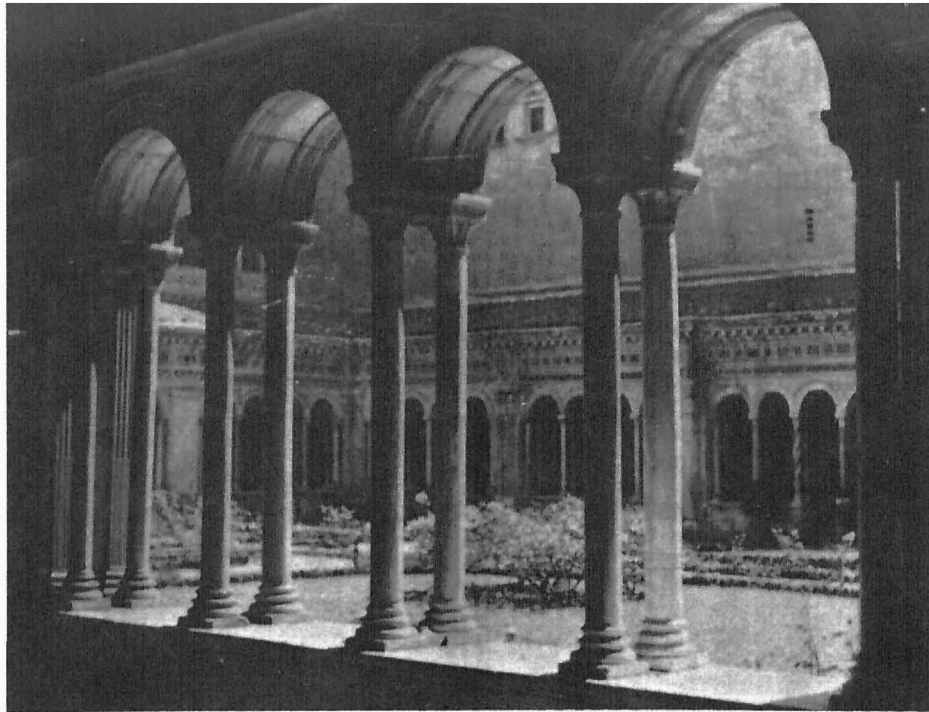


SACRED MUSIC

Volume 101 Number 2 Summer 1974





Cloister, Basilica of St. Paul

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POPE PAUL ON GREGORIAN CHANT

Beloved Sons and Daughters:

It is always a pleasure for us to talk about the problems of sacred music since its role is of utmost importance for the liturgical life of the Church. This is why today, while greeting the members of the Consociatio Internationalis Musicae Sacrae, whose competence in the musical field is well-known, we would like to tell them again how much we insist that their work continue to follow the directives of the Holy See, to promote the success of liturgical reform, thanks to their objective and penetrating studies.

As we mentioned recently: a new era is now dawning for sacred music. Pregnant with hope [this era] is not without difficulties. To bring it to a happy conclusion, your association must play a double role of both conserving the old and promoting the new, both necessary today. Yes, first of all, conservation. It is important to preserve, at least at certain specialized centers, the patrimony of sacred music and song which belongs properly to the Latin Church. It is also important to educate the faithful to understand the link between worship and a musical language that is its own, especially in liturgical singing. We must praise those who try to preserve in the traditional liturgical repertory those chants that were, until recently, sung universally in Latin and with Gregorian chant. [These chants] are very well suited to community singing, even for the faithful of

POPE PAUL ON GREGORIAN CHANT

different countries at the moments so particularly belonging to the Catholic liturgy. Such are, for example, the *Gloria*, the *Credo* and the *Sanctus* of the Mass.

We also said promotion. With the liturgical reform inaugurated by the Council, new perspectives are open for church music and sacred chant. We are expecting a new blossoming of the art of religious music today, since in every country the use of the native tongue is permitted in worship that must not be deprived of the beauty and expression [characteristic] of religious music.

The Council, mindful of pastoral considerations, reminded us that “the Church approves all forms of real art, if they are endowed by the required qualities, and allows them in divine worship . . .” (Constitution on the Liturgy, Art. 112).

It is your duty to put all your effort at [the liturgy’s] service to assure its dignity and beauty and to permit all Christians to participate in the worship of the Church effectively and with spiritual profit. You cultivate with love the spiritual and artistic patrimony inherited from the past. This precious deposit, built up with so much labor, must be an ideal and an encouragement for your work. In fact, it is now that the beginnings of a new musical progress in the service of worship must be developed, to assure that the Church of today and of tomorrow will have a living and real sacred music, worthy to take place next to the [music] of past centuries.

Dear Sons and Daughters, it is in this spirit that we encourage you from all our heart to serve the Church effectively. Convinced that you will know how to collaborate fruitfully with all those who try to promote sacred music by their true love of the Church and her divine worship, we grant you our paternal Apostolic Benediction.

POPE PAUL VI



SIXTH INTERNATIONAL CHURCH MUSIC CONGRESS

As readers of this journal are already aware, the Sixth International Church Music Congress will be held in Salzburg from August 26 to September 1, 1974, under the auspices of the Consociatio Internationalis Musicae Sacrae (Rome) in cooperation with the Federated Caecilian Societies (ACV) of Germany, Austria and Switzerland. As has been the case with previous congresses, the remote preparations began long before the actual opening ceremonies get under way. It was at the second annual symposium for church musicians from East and West, sponsored by CIMS in Salzburg from April 4–8, 1972, that the late Archbishop of Salzburg, the Most Rev. Dr. Eduard Macheiner, invited CIMS to consider holding its next congress in his see city in 1974, especially in view of the 1200th anniversary of the Salzburg cathedral which was to be celebrated in the same year. Although Archbishop Macheiner was called to his eternal reward on July 17, 1972, his initiative was confirmed and developed by his successor, the Most Rev. Dr. Karl Berg, at a conference held on May 8, 1973, which was attended by leading church musicians and local officials. After the matter had been discussed at a meeting of the CIMS executive board in Luxembourg on June 4, 1973, an international conference met in Heidelberg on September 25–26, 1973, at which

representatives of the organizations involved, including a delegation from the city of Salzburg, gave concrete form to the initial organizational plans for the congress. At this conference, the Praesidium of CIMS commissioned one of its own members, Rev. Msgr. Johannes Overath, to organize and carry out the congress, and a local committee was also named, with its offices in Salzburg. At the special audience granted to CIMS during its tenth anniversary celebrations in Rome, on June 12, 1973,¹ Archbishop Berg announced officially, in the presence of the Holy Father, that the congress would indeed be held in Salzburg from August 26 to September 2, 1974.

The work of organization has gone forward since that time, and it is now possible to give an overview of the program planned for the congress. This should certainly be of no little interest to a wider audience than merely those who actually attend.

THE MOTTO The entire congress stands under a motto taken from the new Roman Breviary: *Melos cantantes gloriae*, which may perhaps be rendered "Singing the hymn of Thy glory." Here, each word is laden with meaning for thoughtful persons. *Melos* focuses our attention on the melodic element of sung worship which is so regrettably pushed far into the background by the tyranny of the amplified word in an over-verbalized liturgy. *Cantantes* confronts us with the active agent in the ascending half of the liturgical dialogue: the whole man, body and soul, singing his prayer before God. *Gloriae*, finally, recalls the prime goal of *musica sacra*, of all liturgy, indeed of life itself, namely the glory of God, in which we will ultimately share after being transformed in Christ, not least through our living participation in an earthly liturgy which truly reflects the heavenly worship of the New Jerusalem.²

In the special audience referred to above, the Holy Father described the task of CIMS as "preserving (the old) and to promoting (the new)": *conservare et promovere*.³ To interpret the congress motto in terms of the Holy Father's description, and in view of the Salzburg cathedral jubilee, the musical program for the pontifical Masses during the congress gives preference to those liturgico-musical works of art from the "treasury of sacred music" which represent certain high points in the musical history of the Salzburg Cathedral, by no means, however, overlooking contemporary liturgical and musical goals in the process.

MUSICAL PROGRAM Thus, on Tuesday morning, August 27, Archbishop Berg will pontificate in the Abbey Church of St. Peter at a Mass to implore the grace of the Holy Ghost, sung entirely in Gregorian chant by the congregation and a schola of monks. That afternoon, Gregorian Vespers will be sung in the convent church on the Nonnberg. In St. Peter and on the Nonnberg, St. Rupert and his relative, St. Erentrude, laid the foundations of Christian Salzburg. The Church's solemn praise of God in Gregorian chant has resounded in these two places for over 1200 years without interruption, right up to the present. This is a truly *sacred tradition*, and it carries with it definite obligations. The final musical event of this day will be an evening concert of vocal music by Polish composers in honor of Our

SKERIS: SALZBURG CONGRESS

Blessed Lady, presented by the Cathedral Choir of Poznan (Poland) under the direction of Zdzislaw Bernat, in the Franciscan church before the famous Pacher Madonna.

On Wednesday, August 28, the Most Rev. Dr. Antoni Baraniak, Archbishop of Poznan and chairman of the liturgical commission of the Polish bishops' conference, will pontificate in the Cathedral, and at this Mass the Poznan Cathedral Choir will sing the oldest complete Mass Ordinary by a Polish composer, the *Missa Paschalis* (five mixed voices *a cappella*) by Marcin Leopolda, who died in 1589. The evening of this second full day of the congress will bring the premiere performance of a new oratorio on texts of St. Augustine, entitled "De tempore" by the Salzburg composer Cesar Bresgen. The premiere will be presented in the Collegiate Church by the choir of the former Abbey of Tegernsee (Bavaria) and the Mozarteum orchestra under the direction of Karl Steinacker.

At the pontifical Mass on Thursday, August 29, the Cappella Carolina of Aachen will sing the *Missa Hercules Dux Ferrariae* of Josquin des Près, with the full Gregorian proper, under the baton of Msgr. Dr. Rudolf Pohl. The same group, assisted by soloists from London and the Collegium Aureum, will present the complete *Vespers of the Blessed Virgin Mary* by Claudio Monteverdi this same evening.

Friday, August 30, has been set as the day for the customary commemoration of the departed members of CIMS and the co-sponsoring ACV. The Cathedral will be the scene of a pontifical Requiem Mass at which the Salzburg Cathedral Choir will sing Mozart's *Requiem*. The parts of the *Requiem* not set by Mozart will be sung in Gregorian chant by the Schola Gregoriana of the Ward Institute in Roermond (Holland).

The Cathedral will also be the scene of a special commemorative service with the thematic motto, *Melos cantantes gloriae*, Friday evening. Several choirs from various lands will sing "The New Song" in memory of the dedication of the Cathedral in the year 774. The service is planned to include Scripture readings, hymns from the new Breviary, canticles and responses for the congregation, a sermon, the *Te Deum*, and Benediction of the Most Blessed Sacrament. Much of the music to be sung by the various choirs, especially the texts from the new Breviary, will be new compositions being performed for the first time. It is not unlikely that an American composer will also be represented in this program.

NEW
COMPOSITIONS

There will be two Masses on Saturday, August 31, one in the morning and one in the late afternoon as the anticipated Sunday Mass. At the morning pontifical Mass in St. Peter, celebrated by the Most Rev. A. J. Schladweiler, Bishop of New Ulm, Minnesota, the Dallas Catholic Choir and the Twin Cities Catholic Chorale will combine to perform the *Missa Internationalis* of Noel Goemanne. At the evening Mass in the Cathedral, the Augsburg Cathedral Choir will sing the *Mass for Double Choir* by the Swiss composer, Frank Martin. Later in the main hall of the Mozarteum, Les Chanteurs de St. Eustache of Paris will present a choral concert of French church music under the direction of Father Emile Martin.

AMERICAN
CHOIRS

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Sunday, September 1, is well filled with musical events. The first pontifical Mass, in St. Peter, will be sung by the Chanteurs de St. Eustache (*Missa Solemnis* by Jacques Chailley). Later, in the Cathedral, a new type of Mass will be sung for the first time. To be sung by several choirs from different countries, it may well be regarded as a concrete proposal for the Holy Year, or for papal or other international Masses. Called *Missa variis linguis*, the new type includes a unison Ordinary in Latin by J. F. Doppelbauer, as well as the parts of the Proper in polyphonic settings in several languages from the Mass for preserving justice and peace. Paul Manz's contribution to the Proper of this Mass will be premiered by the combined American choirs. Musical Marian devotions will be celebrated in the Franciscan church as "The Life of Mary" is portrayed in congregational hymns from the new standard hymnal (*Einheitsgesangbuch*) sung by several choirs representing the German language area. Later this same afternoon, a high Mass will be celebrated on the Nonnberg, at which the Antwerp Cathedral Choir will sing the *Missa Sine Nomine* of Philippe de Monte under the direction of Jan Schrooten. Finally, in the evening, in the Collegiate Church, the Schola Cantorum Turicensis will present *Felix and Regula*, a little Matins for soloists, chorus and orchestra under the direction of the composer, Ronald Bisegger of Zurich.

