opener for this record lover. Heavy on chemical information, Mr. Maier explains the two main enemies of record surfaces: fingerprints with their lipide (fat) residues and fungal growth. What calamities they can cause! Did you know that some of the cleaning liquids (those containing soaps and glycos) actually invite and encourage mold growth? I didn't! Fascinating: all those fungi prospering on the surface of your Bruckner or Beethoven symphonies, ready to play havoc with the stereo sound!

MUSIC — A.G.O. and R.C.C.O. — Volume 7, Number 4, April 1973.

Caveat Emptor by Jack M. Bethards, p. 26.

An extremely thorough (one would almost say shrewd) article on organ repair and how you should proceed with it. Whether you consult with a specialist or go ahead on your own, you must carefully plan the entire operation: define the job to be done, determine the skills needed; select the right man; check all possible references not only through letters but also in person or by phone calls; compare bids; draw up a precise, detailed contract; make sure of after-the-work-is-done service contracts and do not hesitate to enforce the quality of the work even if it takes (in extreme cases) legal action.

If you have a file entitled "Organ repairs — organ servicing," include and save this article for further references. It will save you a lot of headaches when the time comes for *your* organ repair.

Max Reger by Helen Allinger, p. 48.

A rather long but interesting article on this still neglected organist and composer. In chronological order, the author analyses Reger's works and the circumstances of their composition. The warmth, generosity and genius of the man is shown in a simple, unpretentious, easily readable style.

MUSIC — A.G.O. and R.C.C.O. — Volume 7, Number 5, May 1973.

Improvisation, Part I by Clarence Watters, p. 27.

After a historical *resumé* on improvisation, Professor Watters gives a concise lesson with practical examples and pertinent suggestions. Having chosen a few dozen particularly characteristic hymn-tunes, he invites the student to use them as *cantus firmi*: 1) in the bass, 2) in the tenor, 3) in canonic imitations and 4) with free

counterpoint. Toward the end of this first installment he deals with the chorale prelude, describing its four most popular forms: the canonic, the contrapuntal, the ornate, and the fugal preludes. A few examples for canonic treatment are given. Clear, practical and very useful article. Save it!

Electronic Organs by Desmond R. Armstrong, p. 40.

A somewhat technical but well-written article on the qualities and limitations of electronic organs. They differ from pipe organs in harmonic structure; they lack the distinct sound of air and since the oscillation of sound does not need any measurable time to build up, their bass tones sound always abrupt. Their ensemble quality is generally poor and for this reason it is suggested to build them with only a few, distinct stops, "akin to the early positives."

Where the Rainbow Ends! by Byron Belt, p. 50.

A devastating criticism of a "work" by this title by Cantor Raymond Smolover, described in the advertising blurbs as "An Interfaith Folk Rock Ceremony in Celebration of Creation" (no less!).

Mr. Belt describes the work as "so utterly bland, innocuous and forgettable that it is even difficult to go back and recall what is so bad about it." Not only the older generation was left untouched by this gem but even "the kids . . . were walking out in droves" during the performance at the Cathedral of St. John the Divine in New York. And here is Mr. Belt's conclusion: "The curious adventurers should be protected from obvious do-good compromises such as *Where the Rainbow Ends*. The vitality of honest worship, and the excitement of today's young music can meet on a meaningful ground that really might celebrate creation in all its wondrous variety. When it comes, the pots of gold will both dazzle and inspire. For now, however, we still need to keep lit the candles of expectancy."

MUSIC — A.G.O. and R.C.C.O. — Volume 7, No. 6, June 1973.

Improvisation, Part II by Clarence Watters, p. 24.

In this continuation of the May 1973 article, Mr. Watters analyzes the contrapuntal, the ornate and the fugal choral prelude with practical examples and continues with other, extended forms, including preludes, offertory interludes and communion-time improvisations. He ends his instructive article on improvised forms with a few advices concerning the postlude.

MUSIC MINISTRY — Volume 5, Number 10, June 1973.

Don't Hide by H. Myron Braun, p. 1.

Every once in a while I find myself strongly in dis-

agreement with Mr. Braun's editorial. This June editorial is one of those I cannot buy. I have been reporting faithfully on this very practical and popularizing publication for several years and I believe that it fulfills a need among our musician brethren of the United Methodist Church. But I feel that Mr. Braun's thesis on youth is wrong. By not letting them get away with inferior music we are not "closing the door on any further ministry to those youth." On the contrary! In insisting on dignified music, competently done, we do what we are called for: we minister and teach them true worship whose center is God and not the dilettante combo. "When youth are in charge"? They shouldn't be! The pastor and the other ministers (including the music minister) must remain "in charge" and youth must be inspired by us and taught the difference between sacred and profane. *Pace*, Mr. Braun!

With Timbrels and Trumpets by Robert S. Barnes, p. 2.

If you intend to initiate a program in your church where you use occasionally or regularly several instruments, Mr. Barnes has a few suggestions for you. How to start such a program; what type of music to use; where to get the musicians and how to blend them with your choral forces. He also gives a short bibliography, books and periodicals.

Handbook for the Reluctant Choir Director by Peggy S. Lantz, p. 5.

Expressive singing and rehearsal techniques are analysed by the author in the form of direct, short axioms. Some of her suggestions are new, most can be found in good textbooks on choral conducting. Extremely practical, down-to-earth suggestions without pompous and cloudy detours into voice production, resonating mechanisms and all that schoolbook-type dissertation on resonance, vowel charts, breathing processes, etc. Read it (it is short), think about it and . . . do it.

Living Happily with the Small Organ by Theodore W. Ripper, p. 34.

A lot of useful knowledge is condensed into this short article on registration, tone quality of the different stops and their pitches, combinations and mechanisms. You can get a lot out of a small organ if you know how to handle it. Study your instrument and experiment with it.

MUSIC MINISTRY — Volume 5, No. 11, July 1973.
Cacophony in the Practice Room, or, Can we Still Train Church Musicians? (Part I) by H. Myron Braun, p. 1.

Some very vital questions are raised in this editorial concerning the training of church musicians. Do seminaries still have a role in this? What sort of musical education should the so-called "semi-professional" church musicians get? Some good principles are given.

The Living, Breathing Organist by Theodore W. Ripper, p. 37.

Practical suggestions to the average organist on phrasing. Since the organ has an unlimited supply of wind, the temptation is too great to "play through" without considering necessary punctuation. Phrases are blurred, articulation disappears and the uninterrupted stream of music becomes monotonous. Good suggestions and exercises are included.

THE CHORAL JOURNAL — Volume XIII, Number 8, April 1973.

Beginner's Guide to the Avant-Garde by Brock McElheran, p. 19.

An article that begins in an exciting way but gives you a big headache toward the end: Mr. McElheran's main thesis runs something like this: "If you think avant-garde is Cage and Penderecki and Stockhausen, you ain't heard nuttin' yet." Some of the new techniques and technology (these two are quite different) are described, including sliding pitches, microtones (quite old now), rhythms that are *not* simple multiples of two or three, grunts, coughs, growls, thigh-slaps, foot shuffles, hand rubs and — you name it — the newest avant-garde has it.

