SACRED MUSIC

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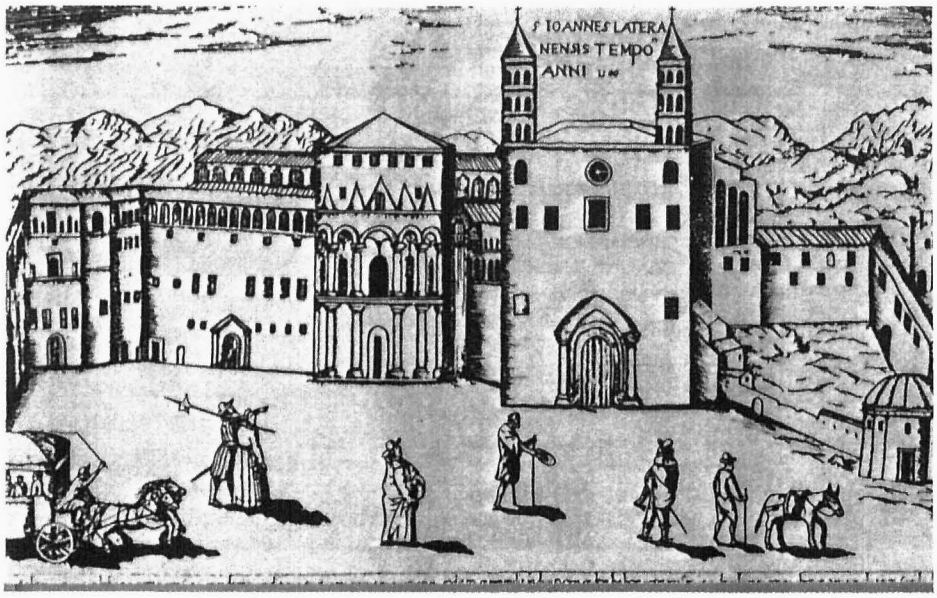

Basilica of the Lateran

SACRED MUSIC

Volume 101, Number 3, Fall 1974

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Basilica of the Lateran

PREPARATION OF THE DIOCESAN CLERGY IN CHURCH MUSIC

If this paper had been prepared for the Fourth International Church Music Congress in Cologne or even for the Fifth Congress in Chicago-Milwaukee, it would have taken an entirely different direction than at present. In 1961 or in 1966, one would have dealt with the renewal and improvement of the training of seminarians in the field of church music. However, unfortunately and tragically, in 1974 we must speak not of renewal but rather of a beginning, a re-introduction of a program to teach the seminarian the role of music in the prayer life of the Church and prepare him to carry out a sung liturgy so that he can function in the role of priest.

In 1961, one could point to several Roman decrees relating to the subject of liturgical music-training for the candidate for the priesthood. There was the Motu Proprio of Pius X of 1903; the various instructions issued for the seminaries and religious houses of the City of Rome; the Apostolic Constitution of Pius XI (although very brief in its reference to seminaries); the encyclicals *Mediator Dei* (1953) and *Musicae sacrae disciplina* (1955). To be sure, these documents were very general and really did little to specify what even the most fundamental requirements should be. The candidate was to study music, both in its Gregorian and polyphonic forms; he was to learn hymns for use with the people; music was to be a means of prayer for himself and a tool for use in his apostolate. But compared to the detailed courses of instruction issued by secular educational agencies, these

Paper delivered at the Sixth International Church Music Congress, Salzburg.

guidelines were far from adequate or specific. Nevertheless, one could say that *poco a poco*, progress in the musical education of the clergy was evident in 1961, even yet in 1966. Bishops were more willing to consider the subject seriously; seminary authorities were more ready to cooperate in giving time for musical instruction, although it was far from being considered a major area of study; more and more, the men assigned to roles as teachers of music in seminaries had been provided with higher studies in preparation for their work, although in most cases far from adequately.

FAILURE OF SEMINARIES

Yet, in 1961 and in 1966, one could safely have said that the music reforms of Pius X had not been effectively accomplished. The reason for that failure lies with the lack of proper instruction musically of the clergy. The reason for this lack of instruction of the clergy can be traced to the failure of the seminaries to give adequate training to their students. And one can easily assign the chief reason for that: the teachers of music in most seminaries training the diocesan clergy were woefully uninstructed and lamentably deficient themselves in musical knowledge and method. *Nemo dat quod non habet*. Still at that juncture, 1966, one might have hoped for a continuing progress, a gradual brightening, even perhaps the dawning of a new age, as the impetus of conciliar decrees on church music forced action in this area of priestly training.

However, in 1974, we know that this is not the case. Today the picture is far gloomier than it was a decade ago, even perhaps than it was when Pius X began his pontificate in 1903. We still have the Roman instructions from the pre-conciliar days, and in addition we have received others: the Constitution on the Sacred Liturgy; the Instruction on Sacred Music of 1967; the comprehensive Instruction on the Liturgical Formation of Seminarians given by the Sacred Congregation of Seminaries and Universities in December, 1965. Why is it then that even with these further directives from the highest authority in the Church, the situation has so far deteriorated that even the minimal training in the forms of music ordered by the Council has almost disappeared in many seminaries? Two reasons can, I think, be advanced to explain this situation. First, there exists a general disrespect for authority in society, and this is reflected in the Church where an attitude can be detected that regards Roman documents as mere opinions to be read and set aside if they are not in agreement with one's own particular viewpoint. Perhaps the events that followed the issuing of the encyclical *Humanae Vitae* promoted the opposition to authority within the Church to a great degree. Secondly, the widespread denial of the sacred, as it pertains to the means of worship, has upset the very position of sacred music as an integral part of liturgy, despite clear affirmations of the Council to the contrary.

It is evident that lack of respect for ecclesiastical authority and the denial of the sacred are not problems peculiar to church music and the training of seminarians. These phenomena are to be found through the whole Church and must be dealt with directly before it will be possible to renew the musical formation of diocesan seminarians and to implement the conciliar liturgical and musical reforms.

I. Let us consider the problem of the sacred. In 1968, the Music Advisory Board of the American Bishops' Committee on the Liturgy issued a statement in which it was proclaimed that "the primary goal of all Eucharistic celebration is to make a

humanly attractive experience." Here is the expression of the malady that is causing the deterioration of the sacred. Human pleasure is the ultimate goal to be achieved. Liturgy no longer deals with the relationship between man and God, but rather that of man to man or even to oneself. Pope Paul VI has warned repeatedly that the sin of our age is one of atheism, not indeed a theoretical, academic denial of God, but rather a removal of God from life in its every day, actual practice. Man has put himself into God's place, and thus he has no real need for God any more. Man has himself become God, and little wonder then that we have "God is dead" theologians. How can sacred art exist in such a milieu, when the very pupose of sacred art is to lead us to God, who "dwells in light inaccessible."? This denial of the sacred as it exists in a person, a place or a thing exclusively dedicated to God, follows logically on the enthronement of man. Such humanism leads to secularism. For those who have allowed the secular to replace the sacred, "God is dead."

PROBLEM OF THE SACRED

When man, in a sense, assumes the place of God in the liturgy by an exaggerated humanism, then the need for the sacred ceases. The need to dedicate material things to God by sacralizing them, even the need for the sacraments or the acknowledgement of the supernatural elevation of man through grace, ceases. The secular fulfills the purposes of humanism as well as, if not better, than the sacred. This would account for those who say that the duty of church music is to establish "community" or "togetherness" — both humanistic ideals. But when man does not feel a need for God, we have returned to the "practical" atheism about which Pope Paul warned us.