The seventh and last day of the Congress, Monday, September 2, opens with a pontifical Mass of Thanksgiving in honor of the Most Holy Trinity. The Cathedral Choir of Brixen in South Tirol will sing a Latin Proper by Oswald Jaeggi as well as a unison German Ordinary being composed by Herbert Paulmichl.

PRELUDE
IN LINZ

In view of the many American and east-European choir members and congress registrants, the congress in Salzburg will be preceded by a memorial celebration to honor Anton Bruckner in Linz and St. Florian, since the 150th anniversary of Bruckner's birth falls on September 4. This "prelude" to the Congress begins on Sunday evening, August 25, with an evening high Mass in the Jesuit church, also called the Old Cathedral of Linz, at which the combined American choirs from Dallas and the Twin Cities sing Palestrina's six-part *Missa "Ut, Re, Mi, Fa, Sol, La."* The next morning these groups will join the Linz Cathedral Choir in singing the Bruckner's *E minor Mass* in the New Cathedral in Linz under the direction of the *Domkapellmeister*, Msgr. Joseph Kronsteiner. Following the pontifical Mass there will be an organ improvisation on the great Rudigier organ of the Cathedral. After lunch, the entire congress caravan will travel to the Abbey of St. Florian, where Bruckner is buried. Here a memorial service is planned, which will include an improvisation on the famous Bruckner organ in the abbey church. From St. Florian the road leads to Salzburg, in time for the opening of the congress on Monday evening, August 26.

LECTURES
AND
DISCUSSIONS

The deliberative sessions of the congress, including scholarly papers, addresses and discussion, will take place in the main auditorium of the university, where simultaneous translation facilities will be available on payment of a daily headphone fee to the university.

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On the first five days of the congress, from August 27 to 31, these sessions are scheduled in the morning from 10:30 to 12:30, and in the afternoon from 3:30 to 5:00 p.m. Among the basic questions of *Musica Sacra* ten years after Vatican II, the following will be treated:

a) Gregorian chant in the new liturgical books (Gradual, Antiphonale, etc.); the question of an international Gregorian songbook for congregations, especially in view of the coming Holy Year; practical problems concerning congregational participation in Gregorian chant.

b) The problems of new liturgical music as seen against the background of contemporary music.

c) Education of the secular and religious clergy in church music. Among the best-known of the speakers scheduled are the Abbot of Solesmes, the Most Rev. Jean Prou, as well as the world-famed philosopher Dietrich von Hildebrand, who will speak on "The Mission of Music in the Liturgy," Msgr. Johannes Overath, and Msgr. Richard J. Schuler, who will present a paper on the church music education of the secular clergy.

Finally, it should be noted that the general membership meetings of the Consociatio on Saturday, August 31, and of the Federated Caecilian Societies on Monday, September 2, can be attended only by those who are members of these organizations.

In brief, this is the program foreseen for the Sixth International Church Music Congress. With God's help, may it indeed serve as a powerful stimulus for all those whose task it is to "sing the hymn of His glory" — *Melos cantantes gloriae*.

REV. ROBERT A. SKERIS

1. The Latin text of Archbishop Berg's address appeared on the front page of *L'Osservatore Romano*, no. 235 (October 13, 1973).

2. Constitution on the Liturgy (*Sacrosanctum Concilium*) par. 8, 10, 112.

3. See the text of the Holy Father's address, p. 3 of this issue.



Mosaic in apse, Basilica of St. Paul

CARDINAL DANIELOU ON LITURGY

Writing in the January-February issue of the prestigious, European theological journal *Communio*, Jean Cardinal Danielou has called in effect for a counter-revolution in the Vatican Congregation for Divine Worship, which has long been dominated by a titular archbishop named Bugnini. Endorsing Pope Paul VI's call for return to the use of Latin, at least in certain parts of the Mass, the French Jesuit Cardinal denounces the "radical" tendencies of the Vatican Congregation under Bugnini's leadership — tendencies which Danielou says have led to "impoverishment" and "cultural debasement."

IRONY There is a Sophoclean irony about the appearance of this attack at the very moment when Archbishop Bugnini was completing his *chef d'oeuvre*, the arrangement of Vatican approval for the complete corpus of ICEL translations. These are the translations which have "impoverished" and "culturally debased" the Roman Catholic liturgy throughout the vast, English-speaking world, according to most educated observers (including the late W. H. Auden, whose remarks on the "English" Mass were unprintable, and a long list of other literary and artistic celebrities of all faiths). Bugnini never paid any attention to the criticisms of such people but relied instead on the opinions of Frederick R. McManus, John Rotelle, and other unknowns.

In the early days of March, 1974, Archbishop Bugnini sent a smugly joyful

Reprinted from *The Wanderer*.

MARSHNER: CARDINAL DANIELOU

letter to the President of the National Conference of Catholic Bishops, Cardinal Krol, informing him that the Holy See (i.e., Bugnini) had "confirmed" the ICEL translations. "On the occasion of the confirmation of approval of the translation of the Roman Missal, as prepared by the International Committee on English in the Liturgy," Bugnini wrote, "I take the opportunity to express the congratulations of this Congregation to all who have labored to produce a translation of use to the whole of the English-speaking world. I am sure that it will be of enormous benefit in making the riches of the Missal available to great numbers of people in many parts of the world."

A month earlier, Bugnini had written equally smugly in *L'Osservatore Romano* that "the centers that started this work (of translations) years ago are now reaping the fruits with the first definitive editions of the Missal, the sacramental rites, and the Liturgy of the Hours. This is the case with the fine publications of the English-speaking conferences, linked together by ICEL."

FAULTS OF
"ICEL"
TRANSLATIONS

Well, if Cardinal Danielou has anything to say about it, these "fine publications" may not be with us very long. For the ICEL translations are based on the same approach to the translator's art that Danielou (evidently looking at French and perhaps German vernacular liturgies) accuses of "dropping difficult expressions" and thus "thinning down the content, if not wholly falsifying it." The fact that this charge has surfaced at the highest levels, not only of the Church's government but also of the European theological community, must be seen as a striking vindication of the work carried on in this country by the Laymen's Committee for English in the Liturgy and especially by the Australian-born Benedictine, Fr. Jerome Docherty.

At this point, it would be well to provide our readers with some substantial excerpts from Card. Danielou's article, so that his arguments may be seen in context. These excerpts have been translated from the German by the present writer.

Danielou's title is *Die liturgische Bewegung seit dem Konzil*, that is, "The Liturgical Movement Since the Council." He begins with a very generous appraisal of recent liturgical reforms as the Council intended them, including such things as the *Novus Ordo Missae*, the revised breviary, the expanded lectionary, and the new rites for baptism, anointing of the sick etc. The Cardinal even has a good word for Communion-in-the-hand, insofar as this was the early Christian practice. "All of this was at bottom self-explanatory," Danielou says, "and in no way implied a revolution; on the contrary, it was a return to authentic tradition and disengaged this tradition from certain accretions which obscured its main lineaments and hindered a proper understanding."

Danielou then goes on to praise the revisions in the rites of the Sacraments which had as their purpose the better manifestation of the "continuity between the Bible and the Sacraments," especially in the sense of showing the Sacraments as the prolongation in the Church of the great redemptive acts of God in the Old Testament. Cardinal Danielou declares:

MARSHNER: CARDINAL DANIELOU

“In this way, one completely escapes the criticism levelled against the symbolism of the Sacraments which holds that this symbolism is based on a long out-dated, archaic agrarian culture. For this symbolism is not based upon nature but upon history. It emphasizes the interconnections of God’s acts in the various periods of salvation history. Thus it deals with an analogy of existential situations — situations which are both independent of a shifting cultural context and bear a universal, definitive character. The great realities of the Covenant, of creation, of exodus, of settlement in the Promised Land — these are the things that are interpreted by the sacramental symbolism and bear witness to the realities of the divine economy. Thus the symbolism of the Sacraments and of the liturgy has not been renewed by an act of cultural adaptation but by a deep re-creation out of the sources.”

At this point Danielou turns to the subject of liturgical language.

LANGUAGE

“The pre-conciliar liturgical movement proposed the use of the vernacular only for certain parts of the Mass, especially the readings. The post-conciliar development in this regard went much farther, perhaps. On this point, unlike the other reforms, the Council made a break with the liturgical movement. Concern about the understanding of the liturgical *realities* in the light of the Scriptures and the Fathers was replaced by the pastoral problem of liturgical *language*. And, to be sure, there was a real problem here. Modes of expression that were tied to outdated cultural forms built a wall hindering the access of people today.

“A first question was that of language itself. One of the most striking steps taken by liturgical reform was replacing Latin with the vernaculars. This is a most spectacular innovation, which has provoked and still provokes vigorous reactions. The efforts of resistance has crystallized around the *Una Voce* group. It is important to be precise on this point. In itself, the option of using living languages in the liturgy is something thoroughly positive. For a society to which Latin was increasingly unknown, the liturgy had grown ‘hermetic.’ But the post-conciliar Commission interpreted the directives of the Council very radically — so radically, in fact, that in the end it was no longer a question of using the vernaculars alongside the Latin but completely displacing the Latin. For this reason, Paul VI reacted against this extravagant interpretation by calling to mind the fact that using Latin is still recommended, at least in certain sung parts of the Mass.

ALL IN THE
VERNACULAR?

“It is not the least bit obvious, for example, that the entire Mass should be celebrated in the vernacular. Many people were astounded that the whole Canon was handled in this way. To be sure: the Council permitted the use of vernaculars; but Latin remained the liturgical language of the Catholic Church. But now Latin has been put under some sort of cloud, as if it were the tongue of the ‘traditionalists.’ Finally, some of the most beautiful parts of the liturgy, such as the whole body of hymns, remain untranslatable. Hence, a considerable impoverishment. Concern for adaptation, in this case, seems to have turned into a lever for cultural debasement.

“Meanwhile, the problems of translation are still far from solved. The same concern for adaptation and thus to thinning down the content, if not wholly falsifying it. One is supposed to take the thought-processes of modern man into account and to avoid

MARSHNER: CARDINAL DANIELOU

everything that could cause him to stumble. But thereby the texts have been made to sacrifice a great deal of their power. And as far as the attempts to replace old formulas with new ones is concerned, as in the rites of baptism, marriage, and burial, for example, the results are often vacuously sentimentalized and lacking in theological substance.

“Language consists not only of words but also (and no less) of images and pitches. Hence arise complex questions for church music. Gregorian chant presents a richness which has lost nothing of its value. Especially native to this music is an eminently contemplative quality. It is desirable that the chant continue to be preserved in monasteries and also retain a place in the parochial liturgies. But there have always been new creations in church music, corresponding to the aesthetics of the times. Thus it would be desirable that the same should happen today and that prayer should be expressed in contemporary forms. However, when one looks at what has actually been done, many a question mark must be raised. Of course, the poverty of today’s church music is of a piece with the crisis of all contemporary music. In its overly refined forms, contemporary music no longer has any connection with a popularly-based music and in its elemental forms, like jazz or rock’n roll, is scarcely adaptable for church purposes.

“The situation is the same in the plastic arts. Not that the nonrepresentational tendencies should be excluded! In church windows, especially, there have been some notable successes. But it is undeniable that these tendencies have led to a certain iconoclasm. Architecture is the field in which modern art has developed its best possibilities. This holds for church architecture, too. But in all these fields the concrete results have met with a certain disinterest on the part of Christians, and that for several reasons: a false interpretation of poverty, according to which the efforts of religious art are renounced as being too expensive; a false concept of humility, which devalues any visible expression of the faith as ‘triumphalist’; an ignorance of the value of beauty as bearer and mediatrix of truth.

“In this area, the peril of the liturgical movement is two-fold. On the one hand, as in other ecclesiastical fields, people have fallen for the slogan of cultural change. People think the values of the past have to be given up. But it is false to suppose that if there are changes in fields dealing with the quantitative — the exact sciences and technology — the same must hold in those fields that deal with the qualitative and the creative, such as art and literature. This does not mean that even here there cannot be new forms but that the primary question is not newness but quality. And since nothing gets old quicker than the up-to-date, people settle on the idea that musical, architectural and literary creations quickly fall out of fashion. The publishers can no longer keep up with the pace of these changes. The old missals have been succeeded by mimeographed sheets for ringbinders, a fitting symbol for the transience of fashions.