WORSHIP — Volume 47, Number 6, June-July 1973.

Contemporary Catholic Hymnody In Its Wider Setting: Foreign Books and Liturgical Music by Erik Routley, p. 322.

Third, concluding installment of Dr. Routley's interesting survey on hymnals. This last article deals with psalmody and a few Mass settings most of which can be found in the different hymn books. Actually, he has not much to say about psalmody apart from a generous amount of compliments paid to Gelineau and his system of psalm-singing. His analysis of Masses for congregational use is something else. John Schiavone's *Mass in Praise of the Holy Spirit* (see *Sacred Music*, Summer 1973) is "a modestly successful offering, unpretentious and sensitive"; Daniel Moe has "Hindemithian sophistication"; Noel Goemanne writes "fascinating scores"; Joseph Roff is "strictly romantic"; Dom Gregory Murray's talent is "entirely enviable," while Kevin Mayhew's "musical armory is much slighter".

He cannot resist to say some naughty things about the Catholic Bishops' Committee statement entitled

“Music in Catholic Worship” (1972). Dr. Routley qualifies their statement on the musical value of liturgical compositions thus:

‘Honestly, what could be more elephantine and clumsy than that episcopal platitude? Whoever wrote the report didn’t wait to notice the difference between a question and a judgment.’

Of course, Dr. Routley could not have known that the document in question was not written by those half-dozen bishops but by their random-selected “music advisory board”. The musical competence of many of the members of that group has been long suspected by serious church musicians in this country.

The conclusions of the author are somewhat pietistic and really do not seem to solve the problems. He has a last strong, bitter outburst against the Church’s artistic standing which I find, to say the least, exaggerated and unworthy of this otherwise lucid essay:

Now for long ages the church has been pretty clear on moral questions: but it has been absolutely idiotic on aesthetic questions, simply because one could never persuade authority that aesthetics were important. Authority (in places like the Papal Edict of 1325 or the famous *Moto Proprio* of 1903, or any boneheaded vicar or bishop) would lay the law down, and be taken no notice of, and go away in a philistine fit of sulks. Any attempt really to relate music criticism to theology has been, if attempted at all, very quickly abandoned.

Mind you, that may be just as well. For if the cast iron theological judgments of past ages were really applied to music and literature, the result would have been an intolerable tyranny.

To look fair, he lashes out immediately at the other side:

On the other hand, we shan’t be any better off if what we now get is the self-centered and subjective chatter of second-rate artists as the standard of theological discourse (and that’s what we look like getting).

Well, we all know how we can be carried away sometimes by our own rhetoric. Nevertheless, the entire series is worthy of repeated readings and must be consulted by any pastor or parish music director if they intend to invest money in hymnals.

R.S.M.

CHURCH MUSIC — April 1973, Vol. 3, No. 20. *Magazine of the Church Music Association of England and Wales*. London, bi-monthly.

In a far-ranging article entitled “Where do we start?”, Rev. John Ainslie proposes some theories

very much akin to these proffered a few years ago by Rev. Joseph Gelineau. “Beethoven calls the tune in the concert hall, and the tune is played by the orchestra for the good of the audience. God calls the tune in the church, and the tune is played by everyone for their own good.” One wonders why no mention is made of the time-honored and often repeated purpose of church music, which the Vatican Council reiterated: the glory of God and the edification of the faithful. But this is precisely the place where liturgists such as Father Ainslie and musicians begin their disagreements, the very fundamentals. Father Ainslie spends some time on the subject of suggested lists of hymns and on the eternal copyright infringements.

Mary Elizabeth Rees writes on the “Church music of the future.” She thinks that the contribution of such compositions as Dalla-Piccola’s setting of four songs by Machado, Britten’s *War Requiem* and *Curlew River*, as well as Bernstein’s *Mass* will influence future music for the liturgy, because “if Christians are turning to this kind of experience in their search for a real encounter with the Holy, it is a warning that church musicians must use their art to speak and not to veil the truth.” Here again is the conflict between the Sacred and the Secular, or the denial of such a distinction altogether. Her reasoning that “the happenings that are now a feature of liturgical life in Germany, Holland and the States . . . forces the listener into a confrontation with reality and forces him to think out afresh the meaning of the sacramental symbols” seems rather to be a flight from reality. One is reminded of Cardinal Bengsch’s recent article on “Manipulation and the Christian Life,” and one cannot but conclude that there has been an enormous amount of such manipulation in the whole area of church music, as this article itself confirms.

John P. Rowntree reports on two new organs built by small organ companies which seem to have increased in number. Aodan Glynn writes of music in the Gaelic speaking sections of Ireland and the use of that tongue in Mass and other services. A review of the *Crown of Jesus Hymnbook* (published in 1864) by Paul Inwood is a perplexing piece. One wonders just why it was printed. The author does not like the hymnal.

John Harper, an Anglican serving as cathedral organist and choirmaster in a Catholic cathedral in England, writes some very sound advice that Americans might well heed. The cathedral of each diocese must be the center from which worthwhile music spreads to the entire diocese. It should be music of both the Latin tradition and the English works of the past as well as a new music composed for the present day rites. He says, “I dream of a cathedral that can be a true centre of diocesan music; that can provide information, advice,

inspiration, practical demonstration and instruction for priests and musicians on every aspect of music in the liturgy; and — even more important — that can both help priests of the coming generations to be sensitive to the problems and possibilities of music in the parish, and educate good, young musicians to understand music and the liturgy. This is a huge task." Items on school music, reviews of new publications in England, a lively "letters to the editor" section, news, and music lists complete the issue.

CHURCH MUSIC — June 1973, Vol. 3, No. 21.

The opening words explain that last month's review of the *Crown of Jesus Hymnbook* was intended as an April's Fool piece. But Americans have always found it difficult to appreciate English humor.

M. Francis Mannion, a theology student in County Tipperary, Ireland, contributes a long and wordy article on the use of Latin music in the present liturgy. He suggests a parallel with music for drama, television and the movies, where music creates an atmosphere. Chant, Renaissance polyphony and other later masterpieces could be used in this fashion, almost in spite of their Latin texts, which really become unimportant in a present-day attitude that is non-verbal. The article demonstrates considerable lack of sympathy with the conciliar documents and various Roman instructions, preferring rather the theories proposed by such writers as Helmut Hücke, Joseph Gelineau, Harvey Cox and Aelred Tegels, most of whom have by now become a phenomenon of a preceding decade. That they should be the prophets of the new in church music is doubtful, and for that reason the article "Whither the musical heritage?" lacks a sound basis or a sense of the practical. Bill Tamblyn has an article on music for the processions at Mass: entrance, Gospel time, offertory, communion and recessional. He makes suggestions for singing by the congregation and by the choir, but somehow he misses the knowledge that the Gregorian chants taught so clearly: the form and the function of an introit differ from an Alleluia and from an offertory or communion. Until such distinctions are again understood, music is not truly *pars integrans* of liturgy as the Council insisted it must be.