A PROBLEM OF FAITH

The problem today in the muscial and liturgical training of seminarians is not essentially a musical one. If it were, musicians could solve it. The difficulty is one of Faith, as it is in every other area of the Church today — Catholic education, religious vocations, celibacy of the clergy, divorce, birth control, or the authority of the Holy Father. It is useless to speak of a course of study for music in the seminary until the seminary and its professors are convinced of the fundamental truths of the Roman Catholic Faith. Sacred music canot live, nor can liturgy itself survive, in a milieu that not merely questions but often denies what is Catholic dogma and morality under a thin veil of speculative, process theologizing. At least in the United States, seminaries have been in the forefront in promoting much that has led to a secularization of Catholicism. Comment on this is well expressed in a book, *American and Catholic* by Robert Leckie (New York: Doubleday and Co., 1970): "Montesquieu once predicted that Protestantism would wither away, after which Catholicism would become Protestant. Bearing this in mind, recalling also how liberal Protestantism's attempt to Christianize secularism resulted in a secularization of Protestantism, it may be suggested that in its new emphasis on the social gospel, in its preoccupation with sex, its dissolving discipline, its abdication of moral authority and its own attempt to accommodate modernity, the American Church has already taken on much of the protective coloration of its environment. It is now thoroughly American, apparently riding the crest of the religious wave of the future, but whether or not it will still be Catholic remains to be seen."

As early as the preparations for the Fifth International Church Music Congress in 1965, one could see that there were those who would deny the existence of the sacred and the place of sacred music in the liturgy, despite the clear statement of the

Vatican Council itself that sacred song forms a necessary or integral part of the solemn liturgy. Both the Pope and the Council frequently refer to "sacred" music, and the Instruction of 1967 actually begins with the words, *Musica sacra*. The malady that afflicts the Church today was first detected in sacred music and liturgy. But it is apparent by now that what ails music in the service of worship is only a ripple on the surface of the sea; beneath there is a churning, seething, boiling ferment of error and disbelief. We will never have a renewal of sacred music without Faith; we will never have sacred music at all until the place of man in relation to God is established clearly. There will be no sacred music until the place of art in man's seeking for God is defined. There must be an affirmation of the sacred, and this must begin in the seminaries.

II. But what is taught today in our seminaries? One cannot here take up what are the specific problems of the courses in dogmatic or moral theology, nor can one argue here about the questions of seminary discipline or the life patterns of clerical students. While all of this impinges directly on the liturgical and musical formation, there is not time to consider it. However, two areas must be discussed: the prayer life of the seminarian himself, and the tools that he must acquire for the apostolate that will ultimately be his as a priest.

PRAYER LIFE

First, his prayer life. Obviously this must begin long before the major seminary. In the home and in the elementary school a sense of reverence toward what is holy must be cultivated. By participating in the parish liturgy the future seminarian can come to have a love of divine worship and an acquaintance with the means of worship: music, ceremonial, art, architecture — not merely as external phenomena but as the expression of the deep internal action of the baptized Christian taking part in the redeeming mysteries of Christ's Church. In the development of religious vocations the contact with the holy and the beautiful is essential. By experiencing the sacred, the seed of a priestly vocation is planted. The deeper theological and ascetical foundations of a flourishing prayer-life should be taught in the seminary, but even then the liturgy remains the primary source of all spiritual life, as Pope St. Pius X said. A full and active participation in the liturgy demands on the part of the seminarian an ability to take his proper active role in the liturgical life of the seminary: to sing, to read, to fulfill the functions of the ministry or order according to the rank that he has achieved. To deprive him of training to sing or to read or to know the very role of sacred art in liturgy is to restrict him in his prayer-life which should be centered in the liturgy as the primary source of grace. Seminaries that have abandoned Gregorian chant, solemn Mass and the sung Office are hindering, not fostering, the development of the spiritual growth of their students.

Recently, a seminarian came to me to ask if he might take part in the solemn Mass on Sundays in my parish, because his seminary did not have a sung Mass. He was attracted by the ceremony and the music that stirred up within him a love for the sacrifice of the Mass. It is sad that in the institution that is training him to be a priest he cannot find what is the very essence of priestly work, the performance of the sacred, solemn liturgical action. Other seminarians have not even heard of what it is that they are missing. In such a training ground can one expect to find a deep spiritual growth? It is not the mere specialist in modern thought or social welfare workers that a seminary is commissioned to prepare; the first obligation is to

establish holiness upon which to build all else. Liturgy and sacred music are essential for this development.

TOOLS OF THE APOSTOLATE

Secondly, liturgy and sacred music are the tools of the future apostolate of the cleric. So much is written and spoken today about "special ministries." We have attempts such as the worker-priest, the priest-politician, the priest-sociologist, and all manner of secular gimmicks that do not achieve the true purpose of priesthood which is to stand as mediator between God and man, offering the perfect sacrifice to attone for sin. The real ministry lies in the liturgy with the art that serves as its handmaid. The sacred liturgy has attracted the human spirit for centuries and will today continue to exercise the same magnetic pull on men if its truly sacred character is allowed to shine forth. The redeeming action of Christ which is the essence of the liturgy needs external, visible and tangible means of expression. That central, transcendental, spiritual and sacred purpose of the Mass and the sacraments which Christ left us is to bring the fruits of His Redemption to each succeeding generation. The ceremonies, music, painting, architecture and all the other arts that surround the central kernel are the Church's means for presenting these mysteries of Redemption; they are the tools of the apostolate of the priest. To deprive a priest of a knowledge of these tools with their power to attract mankind and their significance as symbols transcending this world is like training a physician without teaching him the use and the value of medicine.

It is essential that the young cleric be taught to sing those parts of the liturgy required of the ministry or order he possesses; further, he should be given an appreciation of the role of sacred music in liturgy and a respect for the work of the professional church musician; beyond this, the seminary has an obligation to provide him with a sufficient knowledge of music in general that he may find in music a source of recreation and pleasure as it is expected an educated man will do. Recently, I had a fine young priest tell me that he could not and would not sing. He refuses to celebrate a *Missa cantata* or sing any service. I asked him if he had not been taught music during his six years in the preparatory seminary and another six years in one of the important major seminaries of the United States. He told me that he had not been trained to sing, but that he had been given instruction in how to direct the congregation or a choir! This, of course, reflects the level of competency of the instruction to which he was subjected; but it also shows how he has been cheated and how the people to whom he ministers have likewise been cheated out of one of the means of God's grace — the solemn liturgical actions which demand liturgical singing from the priest.

No one has ever proposed a training of clerics as professional musicians, except in those extraordinary cases when exceptional talents are discovered and a diocese has the good fortune to have a young priest whose gifts can be developed in order that he might instruct others. Most people can be taught to sing or play an instrument without having a special musical talent; long and intense study is not demanded for ordinary musical achievement, either vocal or instrumental. But musical training is imperative for the young cleric so that he can undertake his proper role in the liturgy, appreciate the roles of others, whether singers, instrumentalists or directors, and then oversee the general direction of the sacred liturgy in his charge, with a knowledge of its theology, its history and its art. A training in these

minimal fundamentals should be given every student; he has a right in justice to it.