“On the other hand, there is the danger that people give too much weight to subjective experiences. They forget that liturgy is *logos* before it is *pathos*. They forget that liturgy sets norms for their experiences: *lex credendi et orandi*. Liturgy has an objective character, and this lies in the very structures of the prayers patterned upon the mystery of the Trinity and in the structures of the sacramental actions in their sacred content. Everyone must react personally to this objective given, obviously, but without

CULTURAL
CHANGE?

MARSHNER: CARDINAL DANIELOU

interpolating his own personal interpretation. The genius of the liturgy is to draw me into the *Mysterium Christi* and not to make me a sharer in somebody else's experience. Here an excessive freedom (left to the celebrant) for personal improvisation poses an eminent danger above all in the eucharistic prayer. . . ."

INVOLVEMENT
OF LAITY

In the final portion of the *Communio* article, Card. Danielou discusses the efforts to involve lay people in various liturgical functions, such as lectors and extraordinary ministers of communion. Although he is generally sympathetic to these developments, Danielou again is forced to recognize dangers:

"But once again the conciliar reforms were disfigured in some cases by questionable ideological tendencies. The accent placed on the Eucharist as an expression of community life overshadowed, in many cases, its character as a holy sacrifice directed to God. The common meal was pushed into central prominence. Encounter with one's fellow men was made more important than encounter with God. The communion threatened to become a mere *agape*, and this in connection with the horizontalist tendency to emphasize love of neighbor more than love of God. No doubt, something had to be done, so that the reality of brotherly communion in the Church could stand out more vividly. But the bond of unity between Christians depends upon their unity with Christ, their reconciliation with one another upon their reconciliation with God.

DESACRALIZATION

"The above mentioned tendency went hand in hand with that of desecralization. People tried to strip the Eucharistic Banquet of its mysterious character, in order to reduce it to a purely profane occurrence. This corresponded to the thesis that in our present, secularized world, relatedness to God does not amount to a special, distinct dependence, but ought to be merely an inner dimension of a fully profane world. The extreme forms of this tendency are well known. The Christian congregation is no longer supposed to assemble in a space reserved for worship but in some profane location, a private home or public building. Many priests reject sacerdotal vestments and celebrate in street clothes. It is unnecessary to say how deeply these tendencies run counter to the desires of the Christian people. This is one of those cases in which a particular ideology seeks to do violence to the religion of the people under subterfuge of following the Council.

"Yet another line of thought should be noted in which the laity's sharing in liturgical actions leads to abuses today. I refer to the idea that a layman in the community may exercise all the sacramental functions, including the celebration of Eucharist. This tendency comes from placing the priestly office in doubt and occurs in diverse movements. Some appeal to a Marxist social analysis, which sees the distinction of clergy from laity as an expression of the class struggle within the Church. Others proceed from what, in their opinion, was the state of affairs in the primitive Christian communities, and thus they arrive at the viewpoint of the Protestant Reformers. One must concede that such deviations are promoted by the uncertainty that many priests themselves have about their identity, as well as their tendency to secularize themselves.

"One of the most important tasks of theology today consists in establishing absolutely sure foundations for the specific uniqueness of the priestly office. For this purpose, it is

necessary to show that the Christian community, whose heart and core is the Eucharist, in no way constitutes itself from the bottom up, on the basis of a group of Christians who gather together. Rather, it is built up through the creative action of a Grace-and-Faith-Reality, in which it can take form. But only the priest, insofar as he is the instrument through which the Holy Spirit erects the Church, can guarantee this order of grace. People mistake appearances for the real crisis and push for a cheap secularization, if they think this appeal to the laity can compensate for the shortage of priests. The renewal of the priestly vocation is a matter of life and death for the future of the Church.

“The situation of the liturgy, then, is as follows. The Council accomplished a remarkable reform in this area, in continuity with the pre-conciliar liturgical movement. But the upshot is now compromised by deviant teachings, the symptoms of which are traceable in every field of ecclesial life. In the field of the liturgy, these symptoms give rise to special anxiety, because the liturgy is the aspect of the Church with which the Christian people come into most contact. This explains why the dissensions in this field are the most violent. The unintelligent ‘advances’ of some priests provoke as a countermotion in many people a mistrust of the conciliar reforms themselves. The result is that a great many Christians are unsettled. In such a vital field, the restoration of the authentic line of the Council is imperative.”

With this sharp call for action, Cardinal Danielou’s article comes to an end. One cannot overemphasize the importance of the fact that this article, replete with views often expressed by the much-despised “conservative” Catholics in the United States, has appeared in a journal edited by Hans Urs von Balthasar, Joseph Ratzinger, and other theologians of global reputation, a journal to which even Henri de Lubac has contributed. The respect in which Pope Paul holds these theologians is well known, and it is by no means improbable that he will act firmly on the basis of Cardinal Danielou’s advice.

W. H. MARSHNER

IMPORTANCE OF
LITURGY



Interior, Basilica of St. Paul

THOUGHTS ON CHURCH MUSIC

Pessimists tell us that the golden age of Catholic church music has ended. Optimists insist that one way of doing things may have passed but a new and better age has dawned. In any case, no matter what perspective you choose, one thing is certain: a chapter of music history has finished.

In the most enlightened seminaries and at liturgy conferences one frequently hears this quaint story: "For centuries the Church refused to budge in the field of church music. Choirs were forced to sing only works from the past. Every parish in the land yearned to be free of Gregorian chant and Renaissance motets, which were performed day in, day out. Then the Second Vatican Council liberated church music; for the first time in centuries modern music is allowed in church. Now the modern composers will at last have their chance."

CHURCH MUSIC IS
ALWAYS NEW

Alas, many people have forgotten that in the past thousand years Roman Catholicism has been the musical "radical" in the Christian family. Every time the musical fashion changed, every time a new technique or new instrument was invented, the Church eventually tried it. Reading a history of Catholic church music is something like reading an exciting novel: there is something new on every page; the plot always keeps moving. In the twentieth century perhaps the idiom of Stravinsky or Schoenberg has not gained a foothold, but many of the "approved" Masses written not long ago derive a great deal from Debussy and Ravel.

DAY: THOUGHTS ON CHURCH MUSIC

Those who cannot imagine Roman Catholicism as a musical “modernist” should recall the writings of Popes John XXII, Benedict XIV, Pius X, Pius XII. These papal documents indicate that things got out of hand more than once in the past; our period was not the first to witness a deterioration in standards and a mania for the chic. But perhaps the most striking feature about these papal decrees is that relatively few parishes paid much attention to them or even completely understood the Pope’s wishes. When it comes to church music, Rome proposes and the parish disposes.

We do not always realize that those exalted Masses of Palestrina sounded quite modern in the sixteenth century. Listeners then could even detect a hint of the secular madrigal or perhaps even a folk tune in this angelic music. Haydn, Mozart, Beethoven, Schubert, Bruckner and others made few adjustments in their symphonic styles when writing for the Church. They were only aware that they had to compose something better than usual, not different. It was not until late in the nineteenth century that reformers began to convince church authorities that sacred music must have a different, otherworldly, non-secular character of its own (and this was the beginning of much aural misery in Christendom).

Even some of those sentimental, pre-Vatican II hymns reflect Catholicism’s fascination with modern music. About 1900, *Mother Dearest* was as modern as the lightbulb. In those days no one in the congregation minded that *To Jesus Heart All Burning* came from the same idiom that produced *My Wild Irish Rose*. Except for a few Masses incorrectly attributed to Mozart, the average American Catholic parish at the turn of the century performed virtually no music that was more than fifty years old. A survey of American Catholic hymnals published before 1920 shows an amazing collection of sentimental ballads and tender songs in the modern, popular style of the time; with luck one might even find a few scraps of Gregorian chant, but practically nothing in the way of really old hymns. The first American hymnal to contain a modest amount of genuine Gregorian chant and pre-Victorian hymns was the Protestant Episcopal *Hymnal* of 1916.

One of the great ironies of Western civilization has been Roman Catholicism on the one hand priding itself on its theological conservatism and on the other constantly indulging in artistic and musical “radicalism.” Another irony is that from the late sixteenth century until recently — a period when the style of church music always changed with the fashion — liturgy remained frozen in its Tridentine form. Maybe we have hit upon some hitherto unknown law of liturgical evolution, which might be stated thus: *The more things remain the same, the more they change.*

This certainly applied to the history of Gregorian chant. Somehow the illusion persisted that this music, like the faith itself, had stood through the ages, magnificently insulated from change; but the truth is that chant never stayed in any one “state” for very long because monks, friars, editors, musicians, Latin scholars, Renaissance humanists, parish organists, and music teachers could never resist the temptation to modernize it, to make it “relevant.” (Even liturgically proper organists still think nothing of drowning chant in the most modern, Debussian harmony.)

PRE-VATICAN II
HYMNS

EVEN CHANT
CHANGES

DAY: THOUGHTS ON CHURCH MUSIC

THE DIFFERENCE
IS IN
QUALITY

The contemporary tendency to dash from one type of modern church music to the next is, then, a variation on an old theme in Catholicism — as old as a medieval composer adapting a folk tune for a chant Kyrie, as old as Mozart putting opera tunes in his *Coronation Mass*. The difference between today and the past is mainly one of quality. The church composer of 1473 or 1773 summoned all of his skills to write a Mass for the glory of God and the delectation of his colleagues, who would admire his ingenious craftsmanship. The folk hymn composer of 1973, on the other hand, is essentially an amateur “expressing himself” with no thought to this obsolete idea of craft. Perhaps in welcoming the adolescent crooner and the primitive guitarist into the sanctuary, some Roman Catholics are repeating history by forming an alliance with the most avant-garde art of the time. We must constantly remember that influential critics, such as Allan Kaprow, and composers such as John Cage, are constantly telling us that (1) the age of creating masterpieces is over and (2) everyone is an artist.

To put it another way, if Dada and the “happening” represent the most modern artistic expression of our time, if non-professional, non-masterpiece music is the wave of the future, then Catholicism, especially in parts of the United States, is unquestionably “with it.” By comparison, Judaism, the Orthodox churches, and Protestantism are bastions of musical conservatism. It will take a century or so to decide if they have chosen the better part.¹

When studying Machaut’s *Messe de Notre Dame* or Gounod’s *Sacred Heart Mass*, or *Bring Flowers of the Fairest*, the investigator might first ask himself: “How was the congregation supposed to react?” In other words, what response did the composer (and the person who commissioned him) want the people to have?

EMOTIONS?

The composer of Gregorian chant was probably not too concerned about moving the emotions of the listeners with music. Plainchant is pure “service music.” It proceeds with an almost calculated indifference to the congregation, which, in medieval times wandered about the church and could barely see what was happening behind the choir screen. The medieval composer’s primary duty was to the text, which he “elevated” in song; any musical ecstasy the listener experienced was not the composer’s direct intention.

Today, the thousands who flock to Beuron Abbey in Germany to hear the monks sing chant and the hippies who collect records of chant all rave about the “prayerful atmosphere” this music produces, but they cannot tell you exactly what the music is trying to convey, unless they know Latin. This is because the medieval composer expected the listener’s feelings of joy, sadness, reverence or reverie would come from the words and not necessarily the music. (I like to shock my students by showing them that the Gregorian chant Gradual for the Nuptial Mass and Requiem Mass has virtually the same music.)

In the Renaissance the focus of church music changed. The great polyphonic Masses of such composers as Josquin and Palestrina show a greater interest in moving the emotions of the listeners; this is music that wants an inner response from the congregation. The music becomes solemn at *et incarnatus est*; the

DAY: THOUGHTS ON CHURCH MUSIC

Sanctus and *Benedictus* try to emphasize, in music, the theological mystery that has just taken place, and so forth. In other words, the music often attempts to express the text in a very controlled way and also communicate a sense of dignity to the listener.

The Council of Trent in the sixteenth century decreed that the function of liturgical music was to fill the hearts of the listeners “with the desire of heavenly harmony and the contemplation of the joys of the blessed”. This kind of exalted, inspiring music, not to mention the elaborate ritual to go with it, was necessary because “human nature is such that it cannot be easily elevated to the contemplation of divine matters without external supports.” The Calvinist reformer saw all of these “external supports” as wasteful nonsense that interfered with the Word of God; the Counter Reformation prelate quite openly admitted that people needed these props.

IDEA OF TRENT

The large assortment of spoilsports within Catholicism who denounced classical composers (Haydn, Mozart) or romantics (Schubert, Liszt) for writing “unliturgical” and “secular” Masses have always missed the point of this music: these composers were only doing their job conscientiously and only writing what they were expected to write. The Church wisely understood that people would willingly stand in a freezing European cathedral to hear Beethoven’s *Missa Solemnis*, but not a sermon. Perhaps a fallen-away soul might be attracted back to the sacraments through music; certainly many converts began their long journey to conversion with an aesthetic attraction to Catholicism. Anyone who has attended evensong in King’s College Chapel in Cambridge, or high Mass in St. Michael’s Church in Munich, will immediately realize the wisdom of using great religious music in church, even if the composers commit “liturgical improprieties,” such as repeating words too often. This combination of excellent music, magnificent architecture, and decorous ceremony has been known to weaken the stubbornness of the worst infidels.