Father Daniel Higgins, director of music at St. Edmund's College, Ware, offers some very welcome suggestions and facts from his own experiences with young men and their involvement in the liturgy of their school. Some of his comments are well worth printing here: "Keep the Sunday liturgy stable, keep it formal if not always traditional in its music; keep it as close as possible to what we expected of a high Mass in dignity and music. Alternate Sundays, Latin and English works well. As this is the principal act of worship of

the community during the week, it merits the same preparation and solemnity, the same quality and authority of presentation, as anything the community gives or demands in its academic life, its sporting activity, its musical activity, and so on, during the week." He makes these remarks about the choir: "It is the choir that can make the most valuable contribution to the liturgy; it is through the choir that significant numbers of the congregation can make a significant and valuable offering in the community's act of worship. The choir links directly academic excellence, artistic creation, disciplined attention and self expression in the making of something fitting for the worship of God." He goes on to tell how such activity in a school is planting the seeds of future good church music. This is the best article that has appeared in this journal in many years and truly bears to be reprinted.

A report by Denis Cochrane of the visit of two English choirs to the *13th Rassengna Internazionale di Cappelle Musicali* at Loreto in Italy is interesting reading, detailing their experiences and their first-rate programs. The usual letters to the editor, lists of music, book and music reviews and a question box completes an issue that is a little better than average.

R.J.S.

II Choral

With a quarterly magazine it is extremely difficult to review "seasonal" material (Christmas, Easter, etc.). Publishing houses usually send these out to reviewers two or three months before that particular feast or season. Since our production time varies between six and eight weeks, the review comes out too late to be useful to choir directors since they need time to order copies, rehearse, etc.

I am reviewing, therefore, a few Christmas numbers now (it's July 29th today) which I received last fall, too late to include in our magazine then.

Seven French Noels arranged by J. Robert Carroll. I am aware of the trend in those churches that still have regularly practicing and performing choirs to pull out all stops at Christmas: hire a few instrumentalists or a chamber orchestra and sing some luscious carol arrangements and a more elaborate Ordinary. These seven French carols are not treated that way. They are simple, straightforward, four-part arrangements, to be done either *a cappella* or with the re-enforcement of the organ if so desired. (The organ part strictly follows the voice parts.) Having lived many years in France and having done some work on French Christmas carols, I see with satisfaction that some of my favorite ones are included in this set (No. 2: *Quittez, Pasteurs*; No. 5: *Noël Nouvelet*, No. 6: *Entre le boeuf et l'âne gris* and No. 7: *Une Vaine Crainte*).

All seven harmonizations are easy, definitely within the reach of *any* choir that can sing a hymn in four parts. For a new touch and new experience, try some of these or all seven as a short suite with some organ interludes. No. G-1745, G.I.A. Publications, Chicago @ \$1.00.

Christmas Lullaby by Lajos Bárdos. A charming Hungarian lullaby is presented here for SAB voices. The melody is left intact but the original poetic Hungarian text lost quite a bit in the translation. Very easy and very catchy tunes both for the story-telling melody and the lyric descant. Excellent for choirs with limited resources. No. MF 511. Mark Foster Music Company @ .30¢.

Today is Born Emmanuel by Michael Praetorius. A good example of easy 16th century polyphony in English. You may or may not accept the editor's (Marion Vree) suggestion of alternating solo duets with *tutti*. One has to choose a not too fast tempo if one wants to avoid blurring the decorative notes in the inner voices. Still the entire anthem (3 pages only) must have a joyful

pulsation. Small but well-trained choirs will do a better job with it than large, heavier ones. Medium to easy, depending whether your choir is accustomed to sing *a cappella* polyphony or not. No. MF 510. Mark Foster Music Company @ .25¢.

Christmas Processional by Richard Proulx. This original processional is for you if you have four handbells (F, G, B flat and C) and your vested choir wants to walk in for the midnight Mass with something easy, new and effective. The whole short composition consists of a few utterings by a cantor ("Let us go forth in peace"; "Glory to God on high") another few phrases in unison, alternating between men and women and a twelve measure, two-part refrain by the choir. Extremely easy; but needs good timing and synchronization between the groups. Recommended for small choirs. No. G-1708. G.I.A. Publications @ .25¢.

Come to the Manger arranged by Walter Gresens. Communities with German ancestry will undoubtedly enjoy this rather naive and playful carol, well-known all over Austria and Germany. Personally I would shy away from singing "Ting-a-ling, Kling-e-ling" in church. Save it for your high school Christmas concert or just for fun when caroling in the neighborhood. No accompaniment needed. No. GC 11-0416. Augsburg Publishing House @ .40¢.

Noel, Noel, a Boy is Born by Natalie Sleeth. A lilting, new Christmas carol for two voices in a simple arrangement. The more difficult organ parts keep up the interest when the voices do not provide it. Even the smallest choirs can perform it, but the organist must remain alert throughout the entire composition. Optional bells. A 1973 offering. No. 223. A.M.S.I., Minneapolis @ 40¢.

I Sing the Birth by Robert J. Powell. This is also a 1973 publication which just arrived in the mail. The poem of Ben Jonson gets a joyful, lively 6/8 treatment that should be sung with airy lightness. The perfectly placed accents make the text stand out clearly. Good, almost exaggerated diction is needed. A happy, attractive tune. No. 221. A.M.S.I. @ .25¢.

Joseph Dearest, Joseph Mine arranged by Joseph Jenkins. Another arrangement of the well-known traditional carol, also known as "Christ was born on Christmas day". Some imitation at the beginning between sopranos and tenors; the rest is mostly traditional harmony. Easy. No. FC 2787. Franco Colombo Publications @ .30¢.

This Night Did God Become a Child by Robert Leaf.

I have no pertinent information concerning the Christmas-music taste of our congregations in 1973. To me, Christmas is, for some reason, associated with traditional music and strings and woodwinds. Last Christmas I used brass and modern music (our own Noel Goemanne's *Missa Internationalis*) and both my choir and I felt uneasy. Brass and glorious fanfares seem to belong better to Easter and Pentecost in my mind. But . . . *de gustibus non est disputandum*. At any rate, here is some moderately modern Christmas music by the esteemed composer, Robert Leaf. The text, written by Raymond Schulze, is dogmatically correct, the music is fresh, different, very joyful and . . . it has two trumpets (parts in B flat included on last page) besides the organ. Oh yes, the carol *does* have a lilting 3/8 refrain occurring twice with the words "Sing we, sing we Alleluia". No. 11-1685. Augsburg @ .40¢.

