

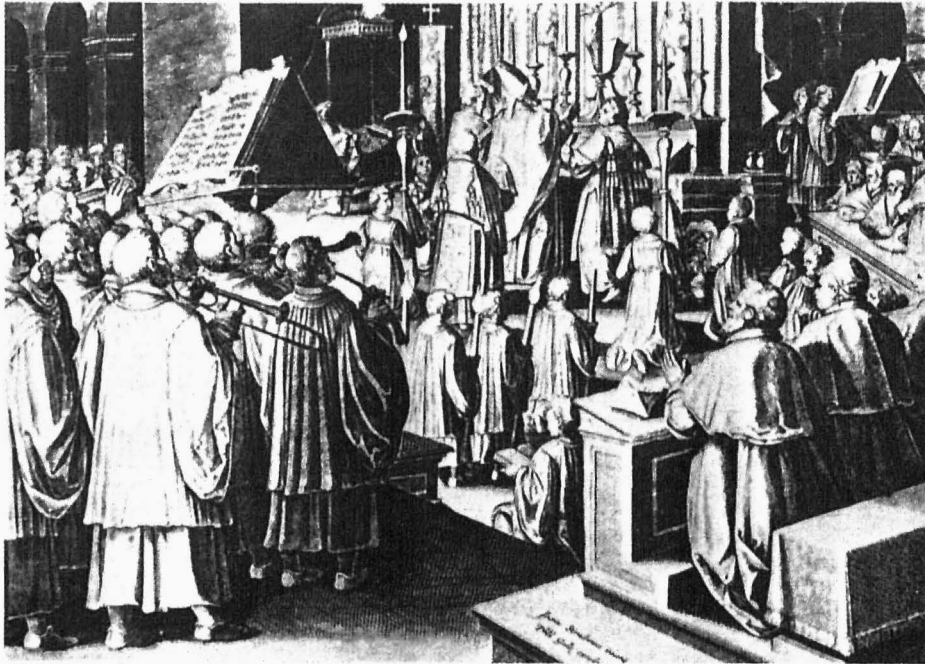


# SACRED MUSIC

Volume 100, Number 4  
Winter 1973

*100 Years: 1873-1973*





# SACRED MUSIC

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THE DECLINE OF THE SACRED	3
<i>James Hitchcock</i>	
THE FOLK-ART MYTH AND LITURGICAL DEBASEMENT	10
<i>Frank Morriss</i>	
CHURCH ORGANISTS SHOULD LEARN TO SING	17
<i>Leonard C. Weigand</i>	
MUSICAL SUPPLEMENT	19
REVIEWS	25
NEWS	31
OPEN FORUM	32
FROM THE EDITOR	34
FROM THE GENERAL SECRETARY	36
INDEX TO VOLUME 100	38

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*Cover picture:* Beato Angelico, group of angel musicians



Michelangelo's Last Judgement

## THE DECLINE OF THE SACRED

The sense of the sacred in the Catholic Church has for some time been declining, and it is often claimed that the decline is inevitable given the conditions of modern life. In the West at least, and particularly in America, people are said to be essentially pragmatic, worldly and scientific in their attitudes. Hence the notion of the sacred, which is "primitive" and pre-scientific, is no longer psychologically tenable.

There are several difficulties with this view. In the first place it is not clear that man is more secular or scientific now than, for example, twenty years ago, yet until fairly recently few Catholics experienced any notable problem with the reality of sacred rites, sacred symbols, sacred objects. Secondly, it can be argued persuasively that "modern man" (a faceless abstraction, since there are many varieties of modern man) is actually more disposed towards the sacred now than at any time in decades. The rationalistic, scientific, pragmatic mentality has come under severe attack — in the name of ecology but also in the name of the greater humanization of existence. There has been a kind of "religious revival" in which the greatest appeal has been exercised not by the liberal denominations but by semi-primitive movements like Pentecostalism and the "Jesus freaks" and especially by Asiatic religions. Religious pilgrims are clearly

IS "SACRED"  
PRIMITIVE?

HITCHCOCK: DECLINE OF THE SACRED

seeking something more basic, more archaic, more truly religious than the secularized kind of religion they are likely to be offered in many of the established churches.

The desacralization of liturgy in the Catholic Church can therefore be seen as a profoundly misconceived strategy for relevance, since it is probable that many avant-garde persons had far more respect for the mystical qualities of traditional worship than they do for the often superficial and vulgar efforts to make liturgy relevant in a worldly way.

DESACRALIZATION  
SEEMS  
INTENTIONAL

This desacralization occurred not by some inevitable law of historical change but by the conscious and deliberate efforts of some reformers, followed by greater or less degrees of acceptance by other people within the church who did not necessarily intend that liturgy be desacralized but who failed to perceive the likely results of certain changes. The intentions of the liturgical reformers can be discovered, for example, in two *Concilium* volumes dealing with liturgy — *The Crisis of Liturgical Reform* (1969) and *Liturgy in Transition* (1971). When contrasted with the Second Vatican Council's decree on liturgy, *Sacrosanctum Concilium*, these volumes are highly instructive as to how the relatively conservative and decidedly sacred spirit of the Council was subverted in practice.

How much desacralization is built into the official reformed liturgy is a delicate question and one which could be debated for some time. On the whole it seems obvious that the "new Mass" conveys less of the sense of mystery and timelessness than did the "old". Partly this has to do with the very pedestrian language which the Church in the United States is currently saddled with. Partly it has to do with a certain rather puritanical spirit which has rendered the Mass often bland and undramatic. There is a decided preference for words over rites, symbols, or gestures. Genuflections, signs of the cross, breast-beatings, etc., have been needlessly eliminated. The overall result is somewhat monotonous and flat. Curiously, it is the "radical" reformers as much as the conservatives who admit this, in their ceaseless efforts to "improve" the ceremony by gimmicks of all kinds.

GRADUAL  
DECAY

The deliberate desacralization of liturgy has occurred in a number of ways — the often studied casualness with which some priests and worshippers now choose to participate in the Mass, the common disregard (whether deliberate or merely lackadaisical) for genuflections and other ritual reminders of the sacred mystery, the bland and often businesslike atmosphere in which services are conducted amidst folding chairs, plain tables, ordinary clothes and utilitarian vessels.

More serious are the efforts to reinterpret the meaning of liturgy which some reformers have attempted, and partly carried out, since the Council. These consist in denying, either implicitly or explicitly, the mystical character of the Eucharist in favor of a concept in which it is treated primarily as a community celebration or as a vehicle for social preaching. What are valid but subordinate aspects of the liturgy are not only elevated to dominant places but are allowed, often enough, to drive out altogether the sense of the central mystery of the Sacrifice.

On one level this leads to a somewhat artificial and in any case superficial emphasis on joy, love and "celebration" as the essence of worship, in which

HITCHCOCK: DECLINE OF THE SACRED

these emotions constitute the true meaning of the liturgy and every effort must be expended to kindle and sustain them. Where they are absent, strenuous attempts must be made to stir them up; otherwise the service is deemed a failure. It has no deeper meaning, not any meaning beyond the subjective experience of the participants.

On another level, which can be far worse in terms of the destructive effect it has on the quality of liturgy, worship can degenerate primarily into a "happening", in which the experience engendered is primary even apart from any identifiably religious meaning, even so vague a one as "love". Here lights, colors, sounds, and other sensations are regarded as self-validating, since all experience and all of reality manifest God and there is no need for any specifically "religious" ritual.

There appears to exist a kind of liturgical Gresham's law, by which bad liturgy drives out good. This ought not to be the case, since there has been in the Church of the past ten years a nearly compulsive search for "good" liturgy on the part of many people. Yet a profound appreciation of the Church's worship, as all competent liturgists have always recognized, is a difficult thing. Its meanings are never blatant and always demand a certain degree of patience, recollection and prayerfulness. Thus liturgies which offer "meaning" at a discount, through shallow and easily stirred emotions, are likely to enjoy greater popularity. They will also suffer quicker eclipse, because their superficialities will soon become apparent and they will fail to sustain any real spiritual life. Thus there will be the continuous and rather frenzied search for "meaningful" liturgy as each new gimmick is quickly exhausted.

GRESHAM'S  
LAW

At present certain reformers have in fact succeeded in creating truly relevant liturgy, although its long-term relevance may be something quite different from its immediate relevance. The casualness with which it is celebrated fits in with the general casualness of suburban life. The tone of readings, homilies, etc., often focuses on immediate personal and social problems and keeps the worshippers' attentions firmly fixed on their present environment. The music is similar to that which they hear on television or at popular concerts. The art work is in similarly fashionable mod styles, and banners may proclaim currently chic slogans. There is, in other words, almost nothing about the service to lift the participants' minds and hearts above the mundane. It is a worship eminently suited to present-day American middle-class life. For that very reason, however, it is likely to pale before too many years, since there is little reason to troop to church on Sunday mornings to "celebrate" realities which are better celebrated at family parties or other private social gatherings. In such a context parties, dinners, concerts, movies, political rallies and sports are truly authentic "liturgies" and will eventually be recognized as such.

Such a spirit of worship also guarantees the irrelevance of liturgy, since it is impossible to make sense of existing liturgy within the framework of explanation thus offered. If the Mass is primarily a community celebration, it is odd that in very few places do the members of the congregation address each other. The occasions on which the celebrant addresses the congregation are also not

HITCHCOCK: DECLINE OF THE SACRED

many. The great bulk of prayers are directed to God, and nowhere does the official liturgy encourage the worshippers to exchange personal thoughts and sentiments. The concept of worship as communal celebration virtually dictates, therefore, that most of the Church's official liturgy be scrapped. Short of this it cannot help being more and more "meaningless".

YOUNG  
CATHOLICS

This circular problem points to the deepest failure in current liturgical change — the fact that the most basic meaning of the liturgy is in danger of being lost, that liturgy is in danger of becoming literally "meaningless" because its true meaning has been siphoned out. There are now numerous Catholics, especially of the younger generation, who simply do not know that the Eucharist is supposed to be the Sacrifice of the Mass, or what that might mean. They do not often advert to the doctrine of the Real Presence, and when they do they are probably sceptical of it. The rites and symbols, even many of the prayers, of the traditional liturgy are incomprehensible.

The loss of central meaning has not been primarily a failure of instruction, however, although that is a part of the problem. It has rather been a failure stemming from ritual and symbolic changes themselves, since liturgy communicates on that level at least as much as on the explicit verbal level. The basic crisis of the Church's worship at present is the clash of symbols — what the symbols show forth by their nature and by tradition and what they are supposed to show forth in the present climate of innovation and manipulation.

"EXPERIMENTS"

The most destructive of these changes are at the level of unauthorized "experiments" — priests who celebrate without vestments, congregations who lounge on living-room floors in a party attitude, secular readings replacing the Scripture, the removal of almost all traditional symbols, including genuflections, signs of the cross, statues, tabernacles, candles and crucifixes. The drastic alteration of symbols cannot help but convey to participants the idea that the beliefs these symbols conveyed have also been altered. If *lex orandi est lex credendi* represents a fundamental Catholic principle, then an alteration in the first will effect an alteration in the second apart from any conscious or deliberate doctrinal shift.

The problem has not been created solely by unauthorized liturgical changes, however. Official changes have contributed to the problem, both because reformers failed adequately to instruct people (and even priests) in the meaning of the changes and because they appear to have had a naive and uninformed sense of the nature of ritual.

Such reforms as the vernacular language, the priest facing the people, the simplification of rites, and the removal of the tabernacle to a side position have evidently had profound affects on Catholics' religious sense, primarily beneath the conscious level. While the use of Latin could be merely a cheap and theatrical obfuscation of the rite, it also kept alive a strong sense of mystery and tradition and symbolized that the Mass could never be adequately understood in rational terms. The vernacular, especially because in America it is so lacking in basic dignity and power, has tended to convey the opposite sense. The priest facing

HITCHCOCK: DECLINE OF THE SACRED

the people has tended to symbolize that the Eucharist is a transaction primarily among the participants themselves rather than an act directed to God. The drastic simplification of the rites has deprived many worshippers of familiar and meaningful opportunities for non-verbal prayer and has tended to indicate a puritanical spirit of worship in which the primary meaning is in the words. The "dethroning" of the tabernacle from the high altar has tended to imply certain doubts about the Real Presence and has probably led to a diminution of eucharistic piety.