In the United States there was a brief struggle between those traditionalists who believed that all good church music contributed to the edification of the faithful — let us call them “atmosphereists” — and those who insisted that all music, except the most banal, would take the worshippers’ attention away from private meditation — let us call them “distractionists.” The outcome of the battle was never in doubt. The “distractionists” triumphed and their influence remains to this day.

UNITED STATES

Those who invented the idea of “distracting” music were in fact afraid of music’s power, its ability to produce an aesthetic mysticism. From the way various “distractionists” talked about the Masses of Mozart and European churches that used orchestras, one might conclude they had in mind an occasion of sin. What the “distractionist” wanted was a sort of music that the listener would not notice. Perhaps the worshipper might sense music gently throbbing in the Hammond organ, but listening to it was not encouraged. Thanks to the spread of “distractionism” composers cranked out numbingly banal, but liturgically “correct” Masses, organists rarely played above a whisper, and congregations

DAY: THOUGHTS ON CHURCH MUSIC

were afraid to sing. Since human nature was considered so weak and so easily distracted by great art, liturgical music had to approximate silence before it could be acceptable.

The Council of Trent believed that weak human nature could not approach the Mystery of Faith without the props of elaborate ritual, art and music. The "distractionists" (mostly Americans, by the way) also understood the weakness of human nature and tried to protect it from the intoxicating effects of great music. Today, some post-Vatican II reformers have produced their own method of handling weak human nature. The man in the pew will be constantly kept alert and occupied with recitations, handshakes, endless songs, new surprises every Sunday and other desperate attempts to be relevant. From all of this frantic activity one must conclude that human nature is now considered not weak but dangerously close to collapse.

In a *New York Times* article, Bishop Fulton Sheen commented on certain spiritual "energies" which, like matter, could not be destroyed. Nuns, he pointed out, snipped off a foot or two of their flowing habits about the same time that fashionable ladies began to wear longer dresses and coats. Enlightened pastors threw away the incense just when the Counterculture began to discover it.

INTEREST IN
"OLD MUSIC"
GROWS

Recently, interest in "old music" has grown phenomenally and, as any serious music lover knows, a large portion of this music is religious. So, Gregorian chant, Renaissance motets, Baroque Masses, and "high art" church music have changed hands, as it were. You probably will hear a Haydn Mass not in your local parish but at a well attended concert of the New York Philharmonic or Philadelphia Orchestra. You may have to visit Europe if you wish to hear Gregorian chant sung at a Mass, but the chorus of your local non-sectarian university probably performs a bit of it at concerts. In fact, the various university choruses of Harvard, Yale, Columbia, Princeton, UCLA, Berkeley and Chicago probably perform more Gregorian chant and traditional Catholic church music than all the Catholic cathedrals, churches and seminaries in the United States combined.

The American liturgy-planners who confidently banished a rich musical heritage "to the museums" are actually indulging in some bizarre, Kafkaesque fantasy. They bravely exorcized a devil that was never really there in the first place. A few cathedrals and parishes supported respectable musical establishments, but in the majority of cases church music ranged from the dreadful to the non-existent.

FEW PAST
AMERICAN
STANDARDS

Today, most of the musical difficulties at the parish level come from this total lack of good models and standards in the past. If our organists had performed those now discredited Baroque fugues, they would know how to handle that instrument and how to accompany a congregation. If we had established more choirs that sang delightfully "distracting" Masses by Haydn, we would not be obsessed by the idea of forcing a congregation to sing everything but the weekly announcements. If we were accustomed to sitting back and enjoying a splendid

DAY: THOUGHTS ON CHURCH MUSIC

Gloria by Bruckner, our congregations would not resist the idea of music in church.

The whole problem of liturgical music in American Catholicism can be summed up in one word: *naïveté*. The pastor who thought Schubert's *Ave Maria* represented the *ne plus ultra* of traditional Catholic church music, the teenage guitarist in the sanctuary who tells everyone in an "uptight" suburban parish to clap hands during the next lively hymn, the editor who fills a missalette or hymnal with recently composed pieces — they all display an almost charming innocence. Unlike Europeans, they are not burdened by a long cultural tradition or the anxieties of living up to the accomplishments of the past.

NAIVETE

In any case, the musical world is deeply grateful for such *naïveté*. All the musical masterpieces that *now* Catholicism "deaccessioned" are safely in the hands of the secular world.

In Europe a few vestiges of feudalism remain in the field of the arts. For centuries European nobility established standards and set the style in art. Eventually, the taste of the nobility would "trickle down" to the classes below. For example, a duke or a king would endow a choir in the local cathedral and make up the deficit at the opera house. Both musical establishments — the choir and the opera house — were symbols of the monarch's magnificence and also his munificence to his subjects (who could sit in the upper galleries of the opera house or stand in the nave of the cathedral).

EUROPE

The United States never went through quite the same artistic experience. The assorted robber barons and oil tycoons who built our orchestras and museums had very little influence on "the masses." In fact, the European art and culture that the American wealthy took so seriously have often been objects of ridicule in this country. Television commercials poke fun at the pretensions of concert artists. Opera, which European governments support with tax funds, is a laughing matter for many Americans (especially those who associate opera with the Marx Brothers' *Night at the Opera*).

The great treasury of Catholic church music was written for basilicas and palace chapels. It was meant to convey to the listener (regardless of his class) a sense of nobility and majestic dignity. In many cases, the music represented a cultural gift of the nobility or the hierarchy to the common man.

To many Americans this idea of great liturgical music as a gesture of *noblesse oblige* had always seemed a strange way of doing things, something like the custom of dropping everything for tea at four-fifteen. The staunchest American conservatives and the most ardent liberals were frequently quite uncomfortable with such music. Perhaps they felt that this music was non-American and too exotic. Certainly one could say that Gregorian chant, Mozart Masses and Bach organ works were usually performed in parishes with strong cultural ties to Continental Europe or at least a fondness for things European.

Pessimists must be assured that this musical heritage will survive wherever the influence of Europe is strongest and may even be revived someday. Quality

endures. Optimists — essentially those Americans who believe the United States must find its own cultural destiny, have an immense task ahead of them. It is easier to create an artistic void than to fill it properly.

THOMAS C. DAY

1. This section should end with a note of caution to those who might interpret these words as a license to begin the total demolition of *passé* music. The artistic "modernism" of the past was paid for dearly. For example, the church music of England in the thirteenth century was cut up and stuffed into book bindings when it went out of fashion; the great Gothic cathedrals of France lost their stained glass windows and sculpture when "enlightened" bishops decided to bring these buildings into the modern era.



To Carl C. Wachsman
Sing to His Name

For SATB Choir a cappella

Kent A. Newbury

Ps. 134:1; Ps. 135: 1,2,3

With vitality (♩ = c. 120)

Soprano
 Sing to His name, al-le-lu-ia, for He is gra-cious, al-le-

Alto
 Sing to His name, al-le-lu-ia, for He is gra-cious, al-le-

Tenor
 Sing to His name, al-le-lu-ia, for He is gra-cious, al-le-

Bass
 Sing to His name, al-le-lu-ia, for He is gra-cious, al-le-

Piano or Organ
With vitality (♩ = c. 120)

lu-ia. Praise the Lord, praise the Lord, praise the Lord, praise the name of the Lord.

lu-ia. Praise the Lord, _____ praise the Lord, praise the name of the Lord.

lu-ia. Praise the Lord, praise the Lord, _____ praise the name of the Lord.

lu-ia. Praise the Lord, _____ praise the name of the Lord.

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NEWBURY: SING TO HIS NAME

Suddenly slower
mf and flowing (♩ = c. 96)

— Sing to His name, al-le-lu - ia. Come bless the

— Sing to His name, al-le-lu - ia. Come bless the

— Sing to His name, al-le-lu - ia. Come bless the

— Sing to His name, al-le-lu - ia. Come bless the

Suddenly slower
and flowing (♩ = c. 96)

rit.

Lord, all ye ser-vants of the Lord, who stand by night in the house of the

Lord, all ye ser-vants of the Lord, who stand by night in the house of the

Lord, all ye ser-vants of the Lord, who stand by night in the house of the

Lord, _____ who stand by night in the house of the

rit.

Sing to His Name

Suddenly Tempo 1

Lord. Praise the Lord, praise the Lord, praise the Lord, praise the name of the Lord,
Lord. Praise the Lord, _____ praise the Lord, praise the name of the Lord,
Lord. Praise the Lord, praise the Lord, _____ praise the name of the Lord,
Lord. Praise the Lord, _____ praise the name of the Lord.

Suddenly Tempo 1

— praise the name of _____ the Lord. You that stand in the
— praise the name of _____ the Lord. You that stand in the
— praise the name of _____ the Lord. You that stand in the
— praise the name of _____ the Lord. You that stand in the

accel. mp ($\text{♩} = c. 132$)

accel. mp ($\text{♩} = c. 132$)

Sing to His Name

house of the Lord, house of the Lord, in the courts of the house of the
house of the Lord, house of the Lord, in the courts of the house of the
house of the Lord, house of the Lord, in the courts of the house of the
house of the Lord, house of the Lord, in the courts of the house of the

Lord. You that stand in the house of the Lord, house.
Lord. You that stand in the house of the Lord, house.
Lord. You that stand in the house of the Lord, house.
Lord. Give praise to the Lord. You that stand in the house of the Lord, house.

Sing to His Name

— of the Lord, in the courts of the house_ of the Lord.

— of the Lord, in the courts of the house_ of the Lord.

— of the Lord, in the courts of the house_ of the Lord. Praise the

— of the Lord, in the courts of the house_ of the Lord. Praise the Lord, —

cresc.

cresc.

cresc.

cresc. *f* *allargando*

Praise the Lord, praise the name of the Lord, praise the name of the Lord. —

cresc. *f* *allargando*

Praise the Lord, — praise the name of the Lord, praise the name of the Lord. —

f *allargando*

Lord, — praise the name of the Lord, praise the name of the Lord. —

f *allargando*

— praise the name of the Lord, praise the name of the Lord. —

f *allargando*

Sing to His Name

Tempo I

— Sing — to His name, al-le-lu - ia, — for He is gra-cious,.

— Sing — to His name, al-le-lu - ia, — for He is gra-cious,.

— Sing — to His name, al-le-lu - ia, — for He is gra-cious,.

— Sing — to His name, al-le-lu - ia, — for He is gra-cious,.

Tempo I

cresc.
al - le-lu - ia, Sing to His name, al-le - lu -

cresc.
al - le-lu - ia, Sing to His name, al-le - lu -

cresc.
al - le-lu - ia, Sing to His name, al-le - lu -

cresc.
al - le-lu - ia Sing to His name, al-le - lu -

cresc.

Sing to His Name

ff

ia. Praise the Lord, praise the Lord, praise the Lord, praise the name of the Lord, —

ff

ia. Praise the Lord, _____ praise the Lord, praise the name of the Lord, —

ff

ia. Praise the Lord, praise the Lord, _____ praise the name of the Lord, —

ff

ia. Praise the Lord, _____ praise the name of the Lord, —

— praise the name of the Lord, — praise the name of — the Lord! —

— praise the name of the Lord, — praise the name of — the Lord! —

— praise the name of the Lord, — praise the name of — the Lord! —

— praise the name of the Lord, — praise the name of — the Lord! —

Sing to His Name

REVIEWS

I Magazines

JOURNAL OF CHURCH MUSIC, Volume 16, Number 2, February 1974.

How To Catalog Your Church Choral Music by Anita Greenlee, p. 11.

Church music librarians and choral music librarians will probably never agree on a uniform filing system for their sheet music. There are simply too many aspects that ought to be considered in cataloging music.

The author expounds her system here in a very thorough and practical manner. If you find it too complicated (after all, she has some nineteen different data informations on her cards, including such seemingly unnecessary ones as melody source, nationality source, etc.) you may simplify it by retaining only the data *you* feel you need. Useful reading for all choir directors.

JOURNAL OF CHURCH MUSIC, Volume 16, Number 3, March 1974.

The Psychology of Rehearsal by Robert G. Mulder, p. 2.

Why didn't someone think of this before? Professor Mulder has some very original ideas about choir rehearsals. Most directors and singers think of it as preparation toward an upcoming service or concert. Mr. Mulder points out the intrinsic merits of choir rehearsals *as such*. They constitute a service in themselves; they help foster Christian unity and brotherhood; they increase the dedication of the members not only toward their choir but also toward their church and the Kingdom of Christ.