LATIN

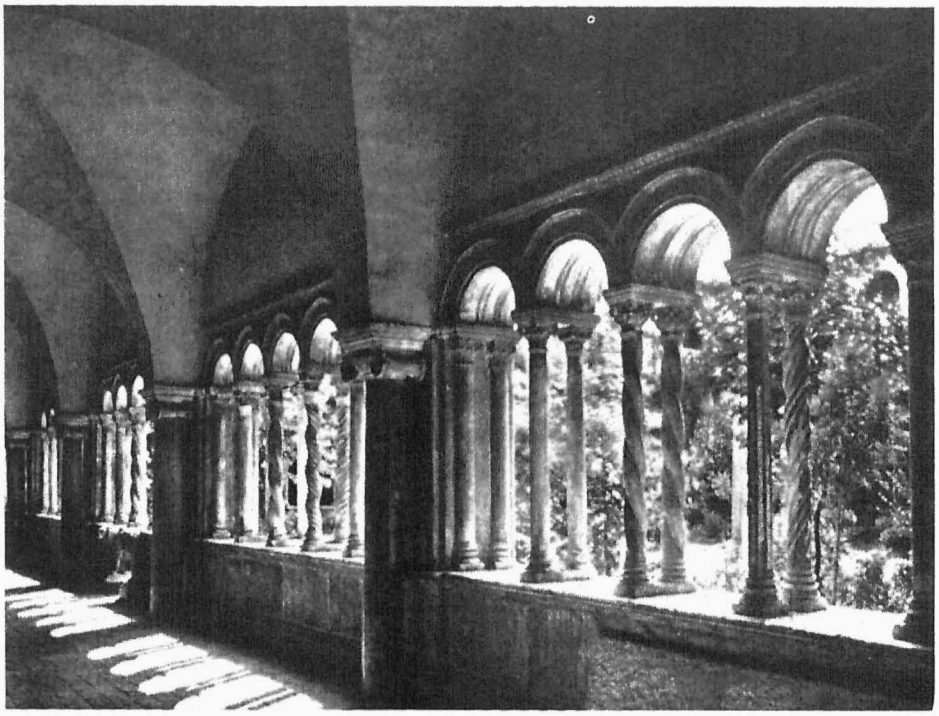
Connected essentially to the study of liturgical music is a knowledge of the Latin language. Seminaries that do not foster the study and use of Latin are promoting a kind of iconoclasm directed against the heritage of sacred music that the Council ordered to be promoted. There seems to be little doubt that the abandoning of Latin in direct disobedience to the decrees of the Council is connected closely with the decline of the sacred. Some weeks ago I invited a young deacon to exercise his newly acquired order at a solemn Mass in my parish. The choir master came in before the ceremonies to inquire concerning what *Ite missa est* the young man wished to sing. He did not know what the *Ite* was, and said that he would sing only in English. He had been taught nothing about Latin chant. Young priests today have been systematically and deliberately trained to despise the Latin tongue and all that has been associated with it for centuries, theologically and artistically.

VOCATIONS

III. Priestly vocations today in many countries are on the decline. The shortage of priests in some areas is becoming critical. Seminaries are depleted and many have even closed because of lack of students. Could the condition be caused by the abandoning of the sacred? Is it perhaps that the substitution of so many humanistic and secularistic concerns has failed to attract the young who truly are seeking God? Religion is the sum of all doctrine, institutions, customs and ceremonies through which the human community expresses and organizes its relationship with the Creator. Subjectively, religion is an inclination of the whole man toward a transcendental Creator in whom he believes, to whom he feels obligated, on whom he depends, and with whom he tries to communicate. Man's need for outward communication with God results in his use of art in religion. Religion must express itself, so that the spiritual can be made manifest; the invisible, visible; the unheard, audible. Thus religion needs art for teaching, for missionary purposes, for its very existence. Is not the Word made flesh the perfect art of the Father, the most perfect revelation of God's glory and the center of all Christian religion? He is the mediator which binds the material to the spiritual. Human art in its way imitates and reflects Christ; it is the bridge between Creator and creature. Is not the abandoning of the traditional Christian art in its musical, pictorial and sculptured forms, coupled with the failure of so much of modern art which has left its sacred connections, to be seen as one of the reasons for emptying our seminaries — indeed, emptying of the ranks of the priesthood too?

The young are looking for religious experience, but they fail to find it in the secular, humanistic forms now offered them. Some even say that drugs become a means of spiritual elevation as the young strive almost wildly and yet vainly to escape the material things that have surfeited them. Eroticism, drugs, and the restlessness of contemporary society only more deeply submerge man in matter rather than freeing him from it, so that his spirit might soar toward his Creator. It is only in such freedom of the spirit that a vocation can be nurtured; in the proper use of matter and in particular by the sanctifying of the material through sacred art, the souls of the young can be attracted to God and to His priesthood.

RICHARD J. SCHULER



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SALUTE TO HERMANN SCHROEDER

One of the leading figures in contemporary Catholic church music, Hermann Schroeder, recently celebrated his seventieth birthday. This brief notice is intended as a modest tribute to a man known far beyond the boundaries of his native country for his contributions to the modern choral and organ repertory.

BERNKASTEL

Born on March 26, 1904, in Bernkastel on the Mosel as the second oldest of four children, Hermann Schroeder comes from a family whose tradition is by no means unmusical. In 1937, for example, J. Schmidt-Görg was able to show that Schroeder is related on his mother's side to the ancestors of Beethoven. Young Schroeder received his first musical education from a local school teacher, and soon was able to play the Sunday High Mass in various surrounding villages, as well as literally hundreds of Requiem Masses daily for the casualties of the First World War.

TRIER

After completing his preparatory studies in Trier, Schroeder went to Innsbruck in 1923 to begin the study of philosophy and theology. After three years, however, he decided on a career as a musician, and so in the fall of 1926 he went to Cologne with the intention of beginning his formal musical studies at the state conservatory there. What Heinrich Lemacher once described as Schroeder's "effervescent nature as a real son of the Mosel" is well illustrated by an anecdote concerning his

entrance examination in Cologne. As Schroeder himself tells it, "I wanted to be a musician at all costs, so I went to Cologne and presented myself to old Walther Braunfels (at that time director of the conservatory) for my audition. After a few bars, he told me to stop. The deadline for the entrance auditions was already passed, he told me, and in any case he thought I would not have passed it. But he was willing to accept me as a student anyhow." During his four years in Cologne Schroeder studied composition with Heinrich Lemacher, conducting under Hermann Abendroth, organ with Hans Bachem, music history under Wilhelm Kurthen and Gregorian chant under Dominicus Johner, O.S.B. Young Schroeder was also a regular patron of the concerts of the Society for New Music in Cologne at this time, and thus learned to know the works of Hindemith, Stravinsky, Malipiero and Wellesz, to mention only a few.

AACHEN

After completion of his studies, Schroeder began his career as a practicing musician, above all as a choirmaster and organist. He gained rich experience not only by broadcasting many organ concerts, but also by accompanying the Aachen Cathedral Choir as organist on its many tours through Germany, Switzerland, Italy and Belgium. In 1938, Schroeder was appointed cathedral organist in Trier, where he also continued the teaching activities begun in Cologne.

In July, 1941, Schroeder was drafted into the German army, and after a year in southern Serbia was assigned to the post of artistic and musical director of Radio Belgrade. The list of works he performed and conducted during those years is an impressive one: from Baroque to modern, from chamber music to symphonies, from ballet music to full-length operas. Thus the war did not interrupt Schroeder's work as a musician, and in 1942 he received the artistic prize of the City of Dresden (for his string quartet, Op. 26), as well as a commission from the City of Düsseldorf to compose the *Symphonic Hymns for Large Orchestra*, Op. 29. After the Balkan front was drawn back, Schroeder was assigned to the music department of the radio station in Schonach in the Black Forest.