Most reformers probably did not intend these implications (although some did). However, it is not apparent that it is impossible to alter traditional symbols without altering traditional meaning as well, because symbols speak to man at a level beyond the verbal and rational and a "correct" verbal explanation of a symbolic change does not necessarily prevent the symbolic change from being understood on a different level.

The effects of these symbolic changes have been extensive, and their full extent is even yet not fully understood. Reformers above all seemed to want to promote a greater sense of community in the new liturgy, and much innovation was designed primarily to that end — prayers and songs in common, the exchange of peace, dialogue homilies, etc. Yet at a deeper level the changes have probably eroded a sense of community more than strengthening it. This sense appears to flourish solely in small groups of relatively homogeneous persons, and even here the stability and endurance of such groups is often rather limited. The larger sense of community — the sense of belonging to the whole Church and ultimately to the Communion of Saints — is no longer very lively. There has been a heavy emphasis on the local congregation at the expense of this universal sense, and often people now say that they cannot or will not worship in their parish churches but only in these small and specialized groups. Much energy is devoted to keeping alive the sense of community in these groups, often by rather artificial means. The basis on which enduring and profound community can exist — the common symbols of the Church, representing common beliefs and traditions — has been eroded.

EFFECTS OF  
THE CHANGES

This erosion leads also to the erosion of the sense of history and tradition in the Church, with the decline of community intertwined because, to a great extent, stable community depends on a sense of a shared past. The abandonment of traditional symbols and traditional beliefs implies the desire to cancel out much of the Church's past history. This past is felt to be a burden, which the individual seeks to shed in order to begin over again. There is a desire to escape from history in order to revive a remote past before the corruptions of time had set in. In the attempt to regain this remote purity, however, the living past is also lost and much of the history of one's own community becomes irrelevant and meaningless, even burdensome.

EROSION OF THE  
SENSE OF HISTORY

However, the voyage back to the beginnings always leads somewhere else. Thus the heavy emphasis on Scripture and the simplicity of the early Church has given way in many advanced groups to an increasing preference for what is contemporary, secular, and "psychedelic". As it is found impossible to return



to the beginnings there will be an increasing acceptance of the present, with no sense of tradition at all.

Catholicism, however, depends heavily on the sense of tradition, and as that sense is lost the central beliefs of the Church tend to be lost also. The confusion in contemporary Catholic worship arises from the fact that in so many cases people join in the sacred rites but with no real sense of what they are supposed to mean. The traditional center of the rites has been lost, and all kinds of experimentation must be tried to provide meaning for them.

MEANING  
OF RITES

The center of the liturgy, and especially of the Mass, is the mystical presence of Christ, present in a sacramental way. In theory it might be possible to affirm the presence of Christ in the simplest and most direct way possible, without elaborate surrounding rites. However, by virtue of long familiarity, and also probably because of some elementary demand of human psychology, the sacred core of the rite needs to be surrounded with auxiliary and "protective" elements. Such have included in the past the sense of the church as a sacred place shut off from the worldly, the blessing with holy water upon entering and leaving, the genuflection before entering the pew, silence before Mass, the posture of kneeling during the most sacred parts of the rite, the communion rail separating the sanctuary from the body of the church, the hands of the priest alone permitted to touch the sacred vessels and the sacred bread. None of these symbols were in themselves necessary to the sacredness of the rite; a wholly different set might be possible. However, since these symbols were so long established and so deeply ingrained in the lives of Catholics, it was also impossible that they could be discarded or significantly changed without thereby implying the alteration of fundamental meanings. There is much evidence that among Catholics there has occurred a precipitous decline of belief in the Real Presence, or at least a decided uncertainty about it, since the advent of the liturgical changes. It appears to be in the nature of the sacred that as ancillary and "protective" symbols are removed so as to permit direct apprehension of the sacred core, the latter too tends to elude the gaze.

SOLUTION

The recovery of the sense of the sacred in worship does not require the cancellation of all the liturgical changes of the past decade, nor the return to preconciliar practices. It does, however, require a good deal of deliberate effort to stem the erosion of traditional meanings and to build on those aspects of tradition which are still vital and extant. Among the means to this end would be a revision of the language of the English Mass to give greater attention to the sense of power and mystery which is almost wholly lacking in the present version. This would include a full restoration of needlessly truncated prayers like the *Confiteor* and the restoration of saints to the Canon, although perhaps not the obscure Roman martyrs formerly included but a wider and more familiar group. Needlessly eliminated gestures like genuflections, signs of the cross, the breast-beatings should be restored to add an element of drama and help overcome the present excessive wordiness of the rite. There needs to be deliberate and extensive catechesis about the meaning of the rites, since many persons are

now in a state of confusion and others have discarded the traditional meaning of the Mass completely. The importance of vestments, church decorations, and other symbols in conveying a sense of the sacred is of fundamental importance, and great care should be exercised in choosing such things. The musical situation in the liturgy is at present a very unfortunate one, with most parish congregations having only a small repertory of traditional hymns and little contact with the immense musical resources of the Church. Meanwhile "folk" music proliferates, of a kind which for the most part appears to be shallow, sentimental and secular in spirit.

The liturgical traditions of the Church are also closely bound up with the traditional Latin, and at present most Catholics have practically no contact whatever with the Latin. A huge and central element of their tradition has been amputated and shoved quietly out of sight. A return to a wholly Latin liturgy would be both unfeasible and undesirable, because among other things it would produce splits and dislocations in the Church at least as great as those caused by the introduction of the present liturgical reforms. However, some element of living Latin liturgy needs to be recovered as a normal part of Church life. The Gregorian ordinary could be sung by the congregation in most parishes, with a little instruction. Perhaps ideally every parish of any size could introduce the Latin High Mass as a regular Sunday observance, and parishioners could be encouraged to attend both Latin and English celebrations and not identify themselves exclusively with either.

ROLE OF  
LATIN

What is at stake at present is not merely styles of liturgical celebration, since style is always the reflection of something deeper. There is occurring within the Church a crisis of worship — how to worship and whether it has any meaning — which in turn is the reflection of a crisis of belief. The total identity of Catholics as a believing community is at stake, and the liturgy is the final symbol and summation of that identity. What occurs in liturgy is partly a result but also partly a cause of this crisis.

James Hitchcock



Procession St. Mark's Square, Venice

## THE FOLK-ART MYTH AND LITURGICAL DEBASEMENT

The term "folk-art", in all its various forms, is misleading, just as is the term "People of God". Both have undergone a proletarian distortion, more under the influence of the unconscious prejudice of our times, I suspect, than from any deliberate misuse of what they truly suggest.

MISLEADING  
TERMS

Most Catholics, I believe, would interpret the phrase "People of God" to mean specifically the laity, and accept its prominence in the doctrine of Vatican II as a sort of revolutionary achievement, an overthrow of the autocratic understanding of the Church. It is now — in this misconception — a Church "of the people, by the people, for the people."

A close study of the concept in Vatican II, however, does not uphold any such interpretation. For the People of God in that document are described as all the citizenry of God's nation, equal indeed in intrinsic worth and dignity but nevertheless distinguished in authority, power, purpose, charism — with the pope as reigning leader in a fashion not like that of any other community, and the bishops and priests with a distinct ministry, different in essence from that of the laity, who have duties on their own level and within the limitations of their particular vocation.

The former (proletarian) interpretation is foreign to the nature of the created order of the Church, whereas the latter one is faithful to it. That created order recognizes differences in calling, ability, power, authority, vocation. It gives no comfort to the proletarian myth that demands an *égalité* that cannot be found in any analysis of the world as it truly exists.

So, too, for the term "folk-art", which today under the pressure of proletarianism views some sort of creative genius for meaningful and masterful communica-

tion on a level that inspires participants to an elevated level of charity. The myth sees genius liberated by any gathering for communal purpose, particularly any para-religious gathering or actual liturgy.

This, too, I suggest, is a distortion as far as the nature of creative art and the demand of Vatican II for greater liturgical participation by the faithful. I hope in this article to give a few indications of what sustains my conclusion. A second point will be an investigation of the implications of what I say for our liturgy, and the Council's teaching about it.

Being a writer and a teacher of writing and a student of literature, I shall lean more upon examples from those fields than from music. But what is said can be applied almost as it stands to the realm of music. The principles of creativity apply equally and with little distinction to all art, be it visual or heard or read. The artist is the human being wrestling with reality to shape it into the image of his spiritual vision. When he wins that contest with nature he has transcended nature, and a new reality is born and the vision of all who appreciate that reality is enlarged. A song, a sculpture, a poem, a novel, a painting (and in some instances a photograph) are all siblings, having the common parentage of an individual creative genius.

It is not too difficult to find the origins of the folk-art myth. It is simply the ancient and inescapable problem of time, which dims and dulls our perception. Time is especially deceptive for existentialists and other subjectivists, because they do not have the timeless reference of metaphysics to keep their thinking straight. If the average expert of our day finds sublime paintings on a cave's wall, he must conclude (in keeping with his evolutionary prejudices) that they were the work of some aboriginal hunter with time on his hands, rather than the work of a genius, for in the evolutionary scheme, genius comes only after and in the commune, the commune only after the tribe or family.

The philosopher, however, being armed with an understanding of truth and reality that is not dependent upon time can make timeless conclusions. It is with that weapon I invite us to make a brief trip into the beginnings of our English literature.

I do not believe any expert can tell us exactly when *Beowulf* first appeared in the form in which we know it, or of what elements it was shaped. The North Sea peoples who would eventually make England their home had their poets — scops or minstrels — who entertained the encamped warriors, the chieftains and their courtiers, the hunters and fishermen home once again, the tribes on the march. They sang of eternal verities in the settings of these peoples' common experience and also their notions of heroism and greatness, let us say within the stage of the epic enlargement of reality that is common to the hunger of the human soul. There are battles and wars, victories and defeats. The singers invoke visions of cities in ruins, or royal courts, heroes and villains, the eternal experiences of ingratitude, change, peril, success and failure.

It is impossible to name these singers, so naturally we cannot trace their sources, the origin of the tales they told. Somewhere amongst those sources

EXAMPLES  
FROM LITERATURE

BEOWULF



was the story of a hero who fights evil in the form of monsters, and who, though victorious, gives his life for the victory. It is not much different from the scripts of our own popular literature — whether the hero is a lawman, or a reformed outlaw, or a police detective, a space-age astronaut, or a lawyer for the defense; or whether the monsters be dragons or criminals or unknown beings of outer space.

ORGANIZING  
BY A GENIUS

At some moment hidden by the mists of time some person heard those stories and was enthralled by them. How well they were told, how stirring was the form of them we cannot say. That depended upon the quality of the particular minstrel presenting them. But the author of *Beowulf* brought to the hearing a genius that could be enthralled and that could take the concepts and create a living, breathing poem to capture the imagination of those who could never have written it themselves.

That the origin of the epic was in the experiences of the race, and the early formulations came from lesser artists, does not detract from the creative individuality of the artist who took the existing material and put down the lines in a superior and sublime entity. He in effect rescued the theme and form of it from the debasement that inevitably befalls the imaginings and traditions of the people when they are not formalized by genius. Like Michelangelo giving us the perfection of the Pietà, so that lesser hands can never after define such a concept — the unknown poet gave us *Beowulf* in a form that thereafter would be definitive. That is something the “folk” cannot do. Only the creative artist defines — sets an artistic standard that governs for all time, or at least until surpassed by superior artistry.

Critics of *Beowulf* can easily distinguish that unknown artist’s handiwork from the impositions made upon it by non-artists or inferior ones — accretions serving some purpose (including Christianity) to bring the original work of art into the “spirit of the time.” Such accretions by inferiors in the name of the “people” invariably vulgarize a poem. I shall discuss later the effects of such vulgarization.

Caedmon, lay brother of Whitby Monastery, may be taken as the model of the creative artist. He is touched with the gift of song as he dreams; thus do all creative gifts come to the relatively few who are able to weave a tapestry out of the tangled gossamer of their imaginings, to bring order to the undisciplined notes that sound the motion of the spheres and throb about our orb like the noises of Shakespeare’s enchanted isle. The muse cannot be summoned; she chooses her servants. She does not belong to tribe or people. Her practitioners are not for hire. They are slaves to their trembling and precious vision of the nature of things, and their souls are written upon by truths too elusive to be captured by any but the artist. Thus do the gifts of soaring song, stirring march, majestic worship, regimented concepts, warm and living phrases come to mankind as a whole.