Many other ideas are worthy of meditation: "the Christian soldier has no better bootcamp training than in the choir rehearsal." Singers who are dedicated to the choir are also dedicated to their Church. "Together we practice brotherhood and understanding" and so on.

Church Music Is For The Congregation, Too by John F. Buckner, p. 5.

A few ways to teach new hymns to the congregation. Mr. Buckner first warns about the possible traps ("folk tunes — a musical miscegenation") and the possible boredom of repeating the same old standards over and over. He then gives a few pertinent suggestions. Alas, most involve extra time and early gathering by the congregation which will work only with extreme difficulty in our Catholic Sunday situation.

JOURNAL OF CHURCH MUSIC, Volume 16, Number 4, April 1974.

Under Lock and Key by Robert J. Reich, p. 2.

The entire issue is devoted to the organ and the organists.

Mr. Reich's article may shock and perhaps even scandalize some organists and pastors who jealously keep their organ under lock and key. He is of the opinion that no harm could come to the instrument if others than the church organist play it. He can see five groups who may do so without serious consequences: 1) children (usually out of curiosity); 2) church members with some musical training; 3) visiting organists; 4) and 5) organ students and unemployed organists.

As a tonal director of an organ company, Mr. Reich enumerates the blessings resulting from frequent use: keys won't stick; dust will not accumulate in the pipes; tone will remain clear, etc. So, remove the lock and stop worrying!

Choosing a New Organ for Your Church by Charles H. Heaton, p. 5.

This reviewer has seldom read articles on choosing new organs without gaining some new insight. This study is no exception. In a thorough, professional manner, Dr. Heaton first warns about possible pitfalls (*e.g.* the usual incompetence of "organ committees") and stresses the role of an organ consultant. A short list of books on organs is offered and wise counsel is given about choosing the builder, agreeing upon specifications, contracts and costs.

The Organist in Church by Velma Warder, p. 8.

A very down-to-earth article written with youth in mind about the duties, functions, worries and rewards of the church organist. Not too much new here.

Directing From the Console by Edward H. Johe, p. 17.

A few observations about the particular problems of the organist-director. Since he has to divide his attention between his instrument and his choir, rehearsals are even more important than in cases with a separate choral director who can give his attention to the entire work at once.

MUSIC MINISTRY — Volume 6, Number 9, May 1974.

I Have Written a Song by H. Myron Braun, p. 1.

Editorial musings on the phrase that is the title of the article. To avoid staleness and sterility, new compositions are needed. But one must be humble and sincere in judging one's own efforts. Counsel with colleagues is useful.

Problems in Choosing Repertoire by Lewis E. Whikehart, p. 5.

Many are the factors that determine the choosing of repertoire for the church choir. Mr. Whikehart examines a few of these: budget limitations; size of choir and proficiency of same; the message of the text; the appropriateness of the music and its stylistic consistency, etc. He also calls attention to some of the aids in selecting music (availability of sample music from publishers, recordings) and comments on original versions vs. translations or transliterations. He concludes by urging directors not to underestimate the capabilities of their choirs.

MUSIC MINISTRY — Volume 6, Number 10, June 1974.

Music in the Mail by M. W. Martin, p. 3.

An original and most interesting article on postage stamps that depict musical subjects (musicians, musical instruments, conservatories, opera houses, composers, pages of musical scores, etc.). Church musicians can be proud, since a great number of these stamps relate to church music (organs, choristers, bells and other instruments used in church). One of these should be of particular interest to the members of our association. It is the stamp that publicizes the Second International Congress of Catholic Church Music that was held in Vienna in 1954. This year the CMAA will be represented at the Sixth Congress by two American choirs in Salzburg, Austria. (See details on editorial page.)

Old Organists Never Die by Lester H. Groom, p. 35.

A rather elementary but very useful set of principles for the organist who is afraid to improvise. Improvisation takes courage, persistence, some faking and — above all — regular practicing.

THE CHORAL JOURNAL — Volume XIV, Number 6, February 1974.

What the Orchestral Musician Expects from the Choral Conductor by Johannes Somary, p. 11.

Anyone who uses, even infrequently, orchestra with his chorus will appreciate the very practical remarks of Mr. Somary. He has a few comments about the individual instruments and how they should fit into the ensemble. The conductor must know the style of the period, and the particular qualities of the instrumental sound of that era. He should consider the instrumental players as equal partners in a joint venture and must require the same precision of them as of his singers.

THE CHORAL JOURNAL — Volume XIV, Number 7, March 1974.

A Theology of Church Music by F. Thomas Trotter, p. 15.

In an issue almost entirely devoted to music and the arts, this one may interest church musicians more particularly. This reviewer admits that it took him three readings to get the message of this dense and terse article that would certainly need further elaboration. A Protestant minister, the Rev. Trotter comes very close to the mind of the Constitution on the Sacred Liturgy of the Second Vatican Council when he criticizes the conception that church music is only an embellishment of worship.

Indeed, church music is “the most complete mode of bearing the structure of worship,” *i.e.*, an integral part of the liturgy. It expresses what words alone cannot express and — taken at its best — it is real theology.

WORSHIP, Volume 48, Number 4, April 1974.

Liturgy as Visual Experience by Joseph Fitzer, p. 217.

For some reason, this reviewer has an affinity and sympathy with most of the ideas of Dr. Fitzer (see the article we have published by him in the Summer 1972 issue of *Sacred Music*). This study reinforces our opinion of him as an independent, honest, no-nonsense thinker with strong opinions that we do not always share but generally do respect.

The whole idea of talking about liturgy as a *visual* experience is refreshing. After years of words, words and words someone finally spends some time to tell us about his ideas on “how God’s words (should) look.” Dr. Fitzer divides the visible elements of liturgy into four “spheres”: 1) The actions of the one who *enacts* (sprinkles, submerges, consecrates, etc.); 2) those who participate or perform parts of the liturgy (“the gatherers”); 3) the elements of the setting of the rite (church furnishings, statues, paintings, banners) and 4) the outward architecture and surroundings of the liturgical place.

He then proceeds with some brilliant contrasting of Chateaubriand’s ideas of a glorious, romantic liturgy with the stark puritanism of those of Calvin. All this is done with wit and insight. But this reviewer is somewhat disappointed with the conclusions of Dr. Fitzer. In fact, *what are* his conclusions? What makes liturgy — or liturgical actions — effective and successful? If I understand the author, it is the second element, the participation and the liveliness of the “gatherers.” But is this true? Doesn’t this involve the danger of losing the hieratic objectivity? I say “danger,” not necessity. Is this horizontal communication really the most important part of the worship service? What is more important in a

“visual” liturgy: the reflection of Christians as a community or the sight of *mirabilia* enacted by the ordained ministers *with* them but still in a more particular way *for* them? Read this article and formulate your own opinion. You may come up with different conclusions.

P.S. This old French teacher must offer one slight correction: Chateaubriand’s splendid but somewhat light-weight religious apology is entitled: *Le génie du Christianisme*, “*génie*” being of the masculine order. It is referred to at least twice (pp. 219, 224) always with the feminine article “*La*.” *Paix*, Dr. Fitzer.

R.S.M.

CHURCH MUSIC — February 1974, Vol. 3, No. 25. *Magazine for the Church Music Association of England and Wales*. London, bi-monthly.

The editor complains bitterly about his society: “it does seem rather a waste to produce an expensive magazine when we have nothing much about the activities of the local association groups to put inside it. Personally I think it is about time that you, the Association, decided whether or not you want an Association.”

Dr. Mary Berry has an article describing the tenth anniversary celebration in Rome of the founding of the *Consociatio Internationalis Musicae Sacrae* by Pope Paul VI. The event was more fully covered in *Sacred Music* by Father Robert Skeris in his report. The English writer regrets that no English groups were present in Rome, but hopes that at the Sixth International Church Music Congress in Salzburg in August some English representation will be found.

Two other meetings are reported. One is the third assembly of monastic musicians at Douai Abbey from December 31 to January 4, 1974. Its purpose was an exchange of ideas coupled with opportunity for rehearsal and performance. Efforts in composition were explored and a report was made on a hymnal in preparation. An interesting event in connection with the meeting was the singing of Vespers in Latin by the whole group of monks at the Cathedral of St. Albans, since the Reformation a Protestant church. The other meeting was held at Wood Hall, November 2–4, 1973, by *Universa Laus*. Present were Père Gelineau, Erik Routley, Bernard Huijbers, Bill Tamblyn and others.

Paul Inwood has an article, “Not forgetting the Organist.” He gives practical advice on matters such as when to play and when not to, sight reading, transposition, how to cover up mistakes. He ranges over a vast area of problems. R. H. Richens contributes a “Guide to the Proper Chants for the Latin Mass.” Pointing out that the Gregorian chants as found in the *Graduale Romanum* or the *Liber Usualis* are still to be

used, the author mentions the recently issued *Ordo Cantus Missae* which reconciles the old books with the new calendar and lectionary. The English have further simplified the matter by drawing up a listing of chants for each Sunday and the place where they are to be found. The author fails to mention that a new edition of the *Graduale* will eventually make both these efforts unnecessary. A report on the activities of the Irish church musicians, some news reports and reviews of music and books conclude the issue. An insert to the magazine tells of continuing efforts to combine the organization and activities of the Society of St. Gregory, a group of liturgists, and the Church Music Association. Financial problems as well as distinctive goals seem to continue to separate the two.

CHURCH MUSIC — April 1974, Vol. 3, No. 26.

The editor seems to have succumbed completely to his gloom voiced in the editorial of the previous issue. No editorial appears in this issue; a financial statement replaces it. Further gloom. A new draft of a constitution for the society and a report on the eighteenth general meeting make dull reading.

The editor, Bill Tamblyn, writes an article called “Visitor’s London,” in which he reviews the music at sung Masses in Westminster Cathedral, Brompton Oratory and St. Anselm’s Church in Southall. He disapproves of both Westminster and the Oratory, where music of considerable artistic worth is regularly the fare. He reveals his criterion in the last paragraph when he says that the music he experienced in these churches was “for passive not active congregations.” Surely by now the true meaning of *actuosa participatio* must have reached the British Isles — at least to the editor of the Church Music Association’s journal. Perhaps his misunderstanding of this basic idea is the cause of his continuing gloom.

II Choral Reviews

OXFORD RELEASES

The Oxford University Press continues to expand and revise its Tudor Church Music Series and Oxford Anthems Series.

From the Tudor Church Music Series:

Miserere mei by William Byrd. Revised edition by John Morehen, SATBB @ .55¢.

Out of the Deep by Thomas Morley. Edited by Peter LeHuray, SAATB @ .55¢.

Ascendit Deus by Peter Philips. Edited by Peter LeHuray, SSATB @ .55¢.

These three selections have been carefully edited and for the five-part repertoire, masterpieces of their kind.

From the Oxford Anthems Series, one old and two recent releases:

The Law of the Lord by William Mathias. A fairly simple setting in a modern vocabulary. SATB @ .30¢.

Lift Up Your Heads, O Ye Gates by William Mathias. A more difficult piece with interest in rhythm and accompaniment. SATB @ .35¢.

Ave Maria by Robert Parsons. This is a 16th century polyphonic setting of the text, well laid out for interest in sonorities but rather disappointing in melody. Edited by N. Steinitz. SAAT Bar.B @ .35¢.

Anthems for Choirs 2 edited by Philip Ledger. An excellent anthology for sopranos and altos in unison and/or two part arrangements. The composers include, among others, William Boyce, G. F. Handel, Henry Purcell, Ralph Vaughan Williams and Alan Ridout. An overlook at the best in the literature for SA. Oxford University Press.

Anthems for Choirs 3 edited by Philip Ledger. This collection contains twenty-four anthems for sopranos and altos in three or more parts and the range of styles and eras is wider than in the preceding volume. Traditional numbers as well as new compositions and examples from Berlioz, Brahms, Orff and others provide variety and interest. Oxford University Press must be commended for this series.

Temples of God by Ronald Nelson. A simple melody with an interesting rhythmic solution for the text. 2 part mixed. Augsburg @ .35¢.

Alleluia, Praise God by A. Scarlatti, edited by Coggin. Example from the 18th century repertoire in traditional motet style. Augsburg @ .35¢.

This Is the Day, Praise and Thank the Lord and Be Glad and Rejoice by Noel Goemanne. A series of texts from the Psalms of which the latter two are first and second sections. The rhythms and the accompaniment are sophisticated but the pieces are useful and musical. SATB, organ, optional children's choir, trumpets, flute, Indian drum and timpani. Harold Flammer, Inc. @ .30¢.

Where Is Now Abel? by Gregor Aichinger. SAB, G.I.A. Publications No. G-1854 @ .40¢.