COLOGNE

After the war, Schroeder returned to this work in Trier, as organist and choirmaster at the Basilica of St. Paulinus. In 1946, he again took up his teaching duties at the conservatory in Cologne, as well as at the university in Bonn, being named full professor in 1948. From 1947 to 1961 Schroeder was also conductor of the Cologne Bach Society, whose performances attracted wide attention above all from the stylistic point of view. Schroeder's compositional efforts did not go unrecognized during this period. He was awarded the Robert Schumann prize in 1952, and the artistic prize of the Rhineland-Palatinate in 1956. From 1958 to 1961 he was associate director of the state conservatory in Cologne.

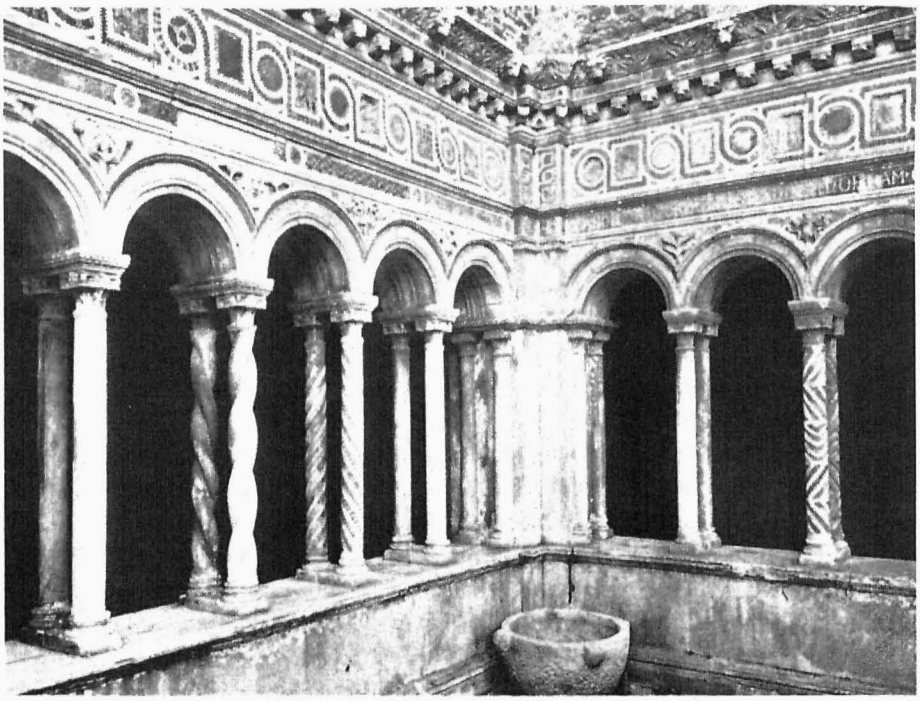
A serious illness in 1961 put an end to his activity as a performing artist, for he has been forced to limit his activities since then. If composition has moved more and more into the foreground in recent years, Schroeder has nonetheless preserved his links to actual practice, above all with his madrigal choir at the conservatory. The latest catalogue of Schroeder's works reaches the figure 483, and the list is by no means complete. For example, the series of sonatas for each solo instrument of the classical orchestra is still in process of appearing, and the *Concerto for Clarinet and Orchestra*, Op. 47, was published last year.

To readers of this journal, Schroeder is perhaps most familiar for his organ works and his vocal compositions, choral songs and arrangements as well as Masses like the *Missa Gregoriana* (1957: written *cum populo activo* long before the Council!) or the *Mass to honor St. Cecilia*, commissioned by the CMAA and premiered at the Fifth International Church Music Congress in Milwaukee in 1966. Though it would lead too far afield to discuss in detail Schroeder's significance as a composer by analyzing examples from his works, mention should be made of the composer's own description of what he understands as "contemporary tonal style," a style that is "linked to modal *melos* in a twelve-tone framework while preserving simultaneously the relativity of interval values." The combination of this "expanded tonality" with an emphasis, not on the soprano and bass, but on the inner voices, in the sense of Hindemith's "superimposed two-part writing," remains characteristic of Schroeder's mature style. MILWAUKEE

Schroeder's vocal and choral compositions for the liturgy all fall into the class of high-grade "utility music." Hence they all respect the limits and possibilities of the human voice, *i.e.* they are melodic and singable in a way that much "modern music" is not. In response to changed needs, Schroeder has turned to composing liturgical music in the vernacular in recent years. To be regretted is the fact that his settings of German liturgical prose texts (epistles and gospels, for example) which in the judgment of most musical experts were a workable solution to an old problem, were not received with equal enthusiasm by the liturgical commission which had the last word in the matter. In the words of Johannes Wagner of Trier, the "correctness of (Schroeder's) interpretation of the pericopes by means of the melodic line" was "called into doubt" from the viewpoint of "exegetical interpretation and liturgical context." This entire episode (documented very thoroughly in a new study by Raimund Keusen, *Die Orgel — und Vokalwerke von Hermann Schroeder* = Beiträge zur rheinischen Musikgeschichte 102, Köln 1974, pp. 88/101, here 92) is symptomatic of a problem which Albericus Gentilis pithily summed up when he wrote, *Silete, theologi, in munere alieno.*

On May 31, 1974, in a solemn ceremony in the *aula maxima*, the faculty of arts and letters of the University of Bonn conferred the honorary degree of Dr. phil. h.c. on Hermann Schroeder, in grateful recognition of his accomplishments as musician and composer. His many friends in the CMAA join in the chorus of good wishes with a hearty *Vivas, crescas, floreas*! BONN

REV. ROBERT A. SKERIS



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MUSIC IN ENGLISH PUBLIC SCHOOLS

One Saturday evening the singing from the chapel was so hearty that a bishop visiting the nearby seminary came to listen, to wonder, to join in. More often on a Friday morning it is so heavy and stiff that it barely turns over. Are the batteries flat? Is it my fault? If the staff critics (those who come) imply that it is, I can only ask them when they last came to a practice. Boys will sing at certain times, will sing what they know, what they like, be it Mariana from a Shanty Book, Anglicana from E.H., Plainsong from the Liber, or even something folksy. Give thanks if they sing well and heartily, tolerate it if they shout: at least they wouldn't do as much for the spoken responses.

But liturgical music in the Public School (or, better, in the boarding school — a distinction is not useful in this context) has so many built-in advantages over other situations. The musical tradition, the above-average intelligence of the intake, compulsory attendance in chapel, good school discipline, facilities for choir work with boys always on the premises, assistance from singers and instrumentalists on the staff, a full-time music staff, facilities for congregational practice, some

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music scholarships, and more. Tell any director of music in a boarding school about these advantages and he will roll away laughing. He will roll back to play a game of ninepins. It is all so true and so false.

But the pins might make useful pegs here and now. Much can indeed be done if the musical director has a very thick skin, is not deterred by failure, has a headmaster who is prepared to give him time and money, does not take criticism too seriously, and so on. Quite a lot can be done quickly and painlessly for the congregation if they are rehearsed for a few minutes, preferably on Saturday night and if they are already assembled for evening prayers in the chapel. A new psalm or hymn tune, part of a new Mass setting, a responsory, or some revision and tidying of music already known. A short but open-ended practice is better than a set period. The latter may be too long; you may not want to do anything new this week; the congregation will lose the incentive of doing-it-well-first-time-and-getting-out. It is hard to forecast what they will like and do well, but they will give anything a fair try, even if it takes time to learn well; even if they complain privately afterwards, "But Sir, it's desperate stuff."