They come from above as did Adam and Eve and all their children, not from below as in the vision of Darwin, Marx and almost all the political and social theoreticians who have most influenced our time. The gift of all things

that nourish the soul of man is essentially the gift of God, who gives certain chosen ones the vocation of being His artistic messengers. Artistry resembles grace in the sense that it enriches man's spirit, although only analogously. It is not the actual life of God, as is grace; but it is the joy, the heavenly taste, the vibrancy and beauty of that life. It is the sound and revelry of the courts of heaven.

These concepts sound romantic, and perhaps they are in the sense that they are rare and royal. But they are most important to our understanding of what artistry — particularly in the area of song — should mean in our worship of the Supreme Artist. They concern the nature of the offerings the various arts bring to the Mass, and the method of the communion of the congregation with those offerings.

It is an unfortunate misunderstanding of the Council's call for greater participation in the Mass by the congregation that considers it necessary, therefore, to somehow push aside or out altogether the artistic offerings of those geniuses who have responded to the reality of Christ made Flesh and Blood again for our salvation. The misunderstanding springs from what I have discussed — the folk-art myth. If everyone may create some artistic response to the reality of God, there is no need then for the response of the individual artist. As a distortion of religious liberty has tended to make every person his own teacher, judge, jury, so a distortion of the concept of art has tended to make each person his own liturgist, composer, poet — or make the congregation a kind of aggregate artist, thrilling and trilling to a common touch of communal inspiration.

IMPORTANCE OF  
INDIVIDUAL  
ARTIST

Thus we have anyone who cares to strum a tune — though no music is obvious in the effort — substituted for those who by skill and practice are able to communicate the compositions of great musical geniuses. The former is considered "participation", especially when it evokes foot tapping, swaying, or even modern equivalents of "Amen, brother!" from the congregation. To have a choir sing true music is considered conducive to passive listening, since we see the congregation sitting quietly and unheard.

If I may risk a perhaps indelicate comparison, let me ask this question: How is the participation in the Eucharist accomplished by the faithful? Is not the priest, as it were, the artist in the Consecration — that is, the actual liturgical reality? The priest is Caedmon (lay brother though he was) touched by a power beyond the capability of ordinary men. The faithful are those who share in the creative act of the priest principally through an acceptance of its outcome. Those who hear a great song or see a great painting share in its creativity by an appreciation of and response to what it is and what purpose it serves. Those who are present at Mass share in the creativity of the Consecration by faith and reception of the Eucharist, assimilating it in the manner its Giver intended.

EUCCHARISTIC  
PARTICIPATION

It is significant that this supreme spiritually artistic moment is one of those moments of "reverent silence" that the Constitution on the Liturgy recognizes as being as much a part of participation as are the acclamations and congregational songs which it recommends. In approval of such moments of silence the Council

MORRIS: THE FOLK-ART MYTH

can be seen to recognize that participation is not limited to the observable and audible — indeed the deepest and most meaningful participation (as when two lovers find their love beyond words or expression) prohibits them.

The participation of both priest and people is fulfilled in the reception of the Eucharist, Christ assimilated in that mysterious way by which we are grafted to Him somewhat as food becomes an organic part of us when we eat and digest it. Both are hidden and ineluctable processes and of the highest order — though one be spiritual, the other biological. Both, too, are comparable to communication of art. The artist achieves the consecration of reality, the transformation of the temporal and ordinary into the eternal and the sublime. The viewer or listener or reader assimilates the gift, participates in it by making it part of both senses and soul. And this most active participation can be in the nature of the most quiet contemplation.

The point I am making is that art and the gifts it brings to the worship of God are not alien to participation in such worship, but actually are almost intrinsic to it. If there is an artistic element in the very central act of the Mass — that is, the Consecration — then surely close to that worship should be the fruits of God's gift of artistic genius. Because the presentation of those gifts — the renditions of organ and choir — enjoins silence on the congregation does not mean that such presentation is antithetic to true participation of the deepest kind — the assimilation of the artistic gift by the persons who experience it.

TAWDRY  
IMITATIONS

Under the impulse of the folk-art myth, however, a cheap and tawdry imitation has been substituted. The mistaken idea that such folk-art truly exists and is more appropriate than words of genius for genuine worship is served by inferior commercializers. That these efforts are not the product of genius is proved by the fact that they are indistinguishable from one another. Some actually serve a completely commercial purpose — for instance, as they hail “the real thing”, or praise “the Pepsi generation”. The “folk-art myth” is exposed by the ease of its prostitution in service of any emotion or human weakness. Art has an immunity from such abuse. If it is truly art it appeals to and serves only the noblest and highest aspirations of mankind, even though it may sometimes do so by exposing evil in a very realistic manner.

I was recently at a Mass attended by only a handful of men. At some moment or other, one in the congregation felt a great Amen called for, and he broke into a swinging “A--amen, a--men”, redolent of the Mississippi waterfront of the romantic past.

After the Mass I was told the “A--amen, a--amen” was from the film *Lilies of the Field*. I wonder if I am alone in seeing the irony of this. The movie script of that film — as is the case with most — was by professional populizers who in their own limited conception applied the “folk-art myth” by putting an Afro-American “A--men” on the lips of actor Sidney Poitier. It is evidently accepted by some as something genuinely creative — enough so to serve the sublime Sacrifice of the Mass, rather than the boxoffice.

I know the retort some will have to my objection to this sort of intrusion of the inferior into the liturgy — if it is meaningful, why should it not be

used? My answer is that there is a type of Gresham's law continually at work regarding the people and their worship. Inferior expression and participation will drive out the superior. Just as helium in a balloon is inevitably driven out by the heavier atmosphere around it until the balloon sinks forlornly to the ground, so will the great Amen's composed by geniuses be driven out by the little "A--amen's" of the populizers. Why? Many seem to believe such efforts to be genuine expressions of the "people", some people in some fictional condition of folk expression.

MISLEADING  
OUR YOUTH

It is a form of class consciousness, a contempt for and a war against the superior. Those who promote youngsters' composing of banal expressions of piety, beating them out in what is mistakenly called music, are actually teaching the lesson of contempt for the truly artistic, just as would an editor be doing so were he to accept unworthy contributions as worthy publications.

They also mislead youths into feeling that true artistic works cannot be participated in, made our own for the purpose of worship. Great artistry is held to be somehow artificial, while the expressions alone of the "people" are genuine. This, as I have attempted to show, is simply not true. Most of the derivative presentations of guitar strummers and drummers derive from the commercial populizers. It is cheap imitation of what is already cheap imitation. It is those of little or no artistic comprehension borrowing from the dregs of the commercial balladeers and minstrels. Thus the liturgy is debased, and the sensitivities of those in the congregation are imposed upon.

THE FUTURE

Some good may, however, come out of this sad state of affairs concerning liturgy and the musical and poetical arts. It may be that some young geniuses may recognize the sacrilege of it all, and be encouraged to go to war against Gresham's law, to bring the genuine as a compelling alternative to the false. Certainly, there is that in the experience of America that can serve the liturgy, if it is transmuted into true artistic presentation by the only alchemy that can do such transmuting — the touchstone of genius.

There could be, for example — indeed should be — a Mass of American Freedom, marking in 1976 the bicentennial of that freedom. There could be a Mass of the American Martyrs, recalling the sacrifices of those who gave their lives out of love for the original Americans. There could be a Mass of the Fallen Patriots for those who defended these shores and this country's purposes to the point of death. Suggestions such as these are limited only by our imaginations.

It takes genius to mine the true spirit of any people or nation. When such genius is apart from religious inspiration and motivation, the product obviously will not serve religion. Our hope must be that such genius, when and if it presents itself, will come wedded to deep faith that geniuses of the past have shared. Unfortunately, most religious training today is not likely to produce such nuptials. Just as piety is being restricted by the new catechetics to secular service, so too artistry is being sold exclusively in the form of the folk-art myth.

The Church needs the conscious service of artistic genius to elevate its liturgy,

MORRISS: THE FOLK-ART MYTH



to inspire the souls of the faithful. It cannot have such service, however, when the new liturgists' idea of participation and art is a completely twisted and cribbed idea.

I offer what I have written here toward the liberation of art from ignorance which afflicts so many in the fields of liturgy and catechetics. It is unfortunate that when the hierarchy turned to the task of liturgical renewal, the call was answered almost exclusively by non-artistic scholars, particularly scholars whose literary and musical taste was limited to the post-World War II era of the "folk-art" myth. Until this mistake is rectified and until the true nature of the relationship between art and liturgy is recognized, we are doomed to having a liturgy that is imposed upon and embarrassed by vulgarity, rather than wedded in magnificent union to creativity.

Frank Morriss

## CHURCH ORGANISTS SHOULD LEARN TO SING

It seemed very strange when I was a boy of some fourteen years of age and filled with the desire to be an organist, that such a large percentage of organists in church sounded "awful" when they sang the daily Masses in our city churches. In those days I visited different churches to learn what was the right thing to do in churches, in much the same way that a stage-struck youth goes to see plays to observe idols in the theatre.

But there were few idols indeed in my chosen field as I was to learn from my early morning excursions. I went to numerous churches and though the organ playing I heard was often fine, the singing was *weird*. I noticed, too, in my wanderings around the city that some voices which might have been excellent (had their owners subjected themselves to vocal guidance and discipline) were being stifled because of lack of training. I became convinced that vocal training must be as necessary a part in the training of a church organist as the training he receives in organ playing.

Some church organists will object and say, "But I don't want to be a good singer; I am an organist." This well may be. But anyone who must sing in church has a duty to produce as devotional and prayerful vocal music as his talents will permit. Note well that talent is not enough. Training and practice are also necessary to bring out latent abilities.

In most churches the organist must sing daily Masses without the help of a choir. It would indeed be ideal to have a choir for the daily Masses as well as Sundays, but such is not the case in most places. The organist must therefore perform this task alone. How can an organist then, who sings in public at daily high Mass expect to do well when he has never had a vocal lesson in his life? Would such a person think of sitting down to play the organ without having taken a lesson, or even years of lessons? Better still, would he dare to venture forth on the concert platform as a singer? Yet this same person with no vocal skill or training will sing daily in church where only the finest in vocal art should be offered to God.

VOCAL TRAINING  
NEEDED

In consideration of the purposes served by music in church, and by means of deductions made from reason, from legislation and from artistic integrity, it follows that the vocal music rendered in church should indeed be worthy of the house of God. The human voice is the Lord's perfect musical vehicle for prayerful utterances in church. Is it not worth it to cultivate such an instrument given freely, to all men by the Creator? Mark well that the organ however noble the sound it produces can only take second place to that of the human voice.

Let every organist now ask himself, "How well can I sing?" If he is serious about finding an answer to this question he will borrow a tape recorder from someone and make a recording of his own singing at the daily Masses. Then

TEST  
YOUR ABILITY

he will listen to these recordings critically as though they were made by someone else. Either a shock or pleasant surprise is in store for him. Does he like the tonal quality? Is the voice placed well? Or does it sound tight? raucous? Is he satisfied with the vowels? (How often in Gregorian chant the vowel sound becomes drastically changed in the middle of a phrase!) To begin with, does the vowel sound correct? How is the enunciation — muddled? Pitch — flat or sharp? Faulty breathing? Does the voice sound forced and is there a variety in the intensity of the tone? Or is the tone monotonous due to a lack of skill in controlling the shadings of the voice? Of course it *is* difficult to sing in the morning, but this is not an excuse for lack of adequate training. I have noticed that organists who sing well usually have the best jobs.

(Remarks made by members of some congregations regarding the singing or “groaning” of organists at daily Masses are often very uncomplimentary. If the offending organists could hear such remarks, he would perhaps be quick to repair the vocal deficiency in his musical training.)

If, after listening to the tape recording, the organist suddenly becomes aware of the unrefined character of his own singing, he should run — not walk — to the nearest and best teacher for guidance. If he is not sure whether his singing is acceptable, he should consult a teacher anyway. If a good teacher is not immediately available, he should begin by reading up on the subject.

EFFECTS ON  
CHOIR

Furthermore, an organist’s unskillful singing is bound to reflect itself in the singing of the choir. The choral tone of his group can scarcely be expected to be an improvement over his own. If at a rehearsal the director senses that something is wrong with the tone of his ensemble, he cannot explain the trouble to his singers if he has no technique to demonstrate what he wants. *Nemo dat quod non habet*. In addition, his lack of knowledge of the limitations of the voices he has to work with may cause him to over-estimate and at times even underestimate what his singers can do. When he accepts the responsibility of training a choir, a director assumes the work of shaping an ensemble out of raw as well as refined voices. Unless he has a preconceived notion of what the tones should sound like, (and this knowledge comes primarily from training and coaching) he will not know what to do with either of these two classes of singers. The result will, of course, be no ensemble at all.