In Nomine Jesu by Jacob Handl, edited and translated by Joseph A. Herter. Four mixed voices, G.I.A. Publications No. G-1860 @ .45¢.

Sound Forth The Trumpet in Zion by Thomas Morley, edited by Richard Proulx. SAB, G.I.A. Publications No. G-1867 @ .30¢.

Five Psalms of Praise and the Responsorium by Heinrich Schütz, transcribed and translated by Daniel G. Reuning. Mixed voices or unison voices, G.I.A. Publications No. G-1790 @ .60¢.

Magnum Nomen Domini by Bartłomiej Pekieli, edited and translated by Joseph A. Herter. Four mixed voices, G.I.A. Publications No. G-1791 @ .40¢.

Resonet In Laudibus by Bartłomiej Pekieli, edited and translated by Joseph A. Herter. Four mixed voices, G.I.A. Publications No. G-1792 @ .40¢.

Alleluja by Jakob Obrecht edited by Walter Ehret. Four mixed voices, G.I.A. Publications No. G-1845 @ .40¢.

Sic Deus Dilxit Mundum by Samuel Scheidt, edited and translated by G. A. Schmeltekopf. Four mixed voices and four brass instruments, G.I.A. Publications No. G-1819 @ .75¢.

Messa a 4 Voci da Cappella by Cl. Monteverdi. Four mixed voices, G.I.A. Publications No. G-1826 @ \$1.50.

Gloria from Messa a 4 Voci da Capella 1651 by Cl. Monteverdi. Four mixed voices G.I.A. Publications No. G-1868 @ .60¢.

The Gregorian Institute of America sent us a huge package of their latest publications. Among the works there is an interesting series called *Ars Antiqua* that contains some rarely heard and rarely edited masterpieces ranging from very easy to very difficult. Some appear with their original (usually Latin) texts. Some have been skillfully adapted and translated into English.

I am truly, and pleasantly, amazed by the seeming disregard of commercial profit. Could it be that a new Renaissance is dawning upon us? Let's take the Aichinger *Ubi est Abel?* (Where is now Abel?). I recall of no liturgical use of this text, yet it is a lovely SAB gem and I shall look for a chance to perform it at one of the Sundays when Genesis is read from the new Lectionary.

C. A. C.

Handl's *In Nomine Jesu* may be somewhat better known. It appears here with both English and Latin text, well printed; without editorial suggestions, except the two optional, metronome markings. Homophonic throughout, it should cause no trouble for even the inexperienced choir and will fit any occasion where Jesus' name is praised. In practice, I would sing it at least a major second higher, since the soprano is rather low and their range is less than an octave.

The Morley *Sound Forth* will alternate rather fortunately with the more commonly used and longer version of F. Guerrero. Mr. Proulx, the editor, has added slurs, dynamic markings and even breath marks that greatly facilitate the performance of this short composition.

Five Psalms and a joyful *Alleluia, Amen* (Responsorium) are transcribed by Daniel G. Reuning from the Becker Psalter (1628) of Schütz. The English text is given with the notes while the German text follows each Psalm. The Psalms are 95, 98, 100, 105 and 150 and the translations are those of Mr. Reuning.

If you are already looking forward to Christmas, the *Magnum Nomen Domini* by Bartłomiej Pekieli, edited by Joseph A. Herter, may be the new (old?) version you might want to consider. The original melody is somewhat varied here but the homophonic treatment makes the whole composition very easy. Latin and English texts are provided.

Another old favorite, *Resonet in Laudibus* gets a similar 17th century harmonic treatment by Bartłomiej Pekieli. The melody ("Joseph dear, O Joseph mine") first appears in the tenor and is used as a *cantus firmus*. A set of alleluias ends this attractive Christmas piece.

Jacob Obrecht's *Alleluja* is altogether another matter. Strongly rhythmical, energetically syncopated, this song of praise will need more experienced choirs and an alert director. The piece is very clearly printed and thoughtfully edited. It will challenge the somewhat better than average choir.

The Scheidt (1587-1654) *Sic Deus Dilexit Mundum* (God So loved the World) shows all the characteristics of early Baroque style. Written originally for double chorus, G. A. Schmeltekopf offers it here for chorus and brass that could be very, very effective once the singers get accustomed to the fast decorative runs. Definitely not for beginners. Latin and English texts are provided. Brass parts (\$2.00 the set) are available separately.

During his long life (1567-1643), Monteverdi has seen the change from the Renaissance *a cappella* style to the florid Baroque idiom. Yet, time and time again, he went back to the *stile antico*, especially for his sacred compositions. This Mass is a good example of this. Originally conceived for SAAT voices and written a step higher, the Mass now is printed for SATB voices

using the 1651 Venetian edition. It contains no *Credo* and the *Gloria* is also available separately (No. G-1868 @ .60¢). I was looking for the name of the editor, but it does not appear on the score.

The different movements are of uneven difficulty. The flowing melismatic flourishes in the *Gloria* definitely require an above-average choir or a sure-footed solo quartet.

Once again I want to point out the handsome printing, easy readability and reasonable price for such an important work. A "pronunciation guide" is included on the inside cover. While I do not particularly care for it, being of the older generation, I can see its usefulness in 1974, when Latin is — to say the least — somewhat less than well known or practiced with the exception of our best college choirs.

In their regular choral series, G.I.A. Publications comes out with other "oldies" from the 18th and 19th centuries. Among these is a Cherubini *Lamb of God for Sinners Slain* for SATB and organ. Devotional, romantic, in a slow 3/2 rhythm. It is *not* the liturgical *Agnus Dei* but a pious uttering of thanks to the Lamb Who was slain for us. No. G-1847 @ .35¢.

Another 19th century motet, also in a rather moderate 3/2 beat is the *Blessing and Honor, Praise and Love* by Brahms. The slow chorale melody quickens in the second half where the altos and male voices sing a fugato, as the *cantus firmus* remains in the soprano section. Not difficult and worth a try. No. G-1846 @ 40¢.

Ten chorales of Bach are edited by John Lee in a little, 26 page collection. You will find many of your favorites here (*Schmücke Dich, Ein' Feste Burg, Jesu Meine Freude, Eisenach, Lobe Den Herren and Darmstadt*, among others) and, if you do not have a Bach chorale collection yet, these ten numbers are certainly worth the \$1.00 price. By way of comparison, another Bach-Gesius chorale (*Let Hymns of Joy to Grief Succeed* (No. G-1799), also edited by John Lee and published by G.I.A. costs .25¢ for two pages. So buy the collection (No. G-1810) or both.

In the next issue, I will attempt to review some of the dozens of contemporary compositions (including some new English Masses) that came in the same package. Until then: congratulations, G.I.A.!

R.S.M.

III Special Review

Sing to His Name by Kent A. Newbury. Hope Publishing Company, Carol Stream, Illinois, No. A-452 @ .30¢.

An exciting, moderately difficult piece from the

competent pen of Mr. Newbury. We have reviewed his compositions in several of our past issues and have reprinted *This Is the Day Which the Lord Has Made* in the Winter 1972 issue of *Sacred Music*.

The present work uses one verse from Psalm 134 and three from Psalm 135. It is a joy to see the working of Mr. Newbury's mind and compositional genius. The exposition consists of an exuberant unison acclamation, slightly syncopated, followed by a sudden drop in tension and tempo at the legato passage of "Come bless the Lord." Just as suddenly the tempo quickens again and actually accelerates to ♩ = 132 with a slight modulation. A short recapitulation precedes the final outburst of praise.

I think it is most important for your choir to read the text several times before attempting to sing the melody. The different sections and their textual mood must become very clear in the minds of the singers. Then proceed with the rhythm and melody of one part, pair it with another and point out the parallel fifths ("who stand by nights"), unisons, stronger syncopations, etc. Have a strong idea of the tempi — and stay with them, no matter what! It will take some fine tuning to bring off the infrequent strong dissonances like the parallel chords between the soprano and bass and soprano and tenor on page five (page six in the original) on the words: "praise the name of the Lord," but the effect will be amazing.

A good, glorious number for choirs that like challenge without going into the eerie pastures of electronic and aleatoric music. Highly recommended.

R.S.M.

IV Book Reviews

Mental Warmups for the Choral Director by Lloyd Pfautsch. Lawson-Gould Music Publishers, Inc., New York. 46 pp. \$2.00.

Problems in Conducting by Daniel Moe. Augsburg Publishing House, Minneapolis. 19 pp. \$1.25.

Basic Choral Concepts by Daniel Moe. Augsburg Publishing House, Minneapolis. 31 pp. \$1.25.

God knows that there are many (perhaps too many) textbooks in print today dealing with choral techniques. You will agree that most of these are too long, often verbose and repetitious and quite a few are lost in technical and organizational details.

The three little booklets that I am trying to review here are so totally different, so refreshingly candid and so utterly compact that I am convinced that every choral conductor will learn from them if he studies them

seriously. I had them at hand for a couple of years but never had the time and determination to review them.

A warning: they are not textbooks and, being short, they are necessarily "incomplete." But the sharpness of observation and the depth of insight makes them extremely valuable if not always an easy reading.

Dr. Lloyd Pfautsch's *Mental Warmups* is a treasure trove. Its 46 pages are crammed with practical suggestions, humor (without wasting time on jokes), love of choral music and, above all, with the fruits of several decades of conducting experience. Those of us who had the chance to observe him or work with him, know that he is totally lacking in theatricals or pomposity. It is his choirs that speak (or rather: sing) for him.

Mental Warmups has but six short chapters dealing — in order — with the role of the conductor especially during rehearsals ("What a conductor does during a performance should merely remind the chorus of what he asked them to do during rehearsals"); the "instrument" of the choral conductor: the voice *en masse*; rehearsal technique and most frequent mistakes; respect toward the intentions of the composer; choral conductors and orchestra conductors; repertoire.

This outline shows, of course, nothing about the depth of Dr. Pfautsch's observations, recommendations and suggestions. You simply must read this booklet and study it thoroughly.

Mr. Moe is also well-known to all choral men in this country both for his clinics and choral compositions. His first booklet (*Problems*) is now somewhat dated (1968) but only as far as the calendar is concerned. The lessons therein are as pertinent as ever.

It is actually a small anthology with explanations. He uses nine examples from his own compositions to point out some particular problems or difficulties that may — and do — pop up almost any day in choral scores. Quite logically, the nine excerpts are arranged in such a way that the difficulties increase with each. The first two examples contain only a few irregular meters and some triplets. The third deals with canonic imitations while the fourth selection presents some mild diatonic dissonances inbedded in an otherwise conservative homophony. Five brings in again some irregular patterns and problems of diction. Six combines balance between voices and long lines. Example seven gives good advice for doubling (sopranos by tenors; basses by altos), while number eight (in two parts) deals with intonation problems. The last example ("Mini-Gloria") presents a real challenge with its sophisticated meter-changes (3/4, 3/8, 3/4, 6/8, 5/8 and 8/8, for example). Very valuable suggestions are offered concerning the question whether subdivisions should be *conducted* (rarely) or *thought* (usually preferred). Dramatic tempo changes make the

short selection even more interesting and useful as an exercise.

The second booklet (*Basic Choral Concepts*) is more theoretical in a sense. With great effort, Mr. Moe tries to condense a lot into thirty-one pages and succeeds! For the average reader this treatise will be arid reading but the practicing choral director will cherish every paragraph of it.

Several pages are devoted to "pre-rehearsal analysis" (tempo, rhythm, articulation, text, melody, harmony, counterpoint, general style, etc.), followed by suggestions for rehearsals, where all the fruits of the pre-rehearsal study will show.

All in all: three booklets that are guaranteed to improve your choral work no matter how long you have been conducting. Warmly recommended.

R.S.M.

Basic Techniques for Voice Production by Sister Louis Marie, O. P. Heizler. Exposition Press, New York City. 53 pp. \$5.00.

For the number of pages (53, but actually only 45, since the Introduction begins on page 9), this little book might seem rather expensive. However, upon closer examination, it seems worth its price. Not one word is wasted in this concise method on voice production. All the problems a singer may encounter are treated in eleven short chapters (the voice, breath control, resonance, attack, articulation, diction, intonation, etc.) in meticulous, precise language, without verbiage and technical lingo.

I am particularly pleased with the author's insistence on "brain over brawn" throughout the booklet.

Solo singers, choral directors, choir members and public speakers will all profit from the mere reading of *Basic Techniques* but even more so if they follow the daily routine proposed on posture, breath control, resonance, diction and study of either a composition for singers or a speech for speakers).

In short: an enthusiastic, optimistic, practical book, somewhat highly priced but extremely useful.

R.S.M.

V Organ

With the season of weddings coming up soon, I would like to recommend the following pieces that crossed my desk lately.