SUNDAY LITURGY

What about the balance between the new and the traditional, the formal and the Folk? It is hard to theorize with confidence; it is easy to say, and worth saying, that I have found over the last decade and more, both in a school and in the nearby seminary, that it is worth making a fairly rigid practical distinction: keep the Sunday liturgy stable, keep it formal if not always traditional in its music; keep it as close as possible to what we expected of a high Mass in dignity and music, even if not in ceremony. (Alternate Sundays, Latin and English works well.) For a brief justification of this I would say that as this is the principal act of worship of the community during the week it merits the same preparation and solemnity, the same quality and authority of presentation, as anything the community gives or demands in its academic life, its sporting activity, its musical activity, and so on, during the week. Worship has the seriousness and importance it deserves, just as the homily at our school Masses is measured against the best teaching the boys have been offered during the week. The music of the liturgy will therefore be worthy of the best attention of the music department. (This raises several and wide issues: at best I can hope to justify and illustrate some of the points in subsequent paragraphs.) The "newer," less formal liturgies, music for guitar, novel settings of new texts, and so on, these work better in smaller group Masses, weekday Masses. Students and schoolboys know more about guitar music, for instance, than we academics do; they will teach a small group, rehearse them with more success and confidence than they would a large one. The guitar is more at home in a small group; informality and intimacy belong together, too. But in these small groups there is a lot to be learnt and offered by the participants: choosing readings, prayers, preparing petitions or even points for the homily, learning just how much preparation needs to be done if the liturgy is not to become threadbare and shabby in the wake of those calls for "participation," These ends are met more adequately on the smaller scale of the weekday, or group, Mass.

If there is adequate instrumental teaching in the school there are numerous possibilities for accompaniment of hymns, psalms, carols, for the provision of incidental music by brass, woodwind, percussion or string groups (with rehearsal, of course). Everyone will welcome a change from the organ, no matter how distinguished the organist.

CHOIR

But it is the choir that can make the most valuable contribution to the liturgy; it is through the choir that significant numbers of the congregation (sic) can make a significant and valuable offering in the community's act of worship. It is the choir that most closely links the toil and sweat of the week's work to the joy of having something excellent and beautiful to offer on the Sunday. The choir links directly academic excellence, artistic creation, disciplined attention and self expression in the making of something fitting for the worship of God. It is in the choir, too, that the school is planting the most valuable seeds of future good music in the church, where we are training future singers and choirmasters for parishes and schools. Let no one imagine that boys of all ages from S.A. to T.B. are all available at once in a boarding school. Only the contrary makes all other timetable problems soluble. Let no one think that when boys are free they are free. Members of staff perch over school doors like vultures. It is the same boys that are good at, or willing to try, everything. But it is worth defending our musical plot. The growth will come in time, and the loyalty of senior members of the choir is proof against other attractions or compulsions; it is a loyalty that continues after school. A proof and a reward worth waiting for, and struggling for.

BOARDING SCHOOL

Choir members of course provide excellent cantors and soloists for sung Masses and responsorial psalms, English Masses, Latin creeds. (Why are they so often the best readers, too?) I have been surprised at the readiness and competence of individuals to learn and sing the responsorial psalms, intone and lead sung Compline without supervision, and with no more guidance than music text and tuning fork. If heads of houses and prop forwards do it well, the rest will follow.

Because of the special nature of boarding school life, the closely organized society, the nearness if not the unity of everyone and everything in the working week, liturgical music shares much of the momentum of, and perhaps lends some of its inspiration to, the general music making of the school. If music is afforded its rightful place in the cultural and educational life of the school, we will begin to produce for the Church of the future members who will be competent technically at singing or even playing; they will have heard and seen the liturgy well sung; they will know something of the repertoire of a good choir. They may have belonged only to the choral society. They may have sung only Haydn masses — with orchestra — or the *Messiah*, or the Verdi *Requiem, Sst. Nicolas* or *Carmina Burana*, nothing that can be used in the liturgy. But they will want to sing again and in church, and together, and in harmony. They will have seen conductors and choirtrainers in action. They will have seen the rehearsal and organization of such productions, have shared the thrill of taking part. Some will have been able to take sectional practices or done some accompanying. They will have shared in a tradition of music that they will not want to see die.

Our liturgy and our music, like our education, have been blown upon by some fashionable educational theory, and some of the spin-off has perhaps thrown us off balance, or made us lose our nerve: discovery methods, teenage-centered projects perhaps; the assumption that there is an unbridgeable communications gap between cultures, that we and the liturgy must step down, but youngsters cannot or will not step up, surely this is patronizing and unconvincing. Thirteen years of teaching, but especially a few years of choir-training and choral work have shown me, *Pace* Margaret Mead, that there is no *Dives/Lazarus* gap, no gulf where there is real dedication in the person teaching, matched by confidence and trust in those taught. When children and teenagers become involved in music making they will tackle any music that the teacher firmly believes in, if they are confident that their work will be brought to fulfilment, that they can take a pride in the results. They will be thankful for being introduced to the treasures of our musical heritage. They will be able to master any vocal music their teacher can master. I suspect they will not be impressed by adult attempts to be involved in their teenage culture. They know too much about it, they ask no questions about its quality because knowing it makes no demands they suspect it lacks permanent value. They do not expect it to express eternal values or be associated with them, even if they can express themselves comfortably, skilfully and even beautifully through it. They expect more from the liturgy, just as we do. "Lord, teach us how to pray." We come to the liturgy to be conformed to the mind of Christ, to be freed from the boredom of expressing ourselves and our inadequacy and our failures. We want to put on Christ, to be shaped by something, Someone, better than the Proteus of the media and commercialism.

DISCRIMINATION

If education is concerned largely with the training of discrimination, the distinguishing of the true and the valuable from what is false or ephemeral in a constantly changing world, our musical education can share the same aim, can preserve and renew our acquaintance with all that is best in our inheritance, can help us respond with sensitivity to what is new, and bring what is best to the service of God in the liturgy.