Sir Christemas by Thomas Yeakle. As the subtitle indicates, this is a "modern setting of a 15th century Christmas carol." Secular and religious elements, old English and French, solo and chorus singing are mixed in this cantata-like composition. Definitely not for liturgical use (it would be rather undecorous to exhort each other in church: "*Buvez bien par toute la company*" — "Make good cheer and be right merry"), but refreshingly different for a Christmas program for, let's say, the parish men's club, parents' club or whatever. The accompaniment calls for harp and krummhorn (or a suitable substitute, such as alto recorder or English horn), for which separate parts are available. A good baritone solo is needed to sing the parts of *Sir Christemas*. Not easy: there are several important *divisi* in each part; the range is rather wide and there are some uncomfortable angular melodic leaps in all parts. But the rhythm is simple and the whole carol looks like a lot of fun! If you have a college choir or a good high school chorus, try it and tell us how the performance came out. No. GB 624. H. W. Gray Publications @ \$1.50. R.S.M.

Awake, My Soul by Ronald Nelson. Another good example of a choral setting of a psalm text in a contemporary theme. SAB, piano. Augsburg Publishing House @ .35¢.

In Praise of God by Judy Hunnicutt. This rather simple bell song climaxes in a statement of the favorite Old Hundred with organ and bell accompaniment. Augsburg Publishing House @ .30¢.

O Give Thanks to the Lord by Gerhard Track. Several combinations may be used in this attractive psalm setting. High and low voices with unison or solo and organ. Augsburg Publishing House @ .30¢. C.A.C.

III Special Review

Silent Night by Franz Gruber and Joseph Mohr, edited by Gerhard Track, No. 11-9390. Augsburg Publishing House.

There are certain Christmas carols you want to put aside for awhile for they often become shopworn. There are, however, others without which Christmas would not be Christmas. I am sure all our readers agree that *Silent Night* is such. What *may* become monotonous is the use of the same four part arrangement year after year.

Now Mr. Track gives us a new (but actually the oldest) version of this carol, based on original autographs. Everyone knows the circumstances of the composition of this song: Father Mohr's trip to the sick young mother with her baby; the inordinate appetite of mice and the damage they have done to the organ of the Pfarrkirche of that little Austrian village, etc.

The Track version has three stanzas. The first is accompanied by guitar as it was originally in 1818 and begins with a tenor-bass duet, joined later, in the refrain, by the chorus. The second verse, accompanied by organ, uses a soprano alto duet joined again by the choir. The soft organ part is the actual accompaniment of Gruber, the composer, but was written only in 1855. The third verse is the most elaborate. Gruber prepared this version for an 1836 performance in Hallein, Austria. It uses a small orchestra (2 violins, cello, bass and 2 horns) or, if instruments are not available, you may use the organ version prepared by Mr. Track.

Try this number for this Christmas and you will hear many wonderful comments from your congregation, not to mention your singers who will love and cherish this carol more than ever before. The instrumental parts are included in the score.

R.S.M.

IV Books

H. Lonnendonker (Ed.): *In Caritate et Veritate*. Publications of the Federated Caecilian Societies, Vol. 8. Bonn, 1973. 184 pp., DM 27.

A handsome volume, clearly printed on good quality paper, logically arranged and beautifully bound, came to us in the mail a few weeks ago. Its Latin title means "In Charity and in Truth", and it is a *Festschrift*, i.e., a memorial tribute to the achievements of an outstanding individual, in this case to honor an esteemed and dear friend of ours, Msgr. Prof. Dr. Johannes Overath, on his sixtieth birthday. Many of our voting members had the privilege of meeting him in 1966 during the Fifth International Church Music Congress, held in Chicago and Milwaukee. He has been, and still is, one of the most active personalities on the international church music scene, an exemplary priest, model teacher, formidable debater and wonderful gentleman.

The volume is printed and dedicated to Msgr. Overath by the Federated Caecilian Societies of the German speaking countries of Europe. It was this German Caecilian Society that inspired John Singenberger to organize a similar association in the United States a hundred years ago (see the detailed article of Sister Grabrian in *Sacred Music*, Vol. 100, No. 1). Our present Church Music Association of America is, therefore, a spiritual offspring of the illustrious German society.

The general plan of the book is very clear: sixteen contributors, all specialists on their field, from seven different countries, wrote essays on the various facets of sacred music. Professor Overath has been working on almost all these fields during the last four decades. Theology, sociology, liturgical music, hymnology, canon law and music education are all dear to his heart to this day. It is, of course, physically impossible to report in detail on all the sixteen articles but here is, a more or less complete summary of them. As the editor of *Sacred Music*, this reviewer has strong hopes that some of these splendid studies will eventually be translated into English and published in the pages of our journal.

The introductory article, setting the tone for the entire volume, is from the pen of Msgr. Dr. Ferdinand Haberl, director of the Pontifical Institute of Sacred Music in Rome. It is entitled "Human and Sacred Significance of Music." Based mainly on the writings of St. Augustine, Dr. Haberl clearly demonstrates that the entire man, soul, intellect and body needs sacred music.

The significant pastoral role of church music is overlooked by those who opine that man is mainly *ratio*,

pure reason, and hence can only be approached by way of *ratio*. We must not forget that the Saviour Himself said: "You shall love the Lord your God with all your heart, and with all your soul, and with all your mind." The total man, who consists of body and soul, yearns for music, which is for him an adequate expression of his interior life, both as a creative expression of his entire personal life, and as artistic praise of his Creator. (p. 20.)

Since Professor Overath spent a great part of his life in seminary teaching, another article by Auxiliary Bishop Augustinus Frotz of Cologne deals with "Musica Sacra in the Education of Priests Today" (p. 59). He strongly feels that the *divine* element in the liturgy has been neglected lately in favor of pastoral, communitarian and social considerations.

Granted, we still have a serious responsibility to deal with the questions of the human, the individual and personal, the social and community aspects of worship. Nevertheless all our efforts in this direction will not lead to success unless the *divine* element in the liturgy is once again emphatically placed in the center of our consciousness. *This* is the central question, and *only* when we have solved it will we be able to master the problems of pastoral liturgy and church music. (p. 63.)

About a half-dozen essays center on the aims of the Caecilian Society (Prof. Overath was their president 1954-1964 and still is honorary president of that association today.)

Professor Dr. Gustav Fellerer, one of the greatest living musicologist of our times, introduces the problem in his paper, "Task of the Caecilian Federation" (p. 41). Each of these "tasks" is then elaborated by a specialist in his field.

Two articles deal with congregational hymns. Dr. Franz Poloczek writes on "History and Operation of the Hymnological Archive" (p. 51). This archive, begun by Professor Overath in 1963, was visited several times by this reviewer during the last six or seven years and our amazement still keeps growing. It contains an almost complete collection of hymnals of all lands, arranged, classified and analyzed by the indefatigable Dr. Poloczek. The other article is by K. G. Peusquens, "A Unified Hymnal, or Destruction of Unity?" It is a pertinent discussion about the advantages and disadvantages of a common hymnal now in preparation for the German-speaking countries of Austria, Germany and Switzerland (p. 153). It is a lengthy but very thoroughly written paper.