They will give you a great relief from the two often stagnant repertoire of music for weddings, unless you have already given in to the many ridiculous requests of uneducated brides or their mothers. If you have already given in the trends of today and their slogan

"everything goes," and no longer respect yourself as a professional, then of course, you have already found that relief from the old standard type of wedding music, but I hope that you do have some guilt feelings about this type of professional prostitution of your art.

I realize all too well how difficult it is to say *no* to many of today's requests for "their" favorite "popular" songs, and indeed there is still so much education to be done when it comes to good taste and the art of *savoir vivre*. Sadly enough, the clergy and music commissions have not been of any help and of very little support to the organist in his fight for serious music in church, especially at weddings. But professionals do not really need any guidelines from such committees and they certainly know as well as the lady wedding consultant from that chic fashion department store, what the etiquette is in church music for weddings. At the risk of losing a stipend, you must stand up for a principle, and I admire the many Thomas More's in the organ world who still do so.

You are playing for a *church* ceremony and *not* for a reception! Don't forget that. Many things belong (at the proper time) to "their" wedding day, but not all things belong in the church ceremony. The bikinis, the blue jeans, the flimsy nightgown, the dances and champagne, all may be a part of that particular day, but we are not here talking about the entire day and night, but about the more serious part of that special day, the *church ceremony* of the wedding day. You are nourishing the spiritual and not entertaining the physical part of these people's wedding. Therefore, music for the church wedding should be of a high standard, of a spiritual level, and only real art can do that. Any watered down religion or art will always leave the people in a state of confusion, and will have them leave the ceremony with a feeling of something that is "disposable" —and indeed many marriages these days reflect that attitude.

Yes indeed I agree with you, Mr. (Mrs. or Ms.) organist! Funerals are more fun! There is less headache for the organist in recommending music for that type of service.

Now, let us turn toward the music I have mentioned at the beginning of this review.

Organ Pieces for Weddings and General Use arranged by Thomas Geischen.

This collection contains three hymn tunes (*Jesus, Lead the Way, Let Us Ever Walk with Jesus* and *O Take My Hand Dear Father*) which may be used as processions with the hymn tunes played by a separate instrument such as bassoon, trombone, etc. Augsburg. No. 11-9322.

Wedding Music — Book II, arranged by David N. Johnson.

One of my favorite composers and arrangers, Mr. Johnson, has once again compiled a collection of processionals and recessionals especially fitted for weddings. Besides some of the old favorites, it also includes some original compositions, many of them for trumpet solo with organ. Highly recommended for any occasion but especially for weddings. Augsburg. No. 11-9524.

Praise Our God by J. S. Bach, arranged by Robert J. Powell.

A most festive processional for organ and trumpet. Tell the bride to have a few bottles less champagne and she can afford a trumpeter for this "special" processional. A wedding march such as this will stay forever in the minds of those who attend their wedding! Perhaps if organists would go back again to the *rock* on which all music was built, even brides and their party, and the clergy who preside might come away from such a ceremony with a more solid foundation of their own beliefs. Try this arrangement and see the results! It will keep you all on your toes — including the organist. Concordia. No. 97-5155.

Seven Largos by Antonio Vivaldi, arranged by S. Drummond Wolff.

This arranger needs no introduction to the initiated. He has proven himself on many occasions. Not for amateur organists. Concordia. No. 97-5145.

N.G.

OPEN FORUM

I read in the Spring 1974 issue of *Sacred Music* the review by C. A. C. of my *Seasonal Responsorial Psalms for Cantor and Congregation* (with optional SATB Choir and Organ) by G.I.A. I take exception to the following remark of the reviewer: "Unfortunately many of them (the antiphons) need to be transposed at least a whole tone lower to be within the vocal range of the average congregation." I don't think this criticism is warranted. I believe I have had enough experience as a composer to know what is within the comfortable range of the average congregation.

Most composers will agree with me that the average congregation will find the range from middle C to its octave above quite comfortable. But an occasional C sharp or D (above the octave of middle C) will be well within their range provided that 1) these notes are few and of fairly short duration, and 2) they are approached by step. Both of these conditions are scrupulously observed in the *Seasonal Responsorial Psalms* in question.

It is time we stop underestimating the potential of a congregation. Given adequate leadership and a fairly good organ support, there is no limit to what a congregation can do. Let us stop molly-coddling our good people. Some organists are simply obsessed with the idea of having to lower everything for congregational use.

We should not forget that a goodly number of the average congregation (the majority at times) are women, most of whom can naturally soar much higher than C above middle C. We should also bear in mind that the bright tone of a hymn, for instance, is related to its pitch: the higher the pitch, the brighter the sound.

Joseph Roff

Msgr. Prof. Dr. Anton Lippe, *Domkapellmeister* of Saint Hedwig's Cathedral in Berlin, passed away on the afternoon of February 19, 1974, after a short but serious illness.

Born into a family of eight children in St. Anna am Aigen in Steiermark, Austria, on April 28, 1905, Anton Lippe's first formal musical instruction was taken from Anton Faist during student days in the major seminary of Graz. The young student was not, however, without experience. As he himself used to relate in later years, his first experience as a choir conductor came at the age of ten, when he filled in for the sick parish choirmaster and conducted the Schubert *G Major Mass* successfully. Shortly after ordination to the priesthood and assignment to the town of Pöllau as assistant, Lippe organized a local music festival which included performances of Haydn's *Creation*, Mozart's *Coronation Mass*, and a symphony concert. Favorable reviews came to the attention of the Bishop of Graz, and young Father Lippe was promptly sent to Rome in 1930, where he took over the choir at the German national church, S. Maria dell'Anima, and studied for his doctorate at the Pontifical Institute of Sacred Music. Here he concentrated on classical polyphony under Raffaele Casimiri, orchestration and conducting under Licinio Refice, and Gregorian chant under Paolo Ferretti. During these years Lippe also organized a choir of about a hundred voices from the German colony in Rome, and performed the standard oratorios with the orchestra of the Accademia di S. Cecilia. After receiving his doctorate in 1934, Lippe was named *Domkapellmeister* in Graz the following year. Here he was able to bring the choir up to a standard of accomplishment which made it possible not only to sing regular public subscription concerts in addition to the weekly liturgical services, but also to undertake concert tours outside of Austria after the war, when the choir numbered over 150 members. The choir toured the Rhineland in 1951, southern Germany in 1953, Italy in

1955, Switzerland in 1960, and France in 1963.

American church musicians will not only recall Lippe from the International Church Music Congress in 1966, but also because of his excellent recording of Franz Schmidt's oratorio *The Book with Seven Seals*, with the Munich Philharmonic and well-known soloists. This stirring work, of which Lippe was the foremost interpreter, appeared regularly on his concert programs.

In 1948, Anton Lippe was named principal conductor of the Hofmusikkapelle (former Imperial Court Orchestra) in Vienna. This choir, which sings the high Mass each Sunday in the Hofburgkapelle, is made up of boys from the Wiener Sängerknaben and men from the chorus of the Staatsoper in Vienna, and is accompanied by members of the Vienna Philharmonic Orchestra. Although the group's repertory is naturally concentrated around the Viennese classical Masses, Lippe introduced the practice (continued in this respect up to the present by Dr. Jos. Schababer) of having the boys also sing the complete Gregorian proper each Sunday.

In the fall of 1963, the choir pilgrimage of the German Federated Caecilian Societies was planned to culminate in a gala performance of the Bach *B Minor Mass* in Rome, for the Pope and the Fathers of the Second Vatican Council, by the Cappella Carolina of Aachen with international soloists under the direction of Msgr. Theodor B. Rehmann. However, Rehmann passed away suddenly on October 4, 1963, and at this critical juncture Anton Lippe without hesitation agreed to conduct the performance in Rehmann's place on October 19. The result made such a favorable impression that Lippe was approached to fill the post of *Domkapellmeister* in Berlin, that had fallen vacant after the unexpected death of Msgr. Karl Forster on August 13, 1963. Lippe's official appointment to Berlin followed on January 1, 1964.

In Berlin, Anton Lippe continued and expanded the work of his predecessor, showing in the process his mastery of the entire choral repertory, both *a cappella* and with orchestra, from Bach to Britten. In addition to the very popular annual concert series in the Philharmonie in Berlin, the choir sang the high Mass each Sunday, in a different parish church of West Berlin. (The Cathedral of Saint Hedwig is in the Communist-occupied East Zone of Berlin.) Thus in 1971, for example, the choir sang 61 liturgical services in addition to its concert appearances. At Lippe's death the choir numbered 130 active members, plus a boys' choir of 50 voices which performed one Sunday a month with the men. In addition to the standard works of the classical *a cappella* repertory, large and small, the choir often performed contemporary Masses at these Sunday services, where, as might be expected, Berlin composers such as Max Baumann and Jos. Ahrens were well represented. These

services were sung in Latin, "at the request of all the pastors," as Lippe himself put it.

Foreign concert tours were also a part of Lippe's program in Berlin. Thus, for example, the choir toured Spain in 1967 and Japan in 1968, this last tour accompanied by the orchestra of the Beethoven Hall in Bonn. At the time of his death Lippe was completing arrangements for a tour of South America in 1975.

Those who knew Anton Lippe will hold in honored remembrance not only his abilities as a conductor and choir trainer, but above all his qualities as a man and as a priest. R. I. P.

Rev. Robert A. Skeris

Millions of American Catholics are rejoicing that the Holy Father has sent a booklet of Gregorian chants, called *Jubilate Deo*, to the bishops of the world, indicating to them that its use can help the faithful "to associate themselves in spirit with all their brothers in the faith and with the living traditions of past centuries."

What should bishops do to carry out the Holy Father's request? First, the Bishops' Committee on the Liturgy should reaffirm for all American bishops the Holy Father's wishes and make concrete general principles to implement them in all dioceses. The practical work of implementation will fall on local pastors and their parish musical directors.

After as many parishioners as possible are taught to sing the chants, use of them should be introduced into the Sunday liturgy. It would be folly to think, of course, that after several years of almost exclusive use of the vernacular, the whole parish will joyfully accept Latin and Gregorian chants. One Mass each Sunday, at a convenient time, should be reserved for singing in Gregorian chant. For the first few Sundays, teaching of the chants could be substituted for the homily until the congregation is thoroughly familiar with them and can sing with comfort and ease.

The parish choir can be of great help in this. Having been thoroughly trained in the chants, they can join the congregation and lend it support. Cantors can lead from the lectern. The choir can supply the proper parts of the high Mass and at times add polyphonic settings. In large churches, more than one sung Mass, in Latin and in the vernacular, may well be possible.

The task ahead will be most difficult, but it must be performed for the good of the liturgy is at stake. The greater the number of people taught this music, the greater will be the demand for high Mass in Latin. If such a program had been seriously undertaken prior to the Vatican Council, as the Holy See so frequently directed, the decline in church music during the past ten years would not have taken place.

John A. McManemin, Ph.D.

FROM THE EDITOR

A few weeks after the readers receive this issue of *Sacred Music*, the Secretary of the Church Music Association of America and the Editor will be on their way by CMAA charter flight to the Sixth International Church Music Congress in Salzburg, Austria, with their respective choral groups: The Twin Cities Catholic Chorale and the Dallas Catholic Choir. These two choirs will represent the United States at the congress with several old and new compositions. Preceding the Salzburg meeting, the 93-voice combined choir will sing some fifteen times in three countries: Germany, Italy and Austria. Our repertoire includes Beethoven's *Mass in C*, Bruckner's *Mass in E minor*, Palestrina's *Ut, Re, Mi, Fa, Sol, La Mass*, Haydn's *Mass in Time of War* and the *Missa Internationalis* by Noel Goemanne, member of the board of directors of CMAA and organist-choirmaster at Christ the King Church in Dallas, Texas. This last Mass will have its European premiere in Salzburg on August 31, with the world premiere of the *Credo* (from manuscript), written by Mr. Goemanne especially for this occasion. There will be also a dozen of various motets, several Gregorian ordinaries and Gregorian propers for every day.

Among the highlights of the choir pilgrimage are high Masses at Cologne Cathedral, Munich, Florence, Assisi, St. Peter's, Santa Croce and the Catacombs in Rome, and in the old cathedral in Linz, Austria. An audience with the Holy Father has been arranged in Castelgandolfo on the feast of St. Pius X.

A smaller group formed from members of the choir will perform polyphonic Masses by William Byrd, Palestrina, Pierre de la Rue and Josquin des Près and also will sing the more ornate propers as a *schola* within the choir.