In conclusion, we need only say that the organist who must sing daily Masses and train choirs to sing in church, has a serious responsibility to investigate the matter of his own singing ability and to eliminate any glaring deficiency that may be his in this phase of musical equipment. If he accepts the challenge and begins to study singing he will find many compensations in the fact that he will at last be better prepared to fill the position he already has and perhaps to look forward to an even better position which, before his training, he was incompetent to fill.

Leonard C. Weigand

Dedicated to Richard Schwende and the Basilica Choir, of the Basilica  
of Our Lady of Perpetual Help, Brooklyn, N.Y.

# CHRIST, OUR PASCHAL LAMB

Easter Anthem for SATB Chorus Accompanied \*

Text: 1 Cor. 5: 7-8

JOSEPH ROFF

Moderato (♩ = 84) *f*

SOPRANO  
Christ,

ALTO  
div. *f*  
Al - le - lu - ia!

TENOR  
*f*  
Christ,

BASS  
div. *f*  
Al - le - lu - ia!

ACCOMP.  
Moderato (♩ = 84) *f*

\* Available also in two parts, edition G-1595

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ROFF: EASTER ANTHEM



our pas-chal Lamb, has been sac - ri-ficed.  
 div. *f* Al - le-lu - ia! div. *f* Al - le-lu - ia!

our pas-chal Lamb, has been sac - ri-ficed.  
 div. *f* Al - le-lu - ia! div. *f* Al - le-lu - ia.

*cresc.* Al - le-lu - ia! Al - le-lu - ia! *ff*

*unis. cresc.* Al - le-lu - ia! Al - le-lu - ia! Al - le-lu - ia! *ff*

*cresc.* Al - le-lu - ia! Al - le-lu - ia! Al - le-lu - ia! *ff*

*unis. cresc.* Al - le-lu - ia! Al - le-lu - ia! Al - le-lu - ia! *ff*

*cresc.* *ff*

*mf* Let us, there-fore, cel-e-brate the fes-ti-val, *f* Al-le-lu-ia!  
*mf* Let us, there-fore, cel-e-brate the fes-ti-val,  
*mf* Let us, there-fore, cel-e-brate the fes-ti-val,  
*mf* Let us, there-fore, cel-e-brate the fes-ti-val, *f* Al-le-lu-

*f* Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!  
*f* Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!  
*f* Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!  
 ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

Alto or Bass (Solo or section)

*mf* not with the old leav-en, the leav-en of mal-ice and e-vil, *rit.*

*mf* not with the old leav-en, the leav-en of mal-ice and e-vil, *rit.*

Meno mosso (♩ = 76)

*mf* but with the un-leav-ened bread of sin-cer-i-ty and.

ALL *mf* but with the un-leav-ened bread of sin-cer-i-

*mf* but with the un-leav-ened bread of sin-cer-i-

ALL *mf* but with the un-leav-ened bread of sin-cer-i-

Meno mosso (♩ = 76)

*f*

truth. Al-le - lu - ia! Al-le - lu - ia!

*f*

ty and truth. Al-le - lu - ia! Al-le - lu - ia!

*f*

ty and truth. Al-le - lu - ia! Al-le - lu - ia!\_

*f*

ty and truth. Al-le - lu - ia! Al-le - lu - ia!

Tempo primo (♩ = 84)

*f*

Al-le - lu - ia! Al-le - lu - ia! Al-le - lu - ia!\_ Al-le -

*f*

Al-le - lu - ia!\_ Al-le - lu - ia!\_

*f*

Al-le - lu - ia!\_ Al-le - lu - ia!\_

*f*

Al-le - lu - ia! Al-le - lu - ia!\_ Al-le - lu - ia!\_

Tempo primo (♩ = 84)

*f*



lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -  
 Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -  
 Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -  
 Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -

lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *allarg.* *ff*  
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *allarg.* *ff*  
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *allarg.* *div. ff*  
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *allarg.* *div. ff*

# REVIEWS

## I Magazines

JOURNAL OF CHURCH MUSIC — Volume 15, Number 8, September 1973.

*Perspective on Contemporary Church* by Kenneth Z. Mansfield, Jr., p. 2.

It is interesting to notice that this issue of the *Journal of Church Music* is devoted almost entirely to choral music and the singing of the people just as our Fall issue was. Mr. Mansfield's article contains many good suggestions and a few debatable ones. He is strong on the ministerial aspect of church music and is aware of the problems and confusion that face our choirs and music ministers. The best part of his essay is where he lists the requirements of musical standards that ought to prevail in church: aesthetic effect, harmonic vocabulary, rhythm, linear design, formal design, style, emotional impact on both singers and listeners and, above all, the message of the text.

*Do Your Choir Voices Blend?* by George N. Belsheim, p. 6.

No matter how experienced a choir director may be, short checklists like this are always helpful to refresh his technique. Mr. Belsheim has pertinent suggestions about enunciation, pitch, balance between parts, rhythmic unity, unified phrasing and uniform vowel production. He also discusses practical difficulties and offers remedies. Good and clear exposition.

*They Want to Serve . . . They Want to Sing . . . Choirmaster, It's Up to You!* by J. Bert Carlson, p. 9.

An understanding musician-pastor tells in no uncertain terms that the quality of a choir depends 90% on the director. The volunteers are there, ready to serve, since they love music and want to use their talents, but they have to be prodded, molded, encouraged and taught by you, the choirmaster.

*The Choir Lifter* by Thomas R. Pulsifer, p. 16.

To overcome the lack of communication between director and choir, Mr. Pulsifer has successfully devised a monthly newsletter that contains useful informations concerning rehearsal times, the music to be performed, announcements about upcoming programs, etc. You will save time and useless repetitions; and you will avoid confusion.

*How To Have a Fruitful Choir* by Norma Ehrhart Leary, p. 29.

Thirteen short suggestions to improve your choir's sound. Nothing new but, again, a good reminder to most of us choir directors.

*Welcome, New Sounds in Church Music* by Robert Wetzler, p. 31.

The only article in this issue I would take exception to is by the well-known composer, Robert Wetzler. Congregations that accept way-out electronic and aleatory music are so rare that one doubts the pastoral wisdom of imposing such kind of music on them. Also, one does not have to be ignorant to reject it in divine services. ("Don't knock what you don't understand") — Many of us *do* understand John Cage but it does not mean that we want his "music" in our sanctuaries.

LIFE AND WORSHIP — No. 174, Vol. XLII, No. 2, April 1973.

*Reflections on the Contemporary Liturgical Composer* by Paul Inwood, p. 13.

A great amount of thinking went into this article. Some of it is clearly explained, some still seem confusing to this reviewer. The author is deadly serious and these eight pages (densely printed, with more than fifty lines on a page) are *not* easy reading. I read it twice and have discovered many helpful ideas that are worthy of discussion and further explaining. The subject is, as the title indicates, the *liturgical composer*. Both the noun and the adjective are important. Any composer needs motivation. Why does he want to write music? Inner compulsion? The desire to communicate? The desire for recognition? Posterity? Money? All these motives — of unequal importance — are present in most composers' minds. For the *liturgical* composer there are two even more important motives added: to give glory to God and to assist others in so doing. His problems begin in earnest when he must decide who or what is he writing for? For *a* liturgy (this particular parish or congregation) or for *the* liturgy. Is he writing, in other words, only for today (disposable music) or also for the future?

The idea of posterity brings in some sharp criticisms by our author concerning some of today's "pop" offerings and leads him into a discussion of what he considers a decorous, dignified, "churchy" style. He has some nice things to say about modality and its still untapped possibilities even for the advanced contemporary composer. He ends his essay with a plea for more professional composers in the field of liturgical music.

N.B. *Life and Worship*, the official organ of the English Society of St. Gregory, now in its 42nd year, is devoted to the liturgy. I am told that their Board of Directors

is considering a merger with *Church Music*, organ of the Church Music Association of England and Wales.

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

*Music in the Churches* by Byron Belt, p. 20.

Report on a three-day meeting of organists, composers, clergy, critics and choirmasters at St. John the Divine Cathedral in New York. Some of Mr. Belt's observations are rather interesting (he is a critic for a chain of newspapers):

"The search for quality, whether in the music of the past or present was the over-riding artistic theme, and the relationship between music, the church and the congregation was the major theological-social concept discussed from many angles." Another point, debated lengthily, concerned congregational participation:

"In an era when it seems every church, modern dance or theatre group is restless to get the public 'involved', it was most encouraging to learn that the philosophy of such involvement is undergoing serious re-evaluation. When the zest for 'celebrations' in lieu of ceremony came to the fore it was felt absolutely essential that every member carry a balloon, hold hands, read, sing, dance responsively with the clergy, musicians and others leading communal services. While there may have been something useful gained from all this effort to move congregations from somnolent squatting in rear pews, it was at best superficial and at worst degrading and diminishing in developing the sort of inner spiritual and intellectual awareness and participation which must be the ultimate goal of any service of worship."

A third subject centered on fair financial remuneration for composers who write for the Church. Copyright violations, morality and justice were discussed with great frankness according to Mr. Belt. In the closing paragraphs of his article, the author describes some of the commissioned works and their performance by the participants of the symposium.

MUSIC MINISTRY — Volume 5, Number 12, August 1973.

*Love Those Keys* by Theodore W. Ripper, p. 34.

In his regular column on organ techniques, Mr. Ripper seemingly makes fun of certain types of organists, but his remarks are very pertinent. We have all seen and heard "Spiders", "Glue Pot Refugees", "Flying Birds", "Seed Sowers" and other excentrics at the console. He proposes the "Lover" as the ideal organist who is first of all a true musician and only secondarily an organist. Read this article and try to find out the category in which *you* belong.

MUSIC MINISTRY — Volume 6, Number 1, September 1973.

*Cacophony in the Practice Room, or, Can We Still Train Church Musicians?* (Part 2) by H. Myron Braun, p. 1.

This editorial seems to me (again!) somewhat confusing. Being an old sceptic, I cannot share Mr. Braun's optimism about flourishing churches (musically speaking) since statistics clearly indicate the demise of good church music in practically all denominations across the land. If general attendance is down by 25-30% and possibly even more, it is certainly not due to the beauty of the services in the so-called "conservative" churches — quite the contrary. It is the watered-down, folksy, informal and sloppy services that chase away the average Christian (including many youngsters!) from such sanctuaries. Why not face the facts: "folk-Masses" and "folk-services" had their chance for a number of years now. Let us return to dignity and artistic values in our liturgies and let us see the results!

MUSIC MINISTRY — Volume 6, Number 2, October 1973.

*Cacophony in the Practice Room, or, Can We Still Train Church Musicians?* (Part 3) by H. Myron Braun, p. 1.

The third installment on training of church musicians by the editor of *Music Ministry* deals with some important problems by distinguishing between *musicians* and *church* musicians. He also insists — as almost always in his previous writings on this and similar subjects — on the theological education of music ministers, and musical background of pastors.

*Others Shall Sing the Song*, p. 4.

A collection of readers' responses to the question posed in a previous issue: what to do with those children in a choral program who sing out of tune. The five short answers offer different suggestions: give them something else to do (ushers, curtain drawers, librarians); help them to overcome their problems; put them between strong and reliable singers, etc. Most contributors concur in this: *do not abandon them*, for "non-singing adults are made in the second grade".

*How to Fit a Tune to a Hymn . . .* by Helen G. Jefferson, p. 9.

The article does exactly what the title says. With practical examples, Mrs. Jefferson tries to illustrate her thesis that a good hymn may be shared by the entire congregation if it is sung on a melody with identical meter. Christmas carol tunes, passion chorales and other

tunes with strong seasonal associations should be avoided and the mood of the text should be in harmony with that of the tune.

MUSIC MINISTRY — Volume 6, Number 3, November 1973.

*Cacophony in the Practice Room, or, Can We Still Train Church Musicians?* (Part 4 — Finale) by H. Myron Braun, p. 1.