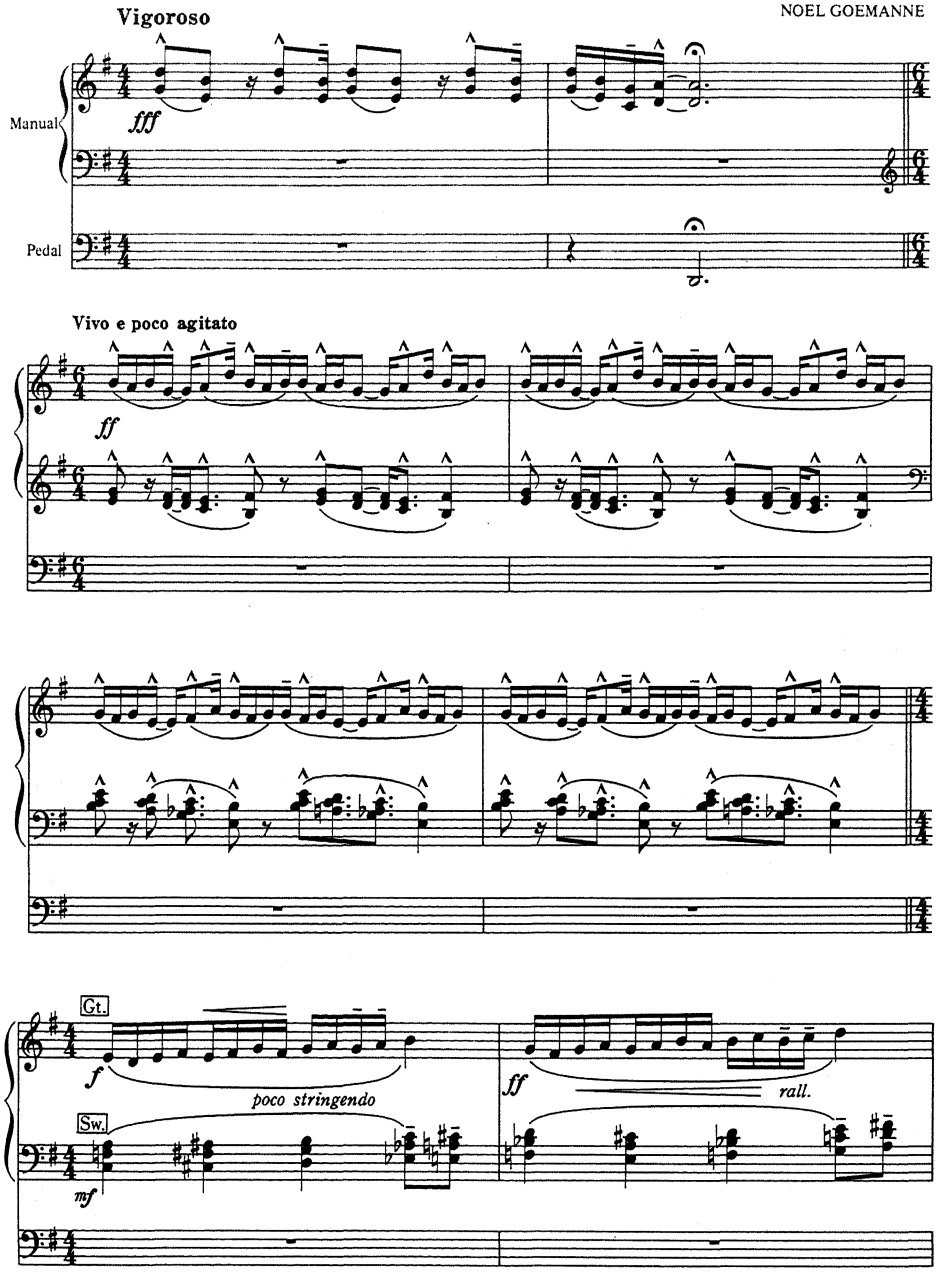
REV. DANIEL HIGGINS

P3229

for Alexander Schreiner, Mormon Tabernacle, Salt Lake City

REJOICE

NOEL GOEMANNE



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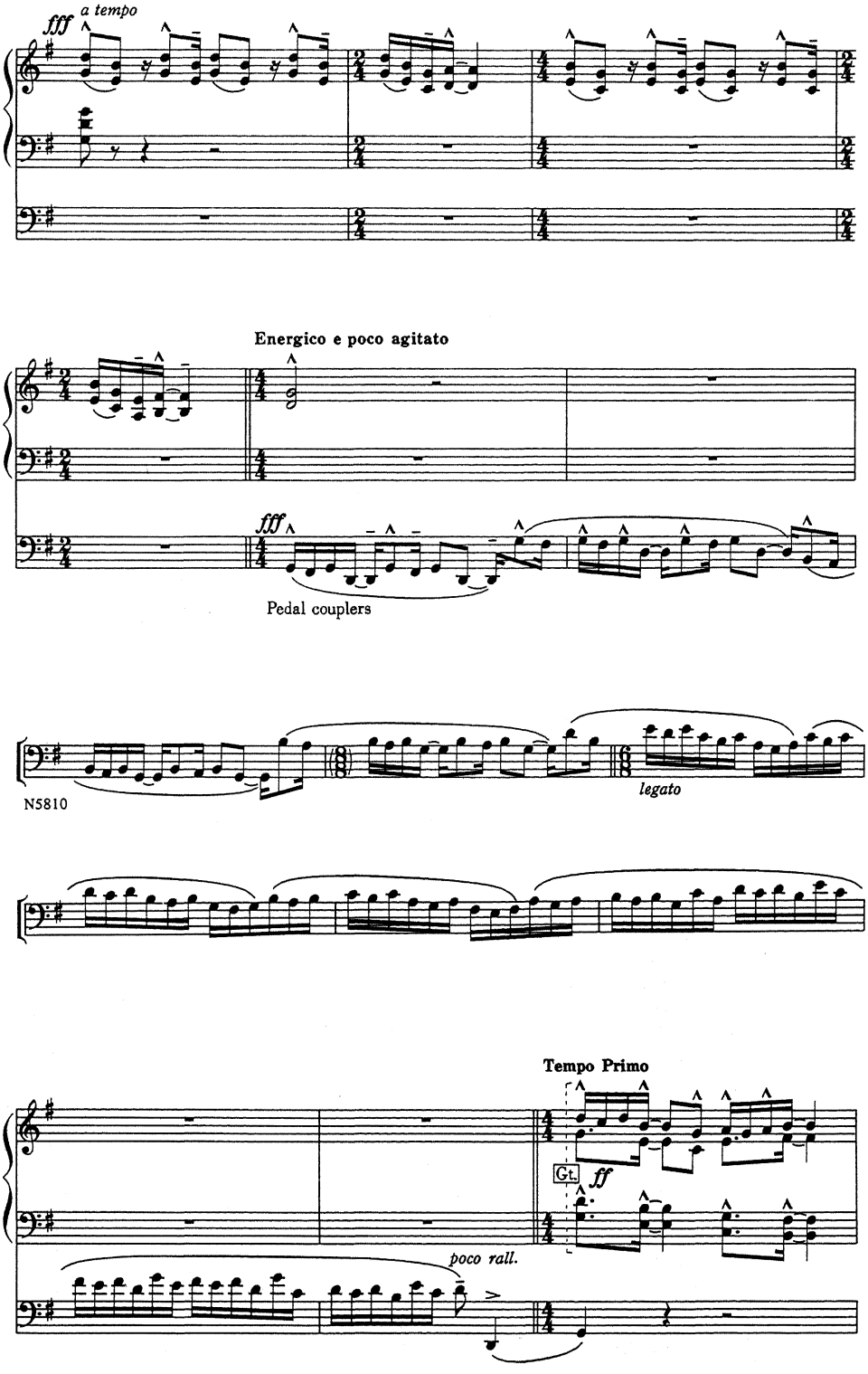
(Reprinted in *Sacred Music* with permission)


fff
a tempo
Energico e poco agitato
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Pedal couplers
N5810
legato
Tempo Primo
Gt.
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poco rall.

REVIEWS

I Magazines

JOURNAL OF CHURCH MUSIC, May 1974, Volume 16, No. 5.

Two Years a Pew Sitter, Part I by Donald D. Kettring, p. 4.

First installment of the musings of a retired organist. In visiting churches as a worshiper, he writes down his observations on preludes (swallowed in many churches by bad acoustics; little attention paid them in others), interludes (absent in many places) and accompaniments (sometimes too timid). His remarks are usually well-balanced and good-natured.

JOURNAL OF CHURCH MUSIC, June 1974, Volume 16, No. 6.

Two Years a Pew Sitter, Part II by Donald D. Kettring, p. 9.

Mr. Kettring analyzes in this second article the common faults (and virtues too) he encounters as a "retired" musician in visiting other churches after forty years as an active organist-director. His remarks concern *hymn playing* in this second installment and deal with the individuality of the hymn, the tempi, the repeated notes, the interludes and the Amens. In the end of his witty article he adds (fittingly, I may say) a few paragraphs on postludes.

MUSART, Volume XXVI, No. 3, Spring 1974.

Correlation of Music and Liturgy — Part I by Sister Mary Philip Duffy, D.C., p. 17.