A more detailed article on the Congress will be found elsewhere in this issue of *Sacred Music* written by our European correspondent, the Reverend Robert A. Skeris, vice-president of CMAA. †

For the third or fourth time in less than a year, the Holy Father has issued again a strong request for the continued use of Gregorian chant in parishes. This time he went even further and, through the Sacred Congregation for Divine Worship, sent each of the world's bishops and major religious superiors a beautifully printed booklet containing a collection of Gregorian chants that he considers as a minimal repertoire for all Catholics of the world.

The booklet, entitled *Jubilare Deo* (Rejoice in the Lord), was sent out at Eastertime "as a personal gift from the Holy Father" by the Vatican's Congregation for Divine Worship, which oversees liturgical norms and practices throughout the Latin rite. The letter was

signed by the congregation's new prefect, Australian Cardinal James Knox.

The Vatican document noted the added importance of singing in Latin "now that the Holy Year (1975) is approaching, when the faithful of different nations, languages, and origins will find themselves alongside one another at common liturgical celebrations."

To support further the cause for chant, the Cardinal added: "the use of Latin and Gregorian chant will serve to underline the unity of the Christian people in a particular way, and a way that seems quite reasonable. The chant of the Roman rite has fed and supported both faith and devotion in the liturgy which it accompanies. The artistic worth alone that it has attained is a good reason for it to be considered an inheritance of immense value to the Church."

All this is, of course, not new to our readers since most of us have been trying to put into practice the expressed wish of the Council concerning Gregorian chant: "The Church acknowledges Gregorian chant as proper to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services." (Constitution on the Liturgy, Art. 116). Also: "Steps should be taken so that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them . . ." (Constitution on the Liturgy, Art. 54).

All that is left for us now is to begin to implement these wishes and orders of the Holy Father with our congregations. †

As we go to press we have heard of the untimely death of Cardinal Danielou. The reader will find substantial excerpts from one of his latest articles on the situation of the liturgy ten years after the Council in this issue, translated by Dr. William Marschner. May Cardinal Danielou's soul rest in peace.

FROM THE GENERAL SECRETARY

CMAA's charter flight to the Sixth International Church Music Congress in Salzburg is filled. Departure is scheduled for August 9, 1974, from Chicago with arrival in Cologne, Germany, the following day. The Twin Cities Catholic Chorale and the Dallas Catholic Choir will be among the one hundred eighty persons on the flight. Return will be from Munich to Chicago, September 2, 1974.

Those wishing a program of the Sixth International Church Music Congress to be held in Salzburg, August 26 to September 2, 1974, may obtain one from the congress office. Write to Kongressbüro CIMS, Kapitelplatz 2, A-5010 Salzburg, Austria.

NEWS

As his personal Easter gift to the world's bishops and major superiors, the Holy Father sent a small pamphlet, entitled *Jubilate Deo*, which contains Gregorian chants that the Pope suggests should be a minimum repertory for the Catholic world. He listed among his reasons for sending the booklet to the bishops that chant is a sign of world-wide unity, a great need in a Church that has experienced a provincialism brought on by excessive use of the vernacular to the exclusion of Latin, and that the use of chant is necessary for the correct implementation of the reform of the liturgy decreed by the Vatican Council. Pope Paul stated clearly that both Latin and Gregorian chant are necessary if the requirements of the Council are to be carried out, a point long since made by both the Church Music Association of America and the Consociatio Internationalis Musicae Sacrae. A booklet is in preparation by CIMS that will contain Gregorian chants for use in the Holy Year of 1975 in Rome and also for practical use in parishes throughout the world. It will contain a useful repertory of chants for Mass and other services.



A brief notice of the death of Father Joseph R. Foley, CSP, was included in the last issue of *Sacred Music*, as it went to press. Father Foley died suddenly on January 5, 1974, at the rectory of Saint Paul the Apostle Church in New York City. A native of Minneapolis, his life as a priest was spent in fostering the music of the Church as conductor of the Paulist Choristers in Chicago and in New York. Having studied at Saint Peter's College in Baltimore and at Saint Paul's College in Washington, he completed his musical studies at the Catholic University and was ordained in 1941. Among his activities were lectures in sacred music at conservatories and seminaries and contributions to the *Catholic Hymnal and Service Book*, published in 1966. He has several compositions for the vernacular liturgy. His funeral was held at Saint Paul's on January 9, 1974. R.I.P.



The First National Congress of the American Federation of Pueri Cantores was held at the Shrine of the Immaculate Conception in Washington, D.C., April 16 to 18, 1974. Seventeen choirs from many states participated, coming from as far away as Michigan, Ohio, Illinois and Minnesota. The program included a patriotic ceremony on the steps of the nation's capitol, a concert by the choir of the Cathedral of Mary Our Queen in Baltimore, and a reception for the directors

and officers at the Diplomat Hotel. On Thursday morning, April 18, the Most Reverend William W. Baum, Archbishop of Washington, celebrated the solemn pontifical Mass at the Shrine. Monsignor Charles N. Meter is president of the American federation and Monsignor Joseph Mroczkowski, secretary.



The Institute for Music in the Liturgy in Manila, Philippine Islands, has awarded Noel Goemanne its plaque of appreciation for his outstanding work in the field of liturgical music as composer, organist and choirmaster. The distinction was presented by Bishop Bienvenido M. Lopez of Manila, honorary president of the institute. Mr. Goemanne is a member of the board of directors of CMAA, and is this year celebrating twenty-five years as a professional musician.



The Grand Cross of the Order of Merit of the Federal German Republic was presented to Dr. Karl Gustav Fellerer on the occasion of his seventieth birthday, February 22, 1974. Dr. Fellerer has been associated with the University of Cologne for over thirty years, both as director of the university's Institute of Musicology and as *rector magnificus* in 1967-68. He is chairman of the program advisory committee for the West German Radio. His publications are numerous, including a two-volume history of the music of the Catholic Church now being printed.



Colin Mawby, master of music at Westminster Cathedral in London, wrote recently in the *London Times* that much of the music used in churches today to worship God "would be laughed off the concert platform." He insisted on musical quality as an essential feature of worship. The patronage of contemporary composers is demanded so that religious music can have a cultural importance. Mr. Mawby charged that the Catholic Church, for so long the discriminating patron of great art, is today encouraging an unworthy musical culture. A firm restatement of the importance of quality of transcendental value in religious music is necessary.



Recent organ recitals brought to our attention include these:

Ivan R. Licht played a program at the Church of St. Martin of Tours, Valley City, Ohio, April 7, 1974. Works by Dietrich Buxtehude, Johann Pachelbel, Nikolaus Bruhns, Eugène Gigout and J. S. Bach were heard. St. Christopher Choir sang works by George F.

Handel, Theodore Dubois, Flor Peeters and S. Drummond.

Father Gerard Farrell, OSB, presented a program at Carleton College, Northfield, Minnesota, May 9, 1974. Works by contemporary composers based on Gregorian chant themes utilized the organ and St. John's University Men's Chorus under the direction of Axel Theimer. Father Farrell and the choir presented Maurice Duruflé's *Veni Creator Spiritus*, Anton Heiller's *In festo Corporis Christi*, Benjamin Britten's *Prelude and Fugue on a Theme of Vittoria*, Russell Woollen's *Pastorale on Sanctus XI*, Flor Peeter's *Chorale Prelude Adoro Te*, Olivier Messiaen's *Verset pour La Fête de la Dédicace*, Jean Langlais' *Paraphrase Grégorienne*, and Joseph Ahrens' *Cantiones Gregoriana pro Organo*.

✠

Recent programs of choral music, both in concert and in liturgical settings, that have come to our attention include the following:

The first city-wide Interfaith Children's Choir Festival of Pueblo, Colorado, took place on May 12, 1974, under the direction of Gerhard Track, president of CMAA and conductor of the Pueblo Symphony Orchestra. Children from age four years through fourteen sang compositions by Bach, Cherubini, Young, Pooler, Davis, Track and others. The need of instructing children from an early age in the beauty and value of church music prompted the festival.

Choir Festival Sunday was held March 31, 1974, for the Diocese of Madison, Wisconsin, at Saint Bernard's Church. The program included Vivaldi's *Magnificat* and Britten's *Festival Te Deum*. Soloists were Mary Ann Stabile, Marcia Roberts and Vernon Sell. Kary Hyre was organist. Roger Folstrom of the University of Wisconsin school of music conducted. The festival choir made several other appearances, including two in Minneapolis and Saint Paul.

Music for the liturgy of Ascension Day at Saint Philip Neri Church, Bronx, New York, included the Gregorian settings of the proper of the Mass, Palestrina's *Missa Ascendo ad Patrem*, and various motets by Angelo della Picca, Gallus, Lassus, Richard Felciano and Jan Vermulst, sung by the Welch Chorale. James B. Welch conducted and Paul P. Rotella was organist.

The Pontifical Choir of Kansas City, under the direction of Father Ambrose Karels, presented a program at All Saints Episcopal Church on April 28, 1974, and again at Ursuline Auditorium in Paola, Kansas, May 5, 1974. As an Easter concert, the group of thirty-five boys and fifteen men, with orchestra accompaniment, sang the *Sanctus* from the *Requiem* of Gabriel Fauré, *The First Song of Moses* by Orlando Gibbons, *Maria Magdalene* by Andrea Gabrieli, and *Regina Coeli* by W. A. Mozart. The *Credo* from

Mozart's *Missa Brevis*, Brahms' *Make Thou in Me, God, a Pure Heart, O Filii et Filiae* of De La Lande, and *God be in my Head* by Henry Walford Davies concluded the program.

A program of church music was presented by the Twin City Schola Cantorum at Roseville Lutheran Church, Saint Paul, Minnesota, April 6, 1974. An ecumenical male choir under the direction of Rudolph Gruenwald, the group performed Joseph Haydn's *Little Organ Solo Mass* and other works by Bach, Handel, Mozart, Schubert and Beethoven.

M. Alfred Bichsel conducted the Eastman Polyphonic Choir in a program of music for Lent, March 31, 1974, at the Lutheran Church of the Reformation, Rochester, New York. Devoted exclusively to the works of Heinrich Schütz, the concert included his *Musicalische Exequien*, the *Deutsches Magnificat* for double chorus, and two psalms, *Bringt her dem Herren* and *Jauchzet dem Herren*.

The office of Tenebrae was sung at Saint Matthew's Cathedral, Washington, D.C., on Wednesday of Holy Week, with Archbishop Baum presiding. Tenebrae was sung on Thursday, Friday and Saturday mornings of Holy Week at the Church of Saint Agnes, Saint Paul, Minnesota, by a *schola cantorum* under the direction of William Pohl in the full Gregorian settings of psalms, antiphons and responsories.

Singing at the Fifth Annual Assembly of Representatives of the Texas Conference of Churches, the Texas Boys Choir of Fort Worth presented a program under the direction of George Bragg. The concert, held in the Church of the Holy Family, included Mozart's *Coronation Mass in C*, selections from Britten's *Ceremony of Carols*, and Noel Goemanne's *Ode to St. Cecilia* for chorus, flute, oboe, trumpets, tympani and organ.

The Sacred Heart Boy choir and the parish choir, both under the direction of Robert Kaiser, presented a sacred concert for Passiontide, April 7, 1974, at the Church of the Sacred Heart, Saint Paul, Minnesota. The program included Pergolesi's *Stabat Mater*, Purcell's *Hear My Prayer*, Weelkes' *Hosanna to the Son of David*, Victoria's *Reproaches* and Brahms' *Geistliches Lied*, op. 30.

Gerhard Track conducted the Pueblo Symphony Chorale in a sacred concert in Saint Paul's Church, Pueblo, Colorado, April 28, 1974. Programmed were *Regina Coeli* by Mozart, *Exultate Deo* by Scarlatti, *Locus Iste* by Bruckner and several spirituals. Three works by Gerhard Track, *O Lord Most High, This World*, and *Ye Sons and Daughters* were performed with members of the Pueblo Symphony Orchestra assisting. Organists were Janet Hall and Mrs. B. E. Matthew.

R.J.S.

CONTRIBUTORS

Reverend Robert A. Skeris, vice president of CMAA, is a priest of the Milwaukee archdiocese, presently finishing his doctorate in theology at the University of Bonn and actively working on the preparations for the Sixth International Church Music Congress in Salzburg.

Jean Cardinal Danielou, who died suddenly May 20, 1974, has spoken out vigorously on liturgical questions and matters of the spiritual life. A member of the Académie Française, his voice was a prestigious one among the scholars of both the ecclesiastical and secular spheres.

Thomas C. Day earned his Ph.D. in musicology from Columbia University and has published articles in the *Musical Quarterly*, the *Journal of the American Musicological Society* and in *American Choral Review*. He is a faculty member in the music department of the Herbert H. Lehman College, Bronx, New York.

W. A. Marshner is a resident of Washington, D. C., a linguist, a convert and an astute observer of the Catholic scene here and abroad.

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