The final article in this four-part editorial series offers some suggestions for the training needed by future church musicians. Technical facility and good musical background are, obviously, a must. Deep roots in the past and openness toward the future are equally important. Church music centers or schools are evidently needed, perhaps even on an ecumenical basis. Last, but not least, the *ministerial* function and the idea of serving the Church must be stressed.

*The Self-Directed Choir* by Peter T. Stapleton, p. 2.

The title may be misleading but the ideas expressed in this article seem sound to me. The author deals mainly with the many advantages a choir may gain from the intelligent use of tapes. Their own tapes, mind you. Sectional rehearsals, smaller group gatherings, critical evaluation of their own performance are so many neglected tools today. Weaker members will gain confidence, ensemble tone will improve, self-criticism will become a habit, etc. It sure seems worth the try.

*The Future Performance is what Practice Makes* (Part 2) by Theodore W. Ripper, p. 34.

Extremely practical advices for organists by Mr. Ripper concerning their practice sessions (Part 2). In short: 1. study the piece before you play one single note; 2. adopt a good posture; 3. keep an even tempo from the very beginning, even if it is a very slow one at first; 4. use a metronome, if necessary; 5. break up the piece into small units; 6. dissect the piece; 7. do not neglect pedal exercises which you should create from your current repertoire; 8. use a recorder; 9. do not make mistakes and if you do, do not let them take root!

Always remember the three *P*'s of the successful organist: planning, preparing and practicing.

THE CHORAL JOURNAL — Volume XIV, Number 2, October 1973.

*Multi-Media: An Irreverent View of Program-making* by Thomas Dunn, p. 5.

A provocative article that lives up to its title but ends

too soon. After having exposed the dangers and intense competition due to the wide-spread use of Hi-Fi and television, Mr. Dunn gives his thesis: try multi-media performances. Unfortunately, he stops with a few examples and does not go into the thorny question of the promised "program making". Here is one of those articles where *more* would have been better.

*Helmuth Rilling: Scholar, Conductor, Teacher* by Dr. Kenneth Nafziger, p. 11.

A personal tribute to a great conductor, scholar and teacher, specialist in the field of Bach cantatas. Dr. Nafziger put together his article by observing and interviewing Helmuth Rilling during the annual summer music festival of the University of Oregon. Several interesting points are mentioned concerning performance practices, style, interpretation and study of Bach's works.

WORSHIP — Volume 47, Number 7, August-September 1973.

*Contemporary Catholic Hymnody: An Afterword* by Erik Routley, p. 417.

After his three survey-articles in the April, May and June-July 1973 issues of this same magazine, Dr. Routley is trying to tie up some loose ends and comments on two more hymnals. The first of these, being a Catholic hymnal, should interest our readers more than the second. *The Johannine Hymnal* gets some sharp criticisms both for its technical features and for some of the principles used by its editors. Dr. Routley's main objections are: 1. "Forty percent of the (hymn) texts are from one hand". 2. The book uses only six key-signatures in order to satisfy the needs of guitarists (no key beyond one flat appears at all!). Worse than that, the editors have simplified and corrupted the original harmonies in order to "conform to the guitar culture". As Dr. Routley puts it: "The harmony has had to be so simplified (there's the really corrupt and degrading sense of 'simple' — which I want to clear away from our ideas about Scripture!) for the guitarists that all its character has gone anyhow, and the contrapuntal bass has disappeared. To transfer this back to the keyboard is disastrous. It will not only have everybody conforming to the guitar culture: it will permanently damage their ears." 3. The numbering of hymns is very confusing. 4. The claim of the authors ("most of the hymns in this book are metrical psalm paraphrases") is overstated; "less than half have much to do with the psalms". The final paragraph sums it all up: "I am so sorry to be so blunt about this, and I count on the patience of the editors with a foreigner. But I am very

greatly troubled by the thought that all this reform and revolution and newness is thrusting us all into a very dull and dusty world in which refinement and taste have no place."

R.S.M.

CHURCH MUSIC — August 1973, Vol. 3, No. 22, *Magazine for the Church Music Association of England and Wales*. London, bi-monthly.

In the editorial and in an account of the minutes of the annual meeting of the Church Music Association of England and Wales indications are given of a proposed merger between the publications of the association and the Society of St. Gregory, a group now dedicated to liturgical studies but formerly much more concerned with music. However, no merger of the two journals seems practical without a merger of the two societies. Further study must be made before any such move will be considered seriously. Difficulties within the English society have been noted for sometime that appear to be both financial and artistic, but perhaps are more fundamental in determining just what the organization itself stands for.

Martin Hall discusses some practical problems about the position of the choir in the parish liturgy — both with regard to where it stands and what it sings. He makes some sound observations and a few suggestions which can be summed up as using one's common sense and talking it over with those concerned. Geoffrey Sharp contributes an article on Thomas Tomkins (1572–1656) which is both interesting biographically and practical in that it suggests a bibliography of music to perform. John Rowntree describes the new Rieger organ in Clifton cathedral in the west of England. There is a new cathedral of simple design which resembles an inverted hexagonal saucer on which is placed an inverted hexagonal cup or spire. The organ reflects this simple design both in its specification and in the organ case. A second article on the organ is contributed by Josef von Glatter-Götz, the builder from Austria, who writes with a charm and directness about his problems in providing the instrument. He sums up the project in these words: "It took a couple of thousand miles and three months to discuss and design the organ and to plan its visual and tonal effects as well as its layout of the complete mechanical action and pipe-work; 5 weeks to build it; 2 days to transport it; 1 day to clear through customs; 1 week to put it together; 3 weeks to voice and tune it; and £ 18,000 to pay for everything."

A few reviews and a section of news and notes conclude the issue along with the usual lists of suggested music for the last Sundays of the church year.

R.J.S.

## II Choral

As preparations progress for our national birthday celebration in 1976, interest in American music reaches a new height. Still to be researched and prepared for publication is a wealth of church music dating back even to early colonial times. Listed below are three examples that will bear investigation for the inevitable American music programs that will be part of the celebration.

*Universal Praise* by William Billings, edited by Leonard Van Camp. Mr. Van Camp has produced a scholarly edition of Billings' anthem for Thanksgiving or general use. Its primitive freshness and singability are to be recommended. SATB, organ. Concordia @ 50¢.

*Ode for Children's Day* by Johann C. Geisler, edited by M. Gombosi. The *Ode* consists of three anthems set to scriptural texts for a children's celebration. Two equal voices, organ or string accompaniment. Carl Fischer @ 40¢.

*Matchless is Thy Form* by William Selby, edited by D. McKay. This is a Christmas cantata from colonial America by Mr. Selby, an English-trained musician-emigre to the colonies. It is simple, naive and unpretentious but engaging and attractive. Soprano, tenor soli, ATB chorus, organ. Concordia @ 30¢.

*There's a Wideness in God's Mercy* by Kenneth Staton. A simple appealing setting for a Faber text. Two-part mixed voices, organ. Augsburg @ 30¢.

Two hymn collections worth examining:

*Praise the Lord* edited by T. Wuerffel. The editor describes his hymnal as a collection of music for worship in a contemporary folk idiom and prefaces his book with a summary of his philosophy and some sage advice for the performance and accompaniment of the hymns. The material is varied: traditional hymns, contemporary folk, gospel spirituals, hymns and chorales. The authors include Gelineau, Tallis, Telemann and Quinlan. A useful tool for the youth liturgies. Concordia @ \$1.25.

*Five Hymns* by Heinz W. Zimmermann. Mr. Zimmermann is also concerned with the problem of contemporary music for worship and has developed a concept of hymnody that assists the congregation toward contemporary expression. His devices are a "prose hymn" based on scriptural texts and a preference for the synco-



pated rhythms associated with jazz. The texts are set in unison for congregational use and also in SATB for choir. Concordia @ 85¢.

C.A.C.

*Wondrous Love* arranged by Paul Christiansen. A quiet and expressive choral piece for Lent that should be performed with restraint and emotion. Its message is delivered in only two pages of music, but what wonderful music! Accompaniment can duplicate the voice parts if the choir needs support, however, best with voices alone. SATB, unaccompanied. Augsburg No. 1140 @ 30¢.

*Christians, to the Paschal Victim* and *Christ Is Arisen*. No editor or arranger credited. This is a beautiful setting of the Easter Sunday chant sequence *Victimae Paschali Laudes* (English text) with the hymn "Christ is Arisen" interpolated between every three verses of the chant (harmonization of hymn by Hans Leo Hassler). The practice of interpolating vernacular lines between the verses of this Latin chant took place in Germany in the 12th century. From this grew the pre-Reformation chorale *Christ ist erstanden*, based on the sequence melody. Later, Martin Luther's *Christ lag in Todesbanden* was patterned on both of these. The simple setting of this work presents great flexibility for performance. One can use only the chant sequence in its entirety with any group of singers — preferably men, but women or children or any combination of these can work equally well. The work can be sung by two choirs: a children's choir for the sequence and a mixed chorus for the hymn. Another alternative would be to have the choir sing the sequence verses while the congregation interpolates with the hymn verses. A simple and fascinating little Easter-tide choral piece for any size choir. For unison voices and/or mixed choir. Concordia No. 98-1812 @ 30¢.

*Christ the Lord Is Risen Again* arranged by Carl Schalk. Here is the same hymn tune as used in the arrangement reviewed above. This easy arrangement will work well with a small choir. The women's voices sing in unison as do all of the men's voices. I often wonder why more arrangers (and composers!) do not make greater use of two part SA/TB voice grouping for small choirs. A simple arrangement sung well is far more musically rewarding and acceptable to the listener than an eight part double chorus of floundering choir members! Concordia No. 98-1984 @ 25¢.

*Alleluia* arranged by Roger Wagner. A strong bold presentation of the old German melody that we know by several titles, "Ye Watchers and Ye Holy Ones" being probably the most familiar one. This arrangement

requires the resources of a rather large chorus in order to cover the seven voice parts. However, it also is successful with a good smaller chorus of better voices. I've performed it with twenty-eight voices and found it very effective. If your choir needs a challenge for Easter, this could be it. It will take time and patience to learn the parts, but what a musical treat and experience this arrangement can be to the performer and listener as well! I recall several years ago hearing Roger Wagner perform this work with his Chorale in concert using a brass choir of instruments with the chorus. Although the work calls for unaccompanied voices, Dr. Wagner created a fantastic sound with the addition of the brass. This particular arrangement can be used for any celebration or festive occasion because its text is a hymn of praise rather than a purely Easter theme. Musically not difficult — only the voice spread makes the anthem challenging. SSATTBB voices unaccompanied. Lawson-Gould (G. Schirmer, Inc.) No. 558 @ 35¢.

*Crown Him With Many Crowns* arranged by Walter Pelz. Here is one of several "concertato" arrangements by Mr. Pelz that is simple and effective. It presents five stanzas of the well-known hymn in varying arrangements. The director has the option of using any or all of the stanzas. The introduction plays through the tune with a single trumpet and organ, followed by stanza one: unison voices (congregation or choir) with three trumpets, organ; stanza two: unison voices and organ; stanza three: SATB voices unaccompanied; stanza four: unison voices, soprano descant and organ; stanza five: unison, soprano descant, trumpets and organ. Easy, flexible, big sound with the three brass. If brass are unavailable, the work is still interesting with the soprano descants. I wouldn't advise using less than the three trumpets called for — use all three or none at all. SATB choir, congregation, three trumpets and organ. Augsburg No. 11-9093 @ 35¢.

*Jesus Christ is Risen Today* by Walter Pelz. This arrangement is similar to the preceding hymn reviewed. The organ and two trumpets introduce the arrangement with a stirring fanfare followed by four verses of the hymn in different settings. This arrangement needs the two trumpets and would not be successful without them. Not difficult for the choir, but quite a pleasant package of choral blending complimented by the effective use of the brass. An excellent Easter morning choral presentation to the risen Christ. SATB choir, congregation, organ and two trumpets. Augsburg No. 1451 @ 35¢.

*Alleluia, O Praise the Lord Most Holy* (second text: *Alleluia! For Christ The Lord is Risen*) by J. S. Bach, edited by Paul Thomas. Here is a Bach chorus taken from a larger work (*Auf schmetternde Töne*,

BWV-207a) that should be within the capabilities of an average parish choir. Although not difficult, it does retain the feel and movement of a typical Bach chorus work. The vocal ranges are not unreasonable: tenors touch a high "g" twice, sopranos only three times. The double text permits one to use the choral work at Easter or for general use as a hymn of praise. SATB chorus and organ. Also many additional instrumental options: full orchestra, strings and continuo, organ and three trumpets, woodwinds and continuo. Concordia No. 98-2101 @ 40¢.