After a rather solid introduction, dealing with the importance and quality of liturgical music, Sister Mary Philip analyzes the different possibilities that are open for singing in the Mass. She has some good remarks on the acclamations (even though this reviewer would have preferred that she did not compare the *Sanctus* to "hip-hip-hurrah"), on the Responsorial Psalm (somewhat weaker, but still valid observation), on the Processional Songs and on the Gloria. Concerning this last hymn of praise, she seems to follow the presently popular line (pushed by such luminaries as Fathers Deiss and Gelineau, among others) by declaring that the Gloria "should be relatively brief" (why?), and that its text is composed "in a rather pleasant literary disorder." All in all, this first installment has something for everyone and certainly shows that Sister cares about liturgical music and is not just a theoretician but practices her preaching. Read with a critical eye, it could be of help for church musicians, particularly for those who also teach in schools.

Choir Fun with Scales — Sight Reading and Good Intonation, Part I by Ivan Kortkamp, p. 44.

Written lightheartedly, Mr. Kortkamp's article contains many valuable suggestions that should help the choral conductor to improve the music reading ability of his chorus. Practical examples are given for singing scales, easy and difficult intervals, correct pitch and part singing.

MUSIC — A.G.O. and R.C.C.O. — Volume 8, Number 6, June 1974.

The Clergy's Mixed-Up Priorities by Bill Minkler, p. 28.

In an issue devoted almost exclusively to organs and organists in a more serious vein, this one page is refreshingly different. Oh, mind you, it also deals with the organist but in such a funny way that I cannot resist quoting an entire paragraph. After you finished laughing, start to think about this "order of service." It has a lot of truth in it that both clergy and organists could use for meditation.

" 'Just once,' said George, 'I'd like to see a service done in proper perspective. The minister arrives ten minutes early and says prayers while the people are filing in and talking. A psalm is read during late-comer seating. Then the service begins with a good Bach fugue, several chorale preludes appropriate to the season, and a Mendelssohn sonata. There is a short prayer-break for collecting the offering, but the service resumes quickly with Rheinberger, Reger, Franck, Peeters, Purvis and a rousing Widor toccata. Finally, if the minister thinks he can add to what's been said so well and profoundly by the Great Masters, he does so from the pulpit while the people are walking out to shake hands with the organist. The minister is asked to speak softly so as not to disturb the conversation.' "

MUSIC MINISTRY — Volume 6, Number 8, April 1974.

On Developing Choral Blend by James R. Rogers, p. 34.

In reviewing articles that appear in different music magazines, I am always particularly interested in items that deal with choral sound. I can truly say that I haven't read a column yet from which I did not learn something.

This short contribution by Mr. Rogers made me aware again of the importance of *uniform* diction. Working mostly with Texas choirs (having a good proportion of "immigrants" from the Midwest and the East), I experience almost daily the difficulty of arriving at a uniform vowel sound. There is a tremendous difference between, let's say, a Milwaukee "I" and the almost "Ah" sound of Dallas! Good suggestions are given also for the pronunciation of vowels.

Orts by Barbara J. Owen, p. 36.

Organists will enjoy the twenty short suggestions by the author concerning their playing, registration, approach to different instruments, repertoire and other "orts".

MUSIC MINISTRY — Volume 6, Number 11, July 1974.

How to Attend a Church Music Workshop by Richard DeVinney, p. 2.

Totally convinced of the value and usefullness of most church music workshops, I read Mr. DeVinney's article with great interest. Among his suggestions I found these particularly relevant: visit the music display; participate in the (musical) activities; sign your name to every mailing list; eat well and sleep as much as you can (!) and take notes on everything.

Try Me by James C. Gibson, p. 4.

Helpful hints for conducting "tryouts" for either the school chorus or the church choir. Mr. Gibson prefers the word "interview" and he may be right. Special attention should be paid to the shy and the timid who come to these auditions, which may last several weeks but will produce fruits such as : better knowledge of the singers; true voice classification; ideas for permanent seating; part division and an over-all better blend.

Essay on SA by Janet A. Lee, p. 8.

While a women's choir may have certain limitations: lack of depth, range and warmth which men's voices provide in a mixed chorus; nevertheless, there is now an increasing amount of SSA literature written to warrant the organization of such groups. They should not be considered as a replacement for the full choir, but a legitimate group that works and performs regularly or even alternately with the SATB choir. Daytime rehearsal schedule might be preferred. The article ends with a short repertoire list for treble voices.

THE CHORAL JOURNAL — Volume XIV, Number 8, April 1974.

Organizing a Community Chorus by Susanne S. Schwartz and Carl E. Druba, p. 5.

Instead of going off into the clouds, this article enumerates over a dozen extremely practical steps that should be followed in organizing a community chorus. Nothing is omitted or forgotten. The authors comment on the rehearsal location, rehearsal schedule, music director, accompanist, publicity, finances, membership, etc. You will find a suggested time-table that begins five or six months before the first organized rehearsal. Useful hints, to be kept in your files.

The Choral Warmup by Roger Folstrom, p. 22.

Professor Folstrom first gives a few good reasons to justify warmups and mentions also some of the most frequent misuses of the warmup minutes. He then proceeds with practical examples, taken mostly from "avant-garde" music. Attention is focused on proper breathing, bodily attitudes, vocalises, rhythmic patterns, difficult consonants and contemporary sound effects (whispers, glissandos, nasal sounds, hissing, etc.). Whatever you do, do not omit these precious minutes from your rehearsal.

WORSHIP — Volume 48, Number 5, May 1974.

Our Cluttered Vestibule: The Unreformed Entrance Rite by Ralph A. Keifer, p. 270.

As you may have guessed from the slightly irreverent title, this article contains strong criticisms of the entrance rite of the *Novus Ordo*. As a matter of fact, the author can hardly find anything good in it. He criticizes its length; he objects to the "dramatic intensification of the penitential element" in it; he admits that the *Kyrie* is not accepted by the congregation as "an acclamation of the presence of the risen Lord"; he does not like the *Gloria*, except "as an optional additional hymn on solemn festal occassions" . . . Whew!

What disturbs this reviewer is this: how is it that several years after the *Novus Ordo* has been promulgated almost anyone can come up still with searching criticisms of a rite that was desired by few, liked possibly by even fewer but accepted meekly by the obedient majority of the faithful because Rome gave it to us?

If the penitential rite is now considered by Dr. Keifer as an "unfortunate development" at the beginning of the Mass, why was it abolished before Holy Communion where it had a most fitting place before? (Remember the *Confiteor* and the absolution?)

Who brought in the idea of "acclamation" when speaking of the *Kyrie*? Certainly not the emerging laity!

Why must the entrance rite be "short"? Who says Dr. Keifer does) that it should be a "modest prelude"?

If the people have "an already fragile identification with the New Order of Mass," who is to blame — the people or the liturgists who have concocted all these changes without asking the opinion of the faithful?

We could go on and on, but this is supposed to be a short review only. Could it be that the "old" arrangement was better (perish the thought)? We never thought of the *Kyrie* as a "misguided development" nor did we consider the singing of the *Gloria* a manifestation of "the imbalance and incoherence of the entrance rite"! What would happen to the already loquacious liturgy of the word if even these musical passages were abolished? Do the "people of God" really clamor for a stripped,

Calvinist liturgy? Will our official or self-appointed "liturgists" keep on tinkering with the Mass forever, regardless of the wishes of most of the faithful who are yearning to settle down and begin to pray again in calm, in dignity and in peace?

WORSHIP — Volume 48, Number 6, June-July 1974.

Liturgical Law and Difficult Cases by Frederick R. McManus, p. 347.