Fostering contemporary church music is another responsibility of the Caecilian Societies. The well-known composer from Cologne, Dr. Hermann

Schroeder, contributed a penetrating essay on "Adaptation of Contemporary Forms and Techniques in Church Music" (p. 25). Short, lucid, to the point, all church music composers should read it and meditate upon it.

Gregorian chant is the subject of two papers: the first is by Msgr. J. P. Schmit of Luxembourg, "Congregational Gregorian Chant before and after the Council"; the second is by Dom Maurus Pfaff, OSB. "Carmen Gregorianum". Chant is, of course, another field where Professor Overath has been active for decades both in practice, as a teacher, and in theory: he was co-editor of the 1953 Schwann edition of the *Graduale Romanum*.

Classical polyphony is not neglected in the volume. Professor René Lenaerts of Louvain, Belgium, has contributed a short essay on "Music as an Expression of Religiosity in the Works of Philippus de Monte."

With the ever-increasing variety of copying machines, copyright problems have also increased all over the world. Two articles deal with this thorny question, written by two specialists with almost identical names. Dr. Erich Schulze's essay is entitled "Church Composers and Copyright" (p. 101); Monsignor Winfried Schulz's article has the title "Copyright Applied to Liturgical Texts and Melodies" (p. 107).

From behind the Iron Curtain comes an essay by Gerard Mizgalski of Poland, "Latin as International Cultic Language."

I have left three articles to the end of this review for the simple reason that all three have deeply impressed me with their timeliness and scholarly presentation. All involve, in some degree, the contradiction between the legislation of the Church and the *de facto* practice in our churches today. The Rev. Dr. Georg May, professor of canon law at the Johannes Gutenberg University in Mainz, contributed a penetrating article with a rather long title "Remarks on Ecclesiastical Legislation since the Second Vatican Council, with special Reference to Liturgy and Church Music" (p. 67). It is the longest contribution of the entire volume but it is worth repeated reading. Professor May examines first the relationship between papal and conciliar legislation and the subsequent instructions for the implementation of this legislation. Several important contradictions between the two are brought to light. The essay is abundantly documented (it contains 158 footnotes in 33 pages!) and its logic is solid as iron.

The vice-president of our own Church Music Association of America, Rev. Robert Skeris, who is currently working on his doctoral degree at the University of Bonn, entitled his paper "*Participatio actuosa* in musico-theological Perspective; Contribution towards a Documentation" (p. 121). The strength of Father

Skeris' essay lies in the fact that he based his entire article on the published *Acta* of the Council itself concerning the meaning of the much-debated expression *actuosa participatio*. He makes also clear the fundamental and primary importance of the *participatio interna* and discusses the question of the *partes quae ad populum spectant*. The essay is scholarly, yet moderately easy to read.

Last, but by no means least, there is a contribution by Wiegand Siebel from Saarbrücken entitled "The Role of Art in the Sacrifice of the Church, Sociologically Considered" (p. 29). After some reflections on the function of art, the main aspects of the concept of "feast" are sketched, and "sacrifice" is stressed as the core of a "feast." How art in general and church music in particular play a role in this framework, and the possibilities offered the arts in the new liturgy to play this role, form the matter of this provocative contribution to the on-going discussion.

It is almost impossible to assess the real importance of this volume. All articles would require repeated readings — a difficult task for most Americans whose high school or college German might not be equal to the task. It would also be extremely useful to look up all the quotes and have a long, long meditation and a discussion on most of the articles. Few books, written in German cry out so much for translation into English, and dissemination in this country, as this memorial tome. It should not fail to impress the reader and should certainly rekindle his enthusiasm for the cause to which most of us have been devoting our lives: the beauty of the *musica sacra* as integral part of the solemn liturgy.

R.S.M.

NEWS

Walter Edwin Buszin died on July 2, 1973, in Omaha, Nebraska, after several months of declining health. Born in 1899, in Milwaukee, Wisconsin, Dr. Buszin has been an important figure in Lutheran church music for the past half century. He was educated in the colleges of the Missouri Synod and graduated from Concordia Seminary in St. Louis to which he returned as a professor of liturgics and hymnology from 1947 to 1966. He held positions on committees for study and reorganization of Lutheran music and liturgy, and was often honored by various colleges and learned societies. A service was held for him at Boys Town, Nebraska, where he held the position of music librarian. The funeral was conducted at Concordia Seminary in St. Louis on July 5. Music of his own arrangement was performed, including "What God ordains is always right," "I know my faith is founded," and "A mighty fortress."

R.I.P.



Musical Settings of British Literature, 1870-1970: A Catalogue, edited by David S. Thatcher and Bryan N. S. Gooch, will shortly be published by the University of Victoria, British Columbia. It will contain listings of hymns, anthems and sacred cantatas by composers who have used the words of British poets of the past century.



Workshops and institutes in sacred music during the summer months include the following: The Seventh Biennial Church Music Institute in Milwaukee, Wisconsin, sponsored by the St. Pius X Guild. Faculty members were Rev. John Gallen, SJ, Rev. Frank Quinn, OP, Rev. Elmer F. Pfeil, Sister Theophane Hytrek, OSF, and Ms. Jane Marshall.

Gregorian Institute Workshop at the University of Seattle, Washington, August 27-31, 1973, was the first of its kind in the Pacific Northwest.

St. Ferdinand's Church, Florissant, Missouri, sponsored a two-day workshop under the direction of Noel Goemanne, August 4-5, 1973. Lorraine Wolk made the arrangements.



The Church Music Association of the Archdiocese of Portland, Oregon, has begun publication of a newsletter, giving information on musical events in the area as well as bibliography and practical suggestions for

both organists and choirmasters. Valerian Fox, organist and choirmaster at Saint Mary's Cathedral in Portland, is organizing the effort.



Choral music programs that have been brought to our attention include: Palestrina's *Missa Brevis* and Vitoria's *Ave Maria*, together with the proper parts of the Mass for Pentecost Sunday in Gregorian chant, were sung at the fortieth anniversary of ordination of the Very Rev. Francis J. Schaefer, rector of the cathedral. Music was under the direction of Valerian Fox.

After a carol service which included both instrumental and choral music, a choir made up of students, faculty and friends of Brescia College, Owensboro, Kentucky, sang Midnight Mass at the Cathedral of St. Stephen in the same city. Under the direction of Donald Newman Endicott music by Vermulst, Peloquin, Healy Willan and the conductor was performed. In February, the same group sang a memorial service in the cathedral which included music by J. S. Bach, R. Vaughan Williams, G. F. Handel and Johann E. Eberlin.

St. Bartholomew's Church in Pittsburgh, Pennsylvania, was the scene for several musical presentations by the various choirs of the church, which included Hans Leo Hassler's *Missa Secunda* for Christmas, 1972; Palestrina's *Missa Iste Confessor* on March 4, 1973; Palestrina's *Missa Aeterna Christi Munera* at Easter; and Mozart's *Mass in C* for Pentecost. David J. Volker is choirmaster.