*Today is Risen Christ the Lord, Alleluia* by Melchior Vulpus (1612). Here is a challenging double chorus selection that can be performed in one of several ways: two equal choruses, small and large chorus, or the second chorus parts can be played by a brass choir of trumpets and trombones (brass parts included with each vocal score). These double chorus works are fun to sing if you have the personnel to manage them. Particularly effective is the separation of two groups of singers (or brass and chorus) to opposite sides of the church. This particular edition however, has always given my choir considerable difficulty with its rhythmic structure. The music is divided by bar lines into six quarter note beats which, when sung, have a feeling of a two beat measure meter. I believe the problem would not exist had the publisher permitted the original text (Latin?) to be used. Medium to difficult. Double chorus. Concordia No. 98-1900 @ 30¢.

*Jesus, Our Lord is Risen Today* by Melchior Vulpus, edited and arranged by Walter Ehret. Here is the same choral work as listed above, but with a different text and different rhythmic division. Mr. Ehret seems to have come off slightly more successfully with the wedding of the English text to the music than the Concordia edition. Also, the visual presentation appears easier to comprehend, a plus factor for the poor choir reader. Double chorus, SATB-SATB or optional brass quartet. Hope Publishing Company No. F-929 @ 30¢.

*Fanfare for Festivals* by Noel Goemanne. A real gem for Easter morning or for any festival occasion. The total work is long: seven minutes duration. However, it is a flexible composition and is written so that it could be performed in many different ways. Mr. Goemanne details the options available in the score edition. Parts of the work can be performed alone if the director prefers a shorter performance or does not have the resources of the instruments. A fine example of Noel Goemanne's unique style of composition. SATB choir, three trumpets, organ and timpani. Hope Publishing Company, Agape edition, score @ \$2.50, separate choral score (No. AG7137) @ 30¢.

C.J.S.

### III Special Review

*Christ, Our Paschal Lamb* by Joseph Roff. No. G-1594. Gregorian Institute of America @ 30¢.

Here is an Easter anthem that is well suited to be sung between the readings on Easter Sunday, since it contains the official Alleluia verse of the Roman Gradual. It could also be used as a processional or recessional.

Father Roff's compositions are always well-planned and singable with just enough rhythmical interest to keep singers and directors alert. The syncopations of the opening section set the joyful, pulsating mood for the entire composition. The unison declamation of "Let us, therefore, celebrate the festival" leads to a set of Alleluias, followed by the rest of the verse: "not with the old leaven," etc.

What I like most is the final flourish of Alleluias on the last two pages. Ascending and descending sequences lead to a climax and to the final return to the key of F.

I suppose the introduction's soprano-tenor unison could be sung by the sopranos alone or by a soloist or cantor, particularly if you need the tenors in the *divisi* parts of the bass. It is a moderately difficult piece that even choirs with modest resources can master but it will also fit well into the repertoire of more advanced choral groups.

R.S.M.

*Caecilia* — February, 1947.

"It is obvious that no review is fully adequate to its aims. The conditions under which a periodical is published are of a temporary character. The outline of its program cannot compete with the sequential logic of a book; and the diversity of passing topics does not make for strong unity." The Editor Writes, p. 88.

"The unique role of a review is to be a sort of regulator in the promotion of the ideals, spiritual as well as artistic, defined by the papal documents." The Editor Writes, p. 88.

*Caecilia* — February, 1947.

"Every subscriber is a potential salesman. The practical problem is to convert him into an apostle. Once he is convinced that his own subscription is a share in Catholic action, he will find the inspiring words which will arouse the interest of someone to the cause of which he himself is a partner." The Editor Writes, p. 89.

## NEWS

The Consociatio Internationalis Musicae Sacrae celebrated the tenth anniversary of its foundation with a series of Masses and concerts in Rome from October 11 to 14, 1973. Erected by the chirograph of Pope Paul VI, *Nobile subsidium liturgiae*, dated November 22, 1963, CIMS is a papal society organized under statutes approved by the Holy See.

The program for the international celebration included five Pontifical Masses with music from all periods, sung by choirs from several nations. The Aachener Domchor sang the *Missa Bell'amfitrit altera* for eight voices by Orlando di Lasso, and the Salzburger Domchor sang H. L. Hassler's *Missa octo vocum*. The Maitrise d'Enfants de Paris presented Jean Langlais' *Messe en français* together with motets by Jacques Chailley, François Poulenc, A. Scarlatti and J. Gallus. The choir of the Klosterkirche at Tegernsee in Bavaria sang Ludwig Senfl's *Missa super Per signum crucis*, a composition composed for the monastery of Tegernsee. The Schola Gregoriana of Roermond, Holland, sang the Gregorian chants for all the Masses as well as the ordinary parts in chant at a Mass celebrated in the crypt of Saint Peter's in memory of Monsignor Iginio Angles and all the deceased members of CIMS. A concert dedicated to the theme, "*Christi mysterium canamus*," was presented at the Church of S. Ignazio with all the choirs contributing motets from the various seasons of the church year. An audience with the Holy Father was given after the Mass at Saint Peter's.



The Festival Choir of Madison, Wisconsin, under the direction of Roger Folstrom, presented a series of concerts in various churches and cathedrals of France during a tour that took them to Paris, Lourdes, Bourges and other French cities. The group was gone for three weeks from May 20 to June 11, 1973. Their repertoire was American, both liturgical and secular, including works by Persichetti, Barber, Pinkham, Hovhaness and Thompson, as well as show tunes and spirituals.



Another European tour was made by the Pueblo Symphony Chorale of Pueblo, Colorado, under the direction of Gerhard Track. The forty-five voice group presented twenty concerts in Germany and Austria. At the Cathedral of Salzburg the group sang the premiere performance of Track's *Salzburg Mass*, written especially to mark the twelve-hundredth anniversary of the cathedral, which is being celebrated this year.



A workshop and demonstration Mass formed the program for a meeting at Corpus Christi Church, Pacific Palisades, California, August 19, 1973. Representatives from several parishes of the Archdiocese of Los Angeles attended to study the various roles in the liturgy — celebrant, cantor, lector, choir and congregation. Joseph Rottura, cantor at Corpus Christi, conducted the workshop.



The first National Congress of Boys Choirs (Pueri Cantores) will be held at the Shrine of the Immaculate Conception, Washington, D.C., during Easter week, April 16-18, 1974. Concerts of sacred and secular music, Pontifical Mass at the shrine and opportunities to visit the nation's capital city will form part of the program. Monsignor Charles N. Meter is president of the American Federation of Pueri Cantores. The national office is at 1747 Lake Avenue, Wilmette, Illinois 60091.



Programs of choral music that have come to our attention include:

The Twin Cities Catholic Chorale performed Michael Haydn's *Requiem in C Minor* at the Church of Saint Agnes in Saint Paul, Minnesota, as part of the parish observance of All Souls' Day.

Saint Paul's Cathedral Choir of Pittsburgh, Pennsylvania, sang the *Requiem* of Wolfgang A. Mozart at the cathedral to mark the tenth anniversary of the dedication of the Beckerath organ.



Organ recitals that have been called to our attention are the following:

Martin Neary, organist at Winchester Cathedral in England played a concert at Saint Paul's Cathedral, Pittsburgh, Pennsylvania, October 23, 1973, and Russell Saunders, professor of organ at Eastman School of Music, Rochester, New York, presented a recital there on December 9, 1973.

Father Charles Knoll, music consultant for the Diocese of Pittsburgh, played a concert at the Church of Saint Scholastica, Aspinwall, Pennsylvania, November 18, 1973, assisted by the parish choir under the direction of Mrs. J. L. Coleman.

Michael Schneider, professor of organ at the Academy of Music, Cologne, Germany, presented a recital at Saint Paul's Cathedral, Pittsburgh, April 25, 1973, at which he was assisted by Christian Schneider as oboist. The program included works by Nicolas

Bruhns, Johann Ludwig Krebs, Giovanni Cima, Hermann Schroeder, Arthur Honegger and Jean Langlais.

Paul Koch, city organist of Pittsburgh and director of music at Saint Paul's Cathedral played the 4693rd organ recital in Carnegie Music Hall in Pittsburgh, October 21, 1973. His program included works by Richard Strauss, Felix Mendelssohn, J. S. Bach, Jean Langlais, Max Reger and Charles Widor.

R.J.S.

#### HELP WANTED

The position of Organist and Director of Music at Blessed Sacrament Cathedral, Greensburg, Pennsylvania, will be open soon. Interested persons may contact Monsignor A. G. Mihm, 300 North Main Street, Greensburg, Pa. for further information.

## OPEN FORUM

#### RE: BERNSTEIN'S MASS — "YOU CANNOT MAKE A SILK PURSE OUT OF A SOW'S EAR"

In your Volume 100, Number 1, Spring 1973 issue of *Sacred Music*, the article of Noel Goemanne on the Bernstein Mass attracted my attention for more reasons than one.

I have heard a recording of that "Mass", read the pros and cons on the subject, and I have arrived at my own conclusions.

Goemanne's attempt to appraise and classify the composition is, in my opinion, a failure in every respect. My reason for this assertion is the fact that there is no way to exonerate the composer from committing an act of desecration by using the most sacred words of our liturgy, the Ordinary of the Mass, as a crutch on which to lean and to give his "jumble" a very dignified appearance.

Let us approach the appraisal of this composition in the light of the norms laid down by the late St. Pius X, who at the beginning of this century issued an encyclical on sacred music in which he outlined very positively the place of music in the service of the Catholic Church. Music is a *means*, not an end of its own in the sacred liturgy. A prayer *sung*, is expressed in the highest form of speaking to God. Remember in divine services you are speaking to God in the "language of heaven" and thus the form of expression *must* agree with the sentiments of the prayer. Otherwise, the music is a misfit and wrecks the purpose of the prayer.

Let us now apply this to Bernstein's Mass. What is it that he undertook? He used the prayer of the liturgy of the Mass, ignored *completely* the sacred sentiments and meaning of these prayers, and used a form of expres-

sion that distracts rather than increases the devotion when these prayers are sung to that type of "clap-trap". Goemanne insists that this Mass is only fit for concert use; put it where you may, *i.e.*, in any class, the error is so fundamental that there is no escape from it.

This composition brings to mind an ancient, blunt proverb, which states: "You cannot make a silk purse out of a sow's ear".

Let us take a parallel example: suppose a prelate of the Catholic Church, such as Archbishop Fulton Sheen, renowned for his eloquence and clarity of thought, were to do the following: deliver on the air, the "Word of God" in today's slang? Doesn't the very idea make you cringe, and give you goosepimples?

In one of the comments in this article, Goemanne insinuates that Bernstein may have had the "mechanical Catholic" of today in mind, *i.e.*, one whose religion is not even skindeep but functions like a kite on a string. Here I disagree because of this point: the mechanical Catholic's outward show does not border on committing a sacrilege as does Bernstein.

In my vocabulary there is only one word that describes fully Bernstein's Mass as related to compositions of men whose works breathe the spirit of this sacred text; the Italian language has a very elegant word for children born out of wedlock — they are "illegitimi". You translate that and you have my opinion of Bernstein's Mass in one single word.

Thank you.

Rev. Msgr. Frederick O. Beck

#### TENTH ANNIVERSARY OF C.I.M.S. IN ROME

On November 22, 1963, shortly before the promulgation of the Constitution on the Sacred Liturgy of the II Vatican Council, the Holy Father canonically erected the Consociatio Internationalis Musicae Sacrae (C.I.M.S.) in his chirograph *Nobile subsidium liturgiae*. To mark the first *decennium* (tenth anniversary) of this event, C.I.M.S. sponsored a series of "International Choir Days" in Rome from October 11-14, 1973, which was attended by many prelates of the curia and officials of the diplomatic corps, in addition to church musicians from all over Europe, England and the United States. Six choirs from five countries shared the responsibility for the musical activities in the program.

The International Choir Days opened with a solemn pontifical high Mass in honour of the Holy Ghost celebrated at the Altar of the Chair in the apse of St. Peter's by the archpriest of the Vatican Basilica, His Eminence, Paolo Cardinal Marella. The Gregorian proper was sung by the Schola of the Ward Institute (Roermond, Holland) under the direction of Prof. Jos. Lennards. The Ordinary was sung by the boys and men of the Aachen

Cathedral Choir (Cappella Carolina) under the baton of Msgr. Dr. Rudolf Pohl. The eight-part double chorus *Missa Bell' amfirit altera* of Lassus was able to unfold in all its sonic splendour as a result of the visually and acoustically separate location of the two halves of the choir on both sides of the apse, and the "living stereo" did not fail to evoke a worshipful atmosphere among the thousands of persons who participated.

Following the Mass, the Holy Father granted the choir members and officers of C.I.M.S. a special audience in the *Sala Consistoria* of the *Palazzo Apostolico*. The Holy Father entered to the singing of Perosi's five-part *Tu es Petrus* by the massed choirs, after the Roermond Schola had intoned the Gregorian antiphon which forms the *cantus firmus* of the motet. The officers of C.I.M.S. and the various choirs and their conductors were then presented to the Holy Father in a brief address of homage and thanks delivered in elegant Latin by the Archbishop of Salzburg, the Most Rev. Dr. Karl Berg, who announced that he had invited C.I.M.S. to hold the Sixth International Church Music Congress in his see city in 1974. The Holy Father then addressed the group in French, German and Italian, stressing that the Consociatio has the two-fold task of *conserving* the treasury of sacred music, as well as *promoting* worthy new music for the liturgy, according to the directives of the Council. Thus the report in the *Osservatore Romano* spoke of "new perspectives" for sacred music, and other commentators (for example, A. Beaujean in the *Aachener Volkszeitung*) remarked that such tones had not been heard for some time in such an authoritative way. The audience concluded with the singing of Bruckner's *Ave Maria* by the Cappella Carolina, after which the Holy Father called for photographs of himself with the young choir boys, a friendly gesture which was appreciated by all those present.

The previous afternoon (Thursday, October 11), as part of the festivities marking the 400th anniversary of the *Pontificio Collegio Germanico-Ungarico*, the Cappella Carolina (Aachen) sang a concert made up entirely of works for eight part double chorus, in the Jesuit church of Sant'Ignazio. The program offered, in effect, a brief history of polychoral writing through various epochs, from Adr. Willaert through Palestrina (*Stabat mater*), Lassus and Hassler, to Monteverdi (Ps. 147 *Lauda Jerusalem* from the *Vespers of the Blessed Virgin*) and Pachelbel, up to the present (J. van Nuffel, Ps. 141 *Voce mea*). The artistic level of the performance was of the very high quality which has come to be standard for this outstanding musical organization.

The same church was the scene of the international Concert of the Nations sponsored by C.I.M.S. in honor of its founder, Pope Paul VI, on Friday afternoon, October 12. This concert, attended by various

cardinals and high Vatican diplomats (among others, the Austrian, Dutch, French and German ambassadors to the Holy See), as well as over 1000 persons, was planned on a *theological theme*: the mystery of Christ during the course of the ecclesiastical year, in musical settings new and old. Each choir sang two pieces representative of a particular part of the theme. Thus the Aachen choir opened the program with Brahms' *O Heiland reiß die Himmel auf* (Advent) and Lassus' *Tui sunt coeli* (Christmas). Passiontide and Holy Thursday were illustrated by the Maitrise Nationale d'Enfants (Paris) with Bouzignac's *Ecce homo* and Duruflé's *Ubi caritas et amor. Victimae paschali laudes* (with the addition of mediaeval troped verses in Dutch) highlighted Easter in the rendition of the Schola Gregoriana of Roermond. The Holy Ghost and Pentecost were entrusted to the choir of the former conventual church in Tegernsee (Bavaria), which sang Hilber's *Heilig-Geist-Lied* and Aichinger's *Confirma hoc Deus*. The eschatological aspect of the Last Judgment came to the fore in the motets *Et iterum venturus est* of Dawidowicz and the *Ave Maria* of Bruckner, sung by the Salzburg Cathedral Choir. Finally, the Leonhard Lechner Chamber Choir (Bolzano) rounded out the theme with Stravinsky's *Pater noster* and Jaeggi's *Divinum auxilium*. The concert ended on a note of tribute to the Holy Father: *Tu es Petrus* was again sung, first in Gregorian and then in Perosi's setting (by the combined choirs). The entire audience then joined in chanting the third Gregorian *Credo* in alternation with the Schola of Roermond.

Luigi Fait, who reviewed the concert for the *Osservatore Romano*, (Vol. 113, no. 236 of 14 October 1973, p. 4) praised the "brilliant execution" and the "stylistic purity" of the various performances, a judgment in which all those present would wholeheartedly concur.

Following the Concert of the Nations a reception for the choirs was held in the Pontifical Institute of Sacred Music, where, after a brief address of welcome by the president, Rev. Msgr. Prof. Dr. Ferdinand Haberl, words of thanks were expressed by the president of C.I.M.S., Prof. Dr. Jacques Chailley (Paris), to all who had cooperated in making the International Choir Days a reality. The Rev. Msgr. Prof. Dr. Johannes Overath (Cologne), who had organized the event, also addressed the singers briefly.

On Saturday morning, October 13, two pontifical high Masses were held. At the first, in the French national church, San Luigi dei Francesi, the Maitrise d'Enfants (Paris) sang a vernacular Ordinary (J. Langlais, *Messe en français*) for three mixed voices and congregation, and a motet Proper (*Benedicta es tu, Maria* of J. Chailley, *Pueri concinnite* of J. Gallus, *Ave verum* of F. Poulenc, and *Exultate Deo* of A. Scarlatti).

## FROM THE EDITOR

The Archbishop of Salzburg pontificated at the second Mass, in the Basilica of Sant'Andrea della Valle, where the Roermond Schola performed the Gregorian proper and the Salzburg Cathedral Choir sang the *Missa octo vocum* of H. L. Hassler. The conductor, Prof. Dr. Anton Dawidowicz, was able to emphasize effectively the antiphonal aspects of the Mass by following the principle of *cori spezzati* in the apse of the basilica.

The *aula maxima* of the Pontifical Institute of Sacred Music was the scene of the day's last musical event, a fine concert of sacred choral music presented by the Leonhard Lechner Chamber Choir of Bolzano. The hour and three-quarters of a *cappella* music was very enthusiastically received by the audience, which appreciated above all the choir's ability to interpret effectively the contemporary works on the program. The program itself encompassed choral works of the pre-Renaissance period, from Ockeghem and des Près through Palestrina and Lechner to Scarlatti in the Baroque. Three large Bach chorales were followed by representative pieces of the Romantic era (Reger, Brahms, Bruckner). After an intermission the concert continued with a selection of contemporary pieces in Latin and German by Stravinsky, Jaeggi, Bárdos, Doppelbauer, Kodály and Burkhard: a rich variety of musical fare attractively served.

On Sunday morning, October 14, a solemn pontifical high Mass was celebrated by the Holy Father's Vicar-General for Vatican City, Bishop Petrus Canisius van Lierde, in the church of San Carlo ai Catinari. The Proper was again performed in authentic Solesmes style by the Schola of the Ward Institute in Roermond, while the Ordinary was effectively sung by the choir of the former conventual church in Tegernsee. The conductor, Karl Steinacker, chose for the occasion the *Missa super Per signum crucis* which Lud. Senfl originally composed especially for the conventual church of Tegernsee in the early sixteenth century.

On Monday morning, October 15, the International Choir Days closed with a memorial Mass in the grotto of St. Peter's Basilica, offered by Msgr. Overath in memory of the late Msgr. Iginò Anglès and the deceased members of C.I.M.S. The Schola of Roermond sang the Proper of the Mass from the *Graduale Romanum*; the congregation alternated with them in the Ordinary, which was taken from the *Kyriale Romanum*.

The organizers of the anniversary celebration deserve a word of special thanks for enabling so many church musicians to express in such a concrete way their love for the Church and her divine liturgy. *Ad multos annos!*

Rev. Robert A. Skeris  
Acting President,  
Church Music Association  
of America

We are fortunate, in this issue, to have two outstanding Catholic authors express themselves on a subject that ought to be dear to the hearts of all church musicians: the Sacred and the Profane in our liturgy.

Professor James Hitchcock teaches history at St. Louis University and is the author of *The Decline and Fall of Radical Catholicism*. His new book, under the title *The Recovery of the Sacred* will be published next spring by Seabury Press. He is also a dynamic lecturer and author of numerous articles in both scholarly and popular journals.

Mr. Frank Morriss is widely known in this country by his syndicated column. He is also an author and radio lecturer in Denver, Colorado. His eighth and ninth books: *The Divine Epic* and *The Saints Speak to the Modern World* will be published in coming months by Prow Press. He teaches currently a class in creative writing at Denver University's continuing education division.

Why did the Board of Editors select these two articles? For several reasons. Here are two gentlemen with lucid perception, penetrating minds and possessing remarkable talents to communicate with readers. I do not imply that they are easy to read. One needs concentration and an open mind to accept what they are saying. On the surface, they may seem pessimistic but they are not. Their conclusions and recommendations deserve pondering, discussion and ultimate implementation. It is relatively easy to complain about our liturgical and musical ills. It is another matter to find cure for them. Both Professor Hitchcock and Mr. Morriss offer us some.

The third article is a practical one, reprinted from a 1955 issue of our own *Caecilia* magazine. Even with the liturgical changes of the last ten years, the organist should be able to sing, probably more so than before. You can call him *cantor* now, but the fact remains: he must practice his voice just as much as he practices his organ playing.



Elsewhere in this issue, our General Secretary, Rev. Msgr. Richard J. Schuler, presents the candidates for our upcoming national elections, as nominated by a five-member committee. He gives also a few details on the 100th anniversary celebration of our association, planned for December 27, 1973, in St. Paul Minnesota.





From our mail bag, the following letters of interest:

"Have enjoyed the Fall edition of *Sacred Music* immensely and have read it three times, cover to cover. We have an embryo Gregorian chant choir at Resurrection Church and the very first article "Duty of being a member of the Parish Choir" hit the old nail (not fingernail) on the head! Will let all the women know it is another way of praying (the best) singing! If we have time at our Saturday morning rehearsal, I will read parts of it to them . . .

Mrs. Frank D. Carroll  
Rye, New York

"I want to commend you and all those responsible for *Sacred Music* for the tremendous service you perform. I would compare the magazine to an oasis in our liturgical desert, but oases do not grow, and I am confident that the influence of *Sacred Music* will result in a growth in excellence in liturgical music."

John P. Brosseau  
Cornwall-on-Hudson, New York



Since the publication of the list of honorary and voting members in the Fall issue of SACRED MUSIC, our number

has grown. We would like to take this opportunity to acknowledge our new members and thank them for their support:

Mr. James M. Barry  
3928 Greenbrier  
Dallas, Tex. 75225  
Mrs. Janet Darr  
Rt. 2, Box 223  
Wittenberg, Wis. 54499  
Dr. Catherine A. Dower  
32 Woodland St.  
Holyoke, Mass. 01040  
Mrs. Richard H. Dres  
11016 Strayhorn  
Dallas, Texas 75228  
Bishop Albert L. Fletcher  
4605 Crestwood Drive  
Little Rock, Ark. 72207  
Mr. Noel Goemanne  
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Mr. Peter Gray  
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Kansas City, Mo. 64112  
Mrs. Evelyn Herold  
1432 San Saba  
Dallas, Tex. 75218  
Dr. G. N. Hofmann  
3104 Roosevelt, N.E.  
Minneapolis, Minn. 55418

Sister M. Joachim Holthaus  
Benedictine College  
Atchison, Kansas 66002  
Mr. Michael Kenney  
St. Mary Magdalen Church  
P.O. Box 7085  
Wilmington, Delaware 19803  
Mr. John F. King  
7529-2 Bristol Lane  
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1568 Duluth Street  
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22410 Overlake  
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Mrs. Lorraine Wolk  
3900 Westminster Place  
St. Louis, Mo. 63108.

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## 1873-1973

You are cordially invited to participate in the Solemn Mass celebrating the centennial of the founding of the American Society of Saint Caecilia and the establishment of the journal, *Sacred Music*.

Church of Saint Agnes  
Saint Paul, Minnesota  
Thursday, December 27, 1973. Seven-thirty PM.

The Twin Cities Catholic Chorale will sing Joseph Haydn's *Mass in Time of War* and the Gregorian chants of the Feast of Saint John the Apostle.