The Holy Family Choir of Parma, Ohio, presented a concert at the Sorrowful Mother Shrine, Bellevue, Ohio, June 10, 1973. Walter Lindert is choirmaster and organist. The program included Mozart's *Magnificat* and music by Bach and Handel.



The Texas Boys Choir and the Holy Family Choir of Fort Worth, Texas, presented a concert at Holy Family Church in Fort Worth, June 3, 1973, dedicated to Mrs. J. Lee Johnson. The program included the first performance of a new work commissioned by George Bragg, director of the Texas Boys Choir, Noel Goemanne's *Ode to Saint Cecilia*, scored for chorus, boys choir, flute, oboe, trumpets, timpani and organ. Also on the program was Goemanne's *Fanfare for Festival*. John Kibbie, organist, played works by Dupré, Tournemire and Wright.



Saint Stephen's Cathedral, Owensboro, Kentucky, has sponsored a series of organ recitals which included the following:

Rev. Carl Asplund played works of César Franck, J. S. Bach, Franz Schubert and Leon Boellmann on his program of October 22, 1972, dedicating the new instrument. Father Asplund is head of the diocesan liturgical music commission.

Ann Colbert of the University of Indiana performed works by J. S. Bach, Jehan Alain, César Franck and Franz Liszt at her program on February 11, 1973. Miss Colbert is organist and choirmaster at Grace Lutheran Church in Columbus, Indiana.

Charles R. Woodward presented compositions by Eugene Gigout, Myron Roberts, J. S. Bach, Claude Murphree, Louis Vierne and John Knowles Paine at his recital on March 11, 1973. Mr. Woodward is organist at First Presbyterian Church in Wilmington, North Carolina.



Mrs. Caspar Koch, the former Myra Singenberger, died earlier this year in Pittsburgh, Pennsylvania. She was the last surviving child of John Singenberger, founder of the Caecilian movement in the United States. Mrs. Koch studied music in Germany, and married a musician long known as the city organist in Pittsburgh. Their son, Paul, has occupied that position as well as that of organist and choirmaster at the Cathedral of St. Peter and St. Paul in Pittsburgh for many years.

R.I.P.



The year 1973 has marked the passing of yet another great church musician and Gregorian expert, Dom Jean Hébert-Desroquettes, who was well known to many American choirmasters from his frequent visits and teaching engagements in this country. Born in 1887, he joined the Benedictines at Solesmes in 1910, when they were still in exile at Quarr Abbey. He collaborated with Dom Mocquereau, Dom Gajard, Henri Potiron and others in producing many scholarly monographs and longer works on the chant. Although he returned to Solesmes with the community in 1922, he again joined the monks at Quarr to act as choirmaster until 1938, when he went to Chile to begin a new foundation. After ten years he was invited to the Pontifical Institute of Sacred Music in Rome, but again returned to Quarr where he was active until a stroke in 1965 left him an invalid. He died on the feast of St. Peter's Chair.

R.I.P.

R.J.S.

OPEN FORUM

WHY?

The Mass that gave my mother's soul into the care of the angels and martyrs was like some sudden vision of wonders long perished but built again, treasures that once delighted man's soul until taken from him. It was a Latin Requiem, and never did I so clearly appreciate the lie that argues such a liturgy is unsuited to Christian acceptance of death as a time of joyful rebirth.

Suddenly I appreciated what is wrong with the new funeral liturgy — it is incomplete; it is forgetful of those who need its lesson most, and in some ways it is insulting of mankind's ability and proclivity to mourn so that indeed he may be comforted.

The new funeral liturgy insists that man play the wedding game at a time when every instinct says this is inappropriate. If Christ came to turn our sorrow into joy, to make the yoke light and the burden sweet, we certainly do not advance that mission by pretending there is no sorrow, throwing off the yoke and calling the burden unreal. If we are saddened in bidding a final vocal good-bye to someone, that is surely not un-Christian. Not even the holiest of women, Mary, danced and tambourined beneath the cross.

The dignity of the sung prayers of this Mass, done by a choir which has too much love for beauty to give up the treasures of the centuries, suited both a completion and a beginning. Such music does not create a comedy masque, as do the new attempts at a whirlwind send-off with loud noises of joy. It soothes, it calls attention to the greatness of the moment, the depth of death's meaning and implication. The joy that God has for us will hold us in awe, whereas the joy the world attempts holds us not for long. The great music of Requiem that geniuses gave the Church over two centuries is far better suited to the spiritual reality of death than the unmusical and unpoetic attempts made by the new liturgy at decking mourners' faces with smiles.

If our spiritual reward is certain, so too is the judgment we pray will grant it to us. We shall not get our due the way favors are given out at party, each to all, willy-nilly. We surely shall be humbled in that angelic company that escorts us to the gates of the Heavenly Jerusalem and into the chamber of the Judge. If there is a verdict of acquittal and even words of praise, they shall come only after the trial of life and the accumulation of grace.

I do not see anything particularly unsolemn about this, and I do not consider it either un-Christian or unsuited to proclaim that solemnity in music and liturgy.

The more one thinks about modern music the more one realizes how inadequate it is for liturgy. Every commercial product now has its theme, and frankly these themes are indistinguishable in quality from the music our youths enjoy and some of which is now used at Mass and in religion classrooms. Poor music can be used for anything — even selling soft drinks. But great music fits only the greatest of human events and emotions — among which are birth into this world and into the next, gladness and sorrow. That vision of beauty and solemnity is gone; the treasure is taken from us, and we can only weep and mourn and ask, Why?

Frank Morriss

LAW OR OPINION?

The *Newsletter* published by the Bishops' Committee on the Liturgy for May, 1973, (Vol. 9, No. 5), contains an item about terminology to be used for various kinds of Masses. Remembering that the Instruction on Sacred Music from the Congregation of Rites, March 5, 1967, ordered that the distinction between solemn, sung and read Mass was to be retained, I wrote a letter to Archbishop Leo C. Byrne of Saint Paul and sent a copy to the *Newsletter*. Perhaps the following correspondence about the matter might be of interest; it certainly has not clarified the question that was asked, since as usual certain circles are determined to have their opinions accepted as rules even if authentic documents clearly state the contrary. About all this exchange of letters demonstrated is that the propagandizing and manipulation that have been the constant procedure of the so-called liturgical experts, who undertook to implement the decrees of the Vatican Council and post-conciliar instructions in this country, have not ended.

July 7, 1973

The Most Reverend Leo C. Byrne, D.D.
Archbishop Coadjutor of Saint Paul and Minneapolis
226 Summit Avenue
Saint Paul, Minnesota 55102

Dear Archbishop Byrne,

I wish to acknowledge receipt of the Newsletter of the Bishops' Committee on the Liturgy, dated May, 1973 (Vol. 9, No. 5).

In an article entitled "Solemn High, High and Low Masses," the following statements are made:

With the revision of the Roman liturgy, there necessarily follows the need for a clarification of terminology. A good example is the nomenclature used for Masses: Solemn High Mass, High Mass, Low Mass.