## FROM THE GENERAL SECRETARY

Ballots for the election of new officers have been sent to all voting members. A brief biographical statement on each candidate is here presented for your information:

*For President:*

*Catherine A. Dower* has the Ph.D. degree in musicology and is professor at the State College at Westfield, Massachusetts. She has edited and published several editions of sacred choral music.

*Gerhard Track* is music director of the Pueblo Symphony Orchestra in Pueblo, Colorado. He also conducts the Pueblo Symphony Chorale and the Youth Symphony Orchestra. Formerly a conductor of the Vienna Boys Choir and St. John's University Chorus in Minnesota, he is a composer and arranger.

*For Vice-President*

*Paul Koch* is organist and choirmaster at Saint Paul's Cathedral in Pittsburgh, Pennsylvania. Son of the famous American musician Caspar Koch and son-in-law of John Singenberger, he has long been associated with the Carnegie organ concerts in Pittsburgh.

*Rev. Robert A. Skeris* is a priest of the Milwaukee archdiocese and former professor of music at DeSales Seminary. At present he is finishing his doctor's degree in theology at the University of Bonn, Germany. He is American representative to the Consociatio Internationalis Musicae Sacrae and acting president of CMAA.

*For Secretary:*

*Robert F. Crone* has long been active in church music circles in Louisville, Kentucky. He has filled the roles of organist, choirmaster and teacher and continues to fight for true, artistic music in the service of the Church.

*Rev. Msgr. Richard J. Schuler* is pastor of the Church of Saint Agnes in Saint Paul, Minnesota, and a former faculty member at the College of St. Thomas. He has a Ph.D. degree in musicology and is vice-president of the Consociatio Internationalis Musicae Sacrae as well as secretary of CMAA.

*For Treasurer:*

*Mrs. Richard Dres* is circulation manager of *Sacred Music*. A member of the Dallas Catholic Choir, she is active in church music affairs in Texas and prepares the copy for each issue of *Sacred Music*.

*Mrs. Lewis Roy, Jr.*, is choirmaster at the Church of Saint Joseph in Marksville, Louisiana. A frequent participant in the Boys' Town liturgical musical workshops, she has developed her choir and the music in

her parish to a high degree of art both in repertoire and performance.

*For Members-at-large on the Board of Directors:*

*Noel Goemanne* is an organist and composer, working at present in Dallas, Texas. He has served as Vice-president of CMAA. His *Missa Internationalis* will be sung at the Sixth International Church Music Congress in Salzburg.

*Peter La Manna* is choirmaster of the Cathedral of Ss. Peter and Paul in Philadelphia, Pennsylvania. He is president of the Philadelphia chapter of CMAA and chairman of the music and fine arts department of Saint Charles Seminary and member of the archdiocesan music commission.

*Ivan R. Licht* is very active as a concert organist in Ohio and Michigan. He is associated with the Church of St. Christopher in Rocky River, Ohio, where he frequently produces programs that have appeared in *Sacred Music*.

*Mrs. Donald G. Vellek* is the wife of a physician and a professional oboist. She directs the choir at the Church of Saint Patrick in Edina, a suburb of Minneapolis, where she has produced music of liturgical value, both instrumental and choral.



The centennial year of the founding of the Society of Saint Cecilia of America and the centennial year of the establishment of the journal *Caecilia* will be observed on December 27, 1973, with a Pontifical Mass at the Church of Saint Agnes in Saint Paul, Minnesota, at seven-thirty in the evening. The Twin Cities Catholic Chorale will sing Joseph Haydn's *Paukenmesse* and the Gregorian chants for the feast of Saint John the Apostle. Since the acting president of CMAA, Father Robert A. Skeris, is in Germany finishing his doctorate, arrangements have fallen to the secretary, Monsignor Schuler, who has invited CMAA to his parish to celebrate the centennial events. All voting and subscribing members of CMAA are cordially invited to attend the Mass as well as the meeting of the association which will be held at Saint Agnes, December 27, 1973, at four-thirty PM.

All voting and subscribing members of CMAA as well as their families are eligible for the charter flight which is being planned for next summer. Dates for the Sixth International Church Music Congress in Salzburg, Austria, have been announced for August 26 to September 2. An opportunity for two weeks of travel in Europe before the opening of the congress will be allowed by the tentative flight dates — August 10 to September 2. For information about the flight and the congress write to Monsignor Schuler, 548 Lafond Avenue, Saint Paul, Minnesota 55103.

R.J.S.



ORGANIZATIONAL MEETING.  
 CHURCH MUSIC ASSOCIATION OF AMERICA  
 BOYS' TOWN — AUGUST 29, 1964

*Bottom row:* J. Vincent Higginson, Rev. Joseph R. Foley CSP, Very Rev. Francis P. Schmitt, Rt. Rev. Rembert G. Weakland OSB, Very Rev. Richard B. Curtin, Rev. Cletus Madsen, Frank Szynskie, Rev. Richard J. Schuler, Mother Joseph Morgan RSCJ, Sister M. Theophane OSF. *2nd row:* Rev. Morris Cahill CP, Mario Salvador, Rev. Albert Carman, Lavern Wagner, Paul Parthun, Very Rev. Joseph L. Mroczkowski, Rev. Theodore Murnane, SVD, Rev. Joseph Rogusz CSC, Paul Koch, Childs Wolfe. *3rd row:* Feliks Gwozdz, Noel Goemanne, Paul Manz, Rev. Robert Skeris, Rev. Norbert Dorsey CP, Rev. Robert Hayburn, Rev. Eugene Lindusky OSC, Mother C. A. Carroll RSCJ, Sister M. Mathilde BVM, Rev. Peter D. Nugent, Omer Westendorf, Rev. Francis A. Brunner CSsR. *4th row:* Norbert Letter, Rev. Benedict Ehmann, George Carthage, Rev. Robert

Wurm, Rev. Lawrence Heimann CSsP, Ralph Jusko, Sister Rosalie OP, Mrs. Winifred Flanagan, Sister Remigia CPpS, Sister M. Leonette OSF, Sister Rose Vincent SL. *5th row:* Rev. Elmer Pfeil, Rev. Robert Novotny, Rev. Thomas Reardon, John Rayborn, Rev. Bernard Christman, Rev. Ralph March OCist, Miss Louise Florencourt, Sister Alphonse Marie CPpS., Rev. Ambrose Karels, Sister M. Matthias IHM. *Top row:* James Welch, Malcolm Breda, René Dosogne, Frank Denes, Rev. Columba Kelly OSB, Rev. Robert Ryan, Robert Snow, Rev. Irvin Udulutsch OFM Cap, Robert Blanchard, John W. Gavin. *Absent from picture because of early departure:* Roger Wagner, Rev. Carl Gerken, James Keenan, Rev. Donald Krebs, Monsignor Charles Meter, Rev. Joseph Mytych, C. Alexander Pelouquin.

# INDEX TO VOLUME 100

## ARTICLES

- "Milwaukee, Wisconsin — America's Nucleus for the St. Cecilia Society"  
by Sister Bernadette Grabrian, OSF      Spring 1973
- "Thoughts in These Days"  
by Rev. John Buchanan      Spring 1973
- "Reminiscences" by Max L. Schmidt      Spring 1973
- "Music and Prayer"  
by Dom Joseph Gajard, OSB      Summer 1973
- "Dom Joseph Pothier, OSB"  
by Rev. Ralph S. March, S.O.Cist.      Summer 1973
- "Mother Georgia Stevens"  
by Sister C. A. Carroll, RSCJ      Summer 1973
- "Plainchant and the Vernacular"  
by Rev. David Nicholson, OSB      Summer 1973
- "Church Music Congress in Bern"  
by J. Kevin Waters, SJ      Summer 1973
- "Duty of Being a Member of the Parish Choir"  
by Rev. Raphael Fuhr      Fall 1973
- "The Unmusical Pastor and His Choir"  
by Rev. J. J. Pierron      Fall 1973
- "Musical Illiteracy in our Choirs"  
by Theodore Marier      Fall 1973
- "Third International Symposion of the CIMS"  
by Rev. Robert Skeris      Fall 1973
- "The Decline of the Sacred"  
by James Hitchcock      Winter 1973
- "The Folk-Art Myth and Liturgical Debasement"  
by Robert Morriss      Winter 1973
- "Church Organists Should Learn to Sing"  
by Leonard C. Weigand      Winter 1973

## BOOKS REVIEWED

Spring 1973  
Summer 1973  
Fall 1973

## CHORAL MUSIC REVIEWED

Spring 1973  
Summer 1973  
Fall 1973  
Winter 1973

## LIST OF HONORARY AND VOTING MEMBERS

Fall 1973  
Winter 1973

## SAMPLE MUSIC AND SPECIAL REVIEWS

- Nunc Dimittis* by Halsey Stevens.  
Mark Foster Music Company      Spring 1973
- Angelus Ad Virginem* by Williametta Spencer.  
Mark Foster Music Company      Spring 1973
- Glory To God In The Highest* by John Schiavone.  
Gregorian Institute of America      Summer 1973
- Silent Night, Holy Night* by Franz Gruber.  
Augsburg Publishing House      Fall 1973
- Christ, Our Paschal Lamb* by Joseph Roff.  
Gregorian Institute of America      Winter 1973

## MAGAZINES REVIEWED

- Aids in Ministry*, Vol. 1, No. 1,  
Spring 1973      Fall 1973
- Aids in Ministry*, Vol. 1, No. 2,  
Summer 1973      Fall 1973
- Church Music*, Vol. 3, No. 20,  
April 1973      Fall 1973
- Church Music*, Vol. 3, No. 21,  
June 1973      Fall 1973
- Journal of Church Music*, Vol. 15, No. 1,  
January 1973      Spring 1973
- Journal of Church Music*, Vol. 15, No. 6,  
June 1973      Fall 1973
- Journal of Church Music*, Vol. 15, No. 8,  
September 1973      Winter 1973
- Life and Worship*, Vol. XLII, No. 174,  
April 1973      Winter 1973
- Musart*, Vol. XXV, No. 2,  
Winter 1972      Fall 1973
- Musart*, Vol. XXV, No. 3,  
Spring 1973      Fall 1973
- Music—A.G.O. and R.C.C.O.*, Vol. 7, No. 1,  
January 1973      Spring 1973
- Music—A.G.O. and R.C.C.O.*, Vol. 7, No. 2,  
February 1973      Spring 1973
- Music—A.G.O. and R.C.C.O.*, Vol. 7, No. 3,  
March 1973      Summer 1973
- Music—A.G.O. and R.C.C.O.*, Vol. 7, No. 4,  
April 1973      Fall 1973
- Music—A.G.O. and R.C.C.O.*, Vol. 7, No. 5,  
May 1973      Fall 1973
- Music—A.G.O. and R.C.C.O.*, Vol. 7, No. 6,  
June 1973      Fall 1973
- Music—A.G.O. and R.C.C.O.*, Vol. 7, No. 7,  
July 1973      Winter 1973
- Music Ministry*, Vol. 5, No. 5,  
February 1973      Spring 1973
- Music Ministry*, Vol. 5, No. 7,  
March 1973      Spring 1973
- Music Ministry*, Vol. 5, No. 8,  
April 1973      Summer 1973

<i>Music Ministry</i> , Vol. 5, No. 9, May 1973	Summer 1973
<i>Music Ministry</i> , Vol. 5, No. 10, June 1973	Fall 1973
<i>Music Ministry</i> , Vol. 5, No. 11, July 1973	Fall 1973
<i>Music Ministry</i> , Vol. 5, No. 12, August 1973	Winter 1973
<i>Music Ministry</i> , Vol. 6, No. 1, September 1973	Winter 1973
<i>Music Ministry</i> , Vol. 6, No. 2, October 1973	Winter 1973
<i>Music Ministry</i> , Vol. 6, No. 3, November 1973	Winter 1973
<i>The Choral Journal</i> , Vol. XIII, No. 5, January 1973	Spring 1973
<i>The Choral Journal</i> , Vol. XIII, No. 6, February 1973	Spring 1973
<i>The Choral Journal</i> , Vol. XIII, No. 8, April 1973	Fall 1973
<i>The Choral Journal</i> , Vol. XIV, No. 2, October 1973	Winter 1973
<i>Worship</i> , Vol. 47, No. 4, April 1973	Summer 1973
<i>Worship</i> , Vol. 47, No. 6, June-July 1973	Fall 1973
<i>Worship</i> , Vol. 47, No. 7, August-September 1973	Winter 1973

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