The above distinctions have become obsolete and should no longer be used. The present emphasis is

not on the solemnity of form or on parts that must be sung . . .

The Instruction on Sacred Music from the Sacred Congregation of Rites, under date of March 5, 1967, paragraph 28, states:

The distinction between solemn, sung and read Mass, sanctioned by the Instruction of 1958 (n. 3), is to be retained, according to the traditional liturgical laws at present in force.

The 1967 Instruction is also at great pains to indicate what parts of the Mass are to be sung.

May I ask Your Excellency if the Instruction of 1967 is now superceded? Or is the Newsletter mere opinion in the face of the Law stated in the Instruction?

With all good wishes, I am

Very truly yours,

(Rev. Msgr.) Richard J. Schuler
Pastor

National Conference of Catholic Bishops
BISHOPS' COMMITTEE ON THE LITURGY
1312 Massachusetts Avenue, N.W.
Washington, D.C. 20005
202/659-6850

July 11, 1973

Rev. Msgr. Richard J. Schuler
Church of Saint Agnes
548 Lafond Avenue
Saint Paul, MN 55103

Dear Monsignor Schuler:

The copy of your letter to Archbishop Byrne arrived today. I wish to thank you for forwarding the copy and for offering the Secretariat the opportunity to clarify the question at hand.

In researching the area of terminology for the Mass, the statements of previous Roman documents were considered. Among these were *Musicae sacrae disciplina* (December 25, 1955), the September 3, 1958 instruction of the Congregation of Rites on music and the liturgy, as well as the March 5, 1967 instruction issued by the Consilium in conjunction with the Congregation of Rites.

The above documentation, however, must be studied and applied in the light of subsequent material. Of prime importance in the present question is the 1969 General Instruction of the Roman Missal which does in fact supersede previous statements.

In view of this General Instruction, application was made to music in eucharistic worship in the 1972 Bishops' Committee on the Liturgy statement entitled "Music in Catholic Worship" (see no. 51, for example). In the past, the use of music dictated to a

great extent the eucharistic terminology (high, solemn, low); such distinctions based on music are no longer viable for the reasons briefly stated in the Newsletter.

The material presented in the article of the Newsletter, consequently, proceeds from a study of the most recent statements. The position presented was furthermore confirmed prior to publication by Reverend Dr. B. Neunheuser, O.S.B., President of the Pontifical Liturgical Institute (Rome), former member of the Consilium, and presently consultant to the Congregation for Divine Worship.

I hope that I have been able to add some clarification to the subject. If I can be of any further assistance, please write.

With every best wish, I am

Sincerely yours in Christ,

Thomas A. Krosnicki, S.V.D.
Associate Director
TAK/jah
cc: Archbishop Byrne

July 16, 1973

Reverend Thomas A. Krosnicki, SVD
Bishops' Committee on the Liturgy
1312 Massachusetts Avenue, N.W.
Washington, D.C. 20005

Dear Father,

I have received your reply to a copy of a letter which I directed to Archbishop Leo C. Byrne, concerning an article published in your Newsletter for May, 1973, on the terminology used for Mass: solemn, sung and read.

I find these points in your letter difficult to comprehend:

- a) You say that the General Instruction of the Roman Missal (1969) supersedes previous statements. Yet, that same document frequently quotes the Instruction on Sacred Music (1967), to which I have referred. I fail to find any indication that the General Instruction has repudiated a statement concerning "the distinction between solemn, sung and read Mass (which) is to be retained," as the 1967 Instruction ordered.
- b) I am amazed that you have quoted a document prepared by a national committee, entitled "Music in Catholic Worship," as something to set aside a clear statement in an instruction from a Roman congregation.
- c) I am further amazed that you cite an opinion from an individual as evidence to set aside an instruction from a Roman congregation. This, in fact, confirms me in my original position, when I asked Archbishop Byrne if "the Newsletter is mere opinion in the face of the Law stated in the instruction."

There is little doubt that the liturgical reforms as ordered by the Vatican Council and as directed by the various instructions from Rome have not been successfully achieved in this country. I am of the opinion that if those Roman documents were put into effect as ordered — without the interpretations, emendations, suggestions, opinions and distortions of certain so-called experts — we would not be in the unfortunate situation that we are today. What I described in an article in *Triumph* for March, 1969, "Who Killed Sacred Music?" seems still to be going on.

With all good wishes to you, I am

Very truly yours,
(Rev. Msgr.) Richard J. Schuler

cc: Archbishop Byrne

National Conference of Catholic Bishops
BISHOPS' COMMITTEE ON THE LITURGY
1312 Massachusetts Avenue, N.W.
Washington, D.C. 20005
202/659-6850

July 20, 1973

Rev. Msgr. Richard J. Schuler
Church of Saint Agnes
548 Lafond Avenue
Saint Paul, Minnesota 55103

Dear Monsignor Schuler:

I sincerely thought that my candid response of July 11th covered adequately the questions raised in your letter of July 7th. Respecting your opinion, I would submit the following points for consideration.

1. In stating that the General Instruction supersedes previous statements, in no way does this imply that the earlier statements have been totally repudiated. For this reason the 1969 Instruction can make reference to *Musicam sacram*. What is significant, however, is that the Instruction does not refer to paragraph 28, whereas it easily could have done so (see: Instruction, no. 63, where *Musicam sacram* paragraph no. 27 is used as a reference to clarify the statement).
2. The document "Music in Catholic Worship" is an acceptable statement on the role of music in the liturgy. It was drawn up to reflect the mind of the Roman Congregation for Divine Worship as well as our national conference represented by the episcopal members of the Bishops' Committee on the Liturgy.
3. The reference to Father Neunheuser, O.S.B., was made to validate the position of music as reflected in the most recent documents. His opinion speaks the mind of the Congregation and advisors, of which he is a member.

I hope, Monsignor, that the above helps to add further clarification. The change in terminology was to clarify the present situation where solemn high Masses are no longer possible (subdeacons no longer exist, priests are not permitted to vest as deacons) and where music is positively encouraged at all liturgical celebrations. Frequently questions are raised regarding stipends. This is a related yet distinct problem.

With every best wish, I am

Sincerely yours in Christ,
Thomas A. Krosnicki, S.V.D.
Associate Director
TAK/jah
cc: Archbishop Byrne

July 27, 1973

Reverend Thomas A. Krosnicki, SVD
Bishops' Committee on the Liturgy
1312 Massachusetts Avenue, N.W.
Washington, D.C. 20005

Dear Father,

I thank you for your reply to the three points that I raised in my letter to you on July 16, 1973.

I am amazed that you feel (in Paragraph No. 1) that an argument from silence has any weight.

I am also amazed that you continue to refer (in Paragraph No. 2) to a document of a committee in opposition to a Roman instruction even though it may be "acceptable."

I cannot understand what you mean in Paragraph No. 3 when you say "to validate the position of music as reflected in the most recent documents."

I regret that your letter has far from clarified the issue. In fact, you seem only to confuse what is clearly stated in the Instruction of 1967: "The distinction between solemn, sung and read Mass . . . is to be retained . . ."

The so-called liturgical experts have long been opposed to the Missa cantata in the Roman liturgy and have repeatedly attempted to destroy its structure. But the authentic Roman documents have consistently maintained it, despite the constant barrage of private opinion as published in your Newsletter for May, 1973.

May I suggest that you read a study entitled "The Structure of the Missa Cantata in the Roman Liturgy," by Gottfried Göller of the Musikwissenschaftliches Institut of the University of Cologne, published in the volume, *Sacred Music and Liturgy Reform after Vatican II*. (North Central Publishing Co., 274 Fillmore Avenue E., Saint Paul, Minnesota.)

With all good wishes, I am

Sincerely yours,
(Rev. Msgr.) Richard J. Schuler

R.J.S.

FROM THE EDITOR

Faithful to our promise made in the Spring issue of our 100th anniversary volume, we are reprinting this year some of the more interesting articles that appeared in *Caecilia* between 1924 and 1964.

Our present issue's main theme is choirs and their problems. I am sure that all of us are aware of the lowly state of choral singing in the Catholic Church of 1973, having witnessed with sadness the disbanding of hundreds of parish choirs during the last seven or eight years. It is our hope that the reading of such competently written articles will reawaken the enthusiasm in the hearts of at least some former choir members and choir directors and may also give some ideas to others to begin anew in raising their voices for the glory of God corporately, *as a choir*.

One must remember that the Second Vatican Council ordered us to promote parish choirs for two main reasons: to support and lead the singing of the congregation and, most particularly, to perform those more elaborate parts of the Mass that are beyond the capabilities of the average congregation.

In our 1972 Winter issue we wrote an article about the noble profession of the "minister of music." One of the present issue's reprints (from 1929) completes our ideas most fortuitously by applying them to the lay singer and stressing *his* obligation to become a member of his parish choir. A second article (written in 1931) tackles another choir-related problem: the role of the pastor and especially that of the *unmusical* pastor. You will agree that the author's conclusions and suggestions are just as pertinent today as they were over forty years ago.

The third article, written in 1949 by one of our past presidents, an eminent choral specialist, Mr. Theodore Marier, deals with the problem which most choir directors face and must solve eventually: musical illiteracy in our choirs. I am sure that his remarks will find sympathetic ears among many of our readers and music directors.

✠

A most important document was published early this summer by the Congregation for Divine Worship concerning the Eucharistic prayers of the Mass and other details connected with the Divine Sacrifice. We were determined to print this letter in our present issue but, for lack of space, we are unable to do so. All we can do is to urge our readers to study it thoroughly and not to be satisfied with incomplete and sometimes biased press releases and editorials about it.

We feel that the document is a fair and balanced one. On one hand it condemns in very strict terms the unauth-

orized Eucharistic prayers and absolutely forbids their use in the Mass, where only the four official versions may be used.

Whenever Eucharistic prayers are used without any approval of the Church's authority, unrest and even dissensions arise, not only among priests, but within the communities themselves, even though the Eucharist should be a "sign of unity, and the bond of charity," the letter said.

Many people complain about the overly subjective quality of such texts, and participants have a right to make such a complaint. Otherwise the Eucharistic prayer, to which they give their assent in the "Amen" they proclaim, becomes disorderly, or is imbued with the personal feelings of the person who either composes or says it.

Therefore the four Eucharistic prayers contained in the revised Roman Missal remain in force, and it is not permitted to make use of any other, composed without the permission of the Apostolic See or without the approval of the same. Episcopal conferences and individual bishops are earnestly begged to put pertinent arguments before their priests in order to bring them wisely to the observance of the same regulations as laid down by the Roman Church, to the benefit of the Church itself and in furtherance of the proper conducting of liturgical functions.

On the other hand the Instruction gives greater freedom to the celebrant in using his own words in some of the admonitions (invitation to the penitential act; invitation to the Lord's Prayer, etc.) which he may adapt to the needs of a particular congregation if it seems pastorally prudent to do so. However, such adapted admonitions must "remain brief and verbosity, wearisome to the participants, must be avoided."



Another decision that may be of interest to our readers concerns first communion for children. It was written by the Congregation for the Sacraments and the Congregation for the Clergy on May 24, 1973, but published only on July 9, 1973.

It forbids the experiment of allowing children to receive their first holy communion before going to confession. The experiment was legal for the last two years but must cease at the end of the 1972-73 year.

Having weighed all these points, and keeping in mind the common and general practice which *per se* cannot be derogated without the approval of the Apostolic See, and also having heard the conferences of bishops, the Holy See judges it fitting that the practice

now in force in the Church of putting confession ahead of first communion should be retained.

After carefully considering the matter and mindful of the wishes of the bishops, the Sacred Congregations for the Discipline of the Sacraments and for the Clergy, by this document, with the approval of the Supreme Pontiff Paul VI, declare that an end must be put to these experiments, which have extended over two years, with the conclusion of the current school year 1972-73.



In a letter to all CMAA Board members dated April 25, 1973, Dr. Roger Wagner, K.C.S.G., announced "with the deepest regret" that he was resigning his office as president effective July 1, 1973. In his letter, Dr. Wagner cited several reasons which prompted his decision, mentioning, among others, that his "work as a professional conductor does not leave (him) any reasonable time to fulfill the duties of (his) office as president." Further, he cited the "matter of personal health. The multifaceted schedule to which (he) is subjected, is taking its toll." The letter concludes, "Let me add that I have enjoyed and hope to continue to do so, the camaraderie of my dear colleagues who have tried so hard to contribute their efforts and talents towards one of the most noble objectives, raising the standards of music in the Catholic Church for the glory of God."

In behalf of the officers and members of the CMAA, we want to express our sincere appreciation to Dr. Wagner for his own efforts and sacrifices, which extend over many years, in working to realize the goals of the CMAA.

In view of the fact that our Vice-President is at present in Europe, the affairs of the CMAA are being temporarily handled by the General Secretary. Further details, for example, regarding the forthcoming elections, will be announced as they become available.



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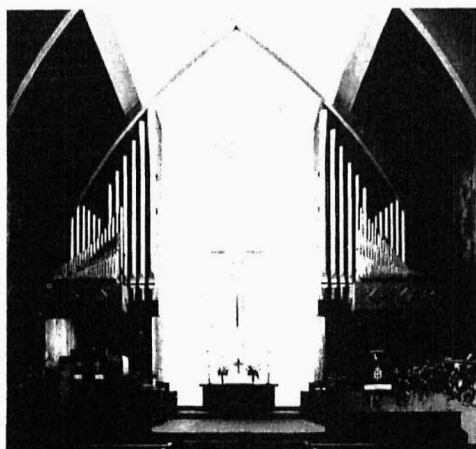
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