In canon law lingo, Father McManus explains his ideas as how to bypass and circumvent some of the liturgical norms imposed by Rome. The twenty pages long article is rather dull reading but our attention was kept alive by Father's distorted conclusions and generalizations to achieve his purpose, *i.e.*, almost anything goes if you can find the right canonical loopholes, even if you have to bend the intent of the law-giver to your own taste and temperament.

In this review I must object to several of Father McManus' statements, evaluations and conclusions.

1. (Re: Communion in the hand) ". . . since no written direction of the kind existed, church discipline did not require that lay people (and bishops, priests and deacons who are not liturgical celebrants) receive communion directly on the tongue." It may be so. But, who can deny that for many centuries it was the only way that Holy Communion was distributed in the Roman Church? The argument is very weak, indeed.

2. Father qualifies the resounding vote of the American bishops, that twice defeated "Communion in the hand" as "absence of a decision." How odd! It was a very positive vote *for* the traditional way of receiving Holy Communion and a very strong rejection of the proposed novel way.

3. Another of Father's lachrymose complaint sounds rather shallow, especially since he precedes it — in the same paragraph — by telling that "the mode of receiving Communion is a secondary matter." Here is the complaint:

"What help can be offered to the campus minister who is convinced in conscience that this issue (Communion in the hand), even if only token, serves to estrange disaffected young people whose judgment about the reasonableness of church authority is already negative?"

4. For a canon law specialist, Father McManus' comparison between the unauthorized Eucharistic prayers (canons) and the *Orate Fratres* is simply ridiculous:

"In practice fewer and fewer priests hesitate to take minor liberties — all the way from those who will say 'my sacrifice and yours', in place of the official text approved by the episcopal conference and confirmed by the Apostolic See, to those who simply compose original presidential prayers, including the Eucharistic prayer."

To "compose" new canons is *not* a "minor liberty" but an extremely grave infraction against the law that is clearly worded, has been repeatedly emphasized and involves an extremely serious matter. On the other hand, the official Latin text of the *Orate Fratres*, issued by the Holy See, definitely say *meum ac vestrum Sacrificium*: "my sacrifice and yours"!

This would be enough reason to use the official form of Rome, but Father also must remember that some five or seven "invitations to prayer" can be reformulated *legitimately* by the celebrant. In this case, the "reformulation" simply sues the official Latin text. Or — have we reached the point when to use the text given by Rome is a sin and to disobey Rome a virtue?

5. Another masterpiece of distortion comes in the following way. After Father McManus mentions (between parentheses) that "legitimate customs" require, by common consent, forty years, he proceeds to shorten this time and replaces it by "the actual usage of the Spirit-guided community" (whatever that may be) and then goes further and substitutes "the usage actually present and developing." Not content with theoretical distortions, he swings into action and actually suggests that "those who are faced with the constraints ? or obstacles imposed by liturgical discipline may profitably explore the possibility of usage or custom."

He has a few swipes against the Apostolic Constitution *Veterum Sapientia* of Pope John XXIII; against ritual kisses ("they were largely and happily ignored"); against confession before first Communion ("parents with sufficient religious education had already welcomed the postponement of first Penance") and generally against most liturgical laws ("the liturgical discipline appears to be, or is asserted in all honesty to be, too rigid and restrictive").

At this moment I really began to wonder. Was canon law instituted for such pharisaical purposes? Why can't we take the words of Rome as they are and try to implement them honestly, obediently and eagerly? Is it a wonder that our liturgy is in shambles ten years after the wonderful promises of Vatican II?

R.S.M.

II Choral

In the current repertoire of Chirstmas music there is a tendency to mount the traditional carols in an overkill arrangement.

Six More Afro-American Carols for Christmas arranged by Rogin Clark. As the title suggests a continuation of a

series and contrary to the remark above, a tasteful arrangement of some favorites. SATB. Edward Marks @ 40¢.

A Children's Cradle Carol arranged by Ronald Kauffmann. The Phillips Brooks text, "O Little Town of Bethlehem," set to a traditional English melody. Children's choir, SATB, piano, optional handbells. Harold Flammer @ 40¢.

He Is Born arranged by Royal Stanton. The French noel, *Il est né*, in a dressed-up version. SATB flute, percussion. Harold Flammer @ 30¢.

The Band of Children by Marian McLaughlin. A simple Epiphany carol which should be useful and effective. Unison youth choir, SATB, organ. J. Fischer & Bro. @ 30¢.

Sacred Trust, a Wedding Song by Robert Kreutz. An appropriate wedding text set to a tune that makes no demands on singer or accompanist. Not difficult. Solo. GIA Publications @ 85¢.

The Easter Morn at Break of Day by Robert Leaf. An original simple setting for the Tisserand-Neale text. SATB, organ, trumpet. Augsburg @ 40¢.

Song of Praise by Knut Nystedt. Another in the series, Choral Settings of the Psalms. Chordal texture, good rhythmic patterns and vitality. Moderately dissonant. SSAATB *a cappella*. Augsburg @ 35¢.

O Thou in Whose Presence my Soul Takes Delight by David Peninger. Arrangement of a tune from Wyeth's *Repository of Sacred Music* (1873). The text from Joseph Swain (1761–1796) has been arranged by Peninger with each verse in a different setting. SATB, solo or unison chorus, organ. J. Fischer & Bro. Delwin Mills @ 30¢.

Thy Love Brings Joy by J. Schütz. Elwood Coggin has made the best possible arrangement of a rather dull excerpt from the Schütz repertoire. SATB *a cappella*. Augsburg @ 35¢.

Rejoice and Sing. A collection by contemporary composers for various seasons of the liturgical year. As in all collections, some good, some not so good. Recommended for CCD or similar programs. SAB Anthems for Contemporary Choirs. Augsburg @ $2.00.

C.A.C.

Ring Out Bells of Christmas by Michael McCabe. No. 252.

All My Heart This Night Rejoices by Garry A. Cornell. No. 256.

Two delightful new choral numbers for Christmas from Art Masters Studios' Inc. in Minneapolis. It's refreshing to have some new texts for this season. The first one is full of joy, yet simple and easy to learn. The accompaniment is very artistically done, also simple and using optional bells or celesta. If bells cannot be used, the organ can play that melodic line on a light registration of flutes.

The second one can be sung in unison voices. There is an optional second part but also very easy and simple, yet artistic. The accompaniment however may sound better on a piano, rather than on the organ.

Break Forth in Joyful Song by Robert Leaf.

Another delightful song for smaller choirs. Mostly all unison with second part optional. Text by the composer. A good all year-round song. Easy. Art Masters Studios, Inc. No. 255.

N.G.

III Special Review

Rejoice by Noel Goemanne. No. P3229, Carl Fischer, Inc., New York City, $1.50.

We seldom reprint organ music for our special selection for the obvious reason of economics: no one buys quantity copies of organ works. To mutilate a composition seems barbarous. However, we have decided to make an exception in this issue by showing you the first two pages of a composition as an "appetizer."

Are you under the influence of our changing times? Depressed, occasionally? This composition by Noel Goemanne shows pure *joie de vivre*. It is vigorous, lively and syncopated and it should be in the repertoire of anyone who calls himself an organist.

Goemanne seems to express in music the famous French saying: *la vi est belle!* He may not be French himself, but after all his first name is, and like most creative artists he finds life beautiful, even during dark days. His composition is also an expression of faith. The final maestoso (not reproduced here) sounds like a mighty choral while the pedal is marching on! The entire piece reminds me of the optimistic and religious graffitti I once read, written on a wall during the war years: "I believe in the sun though it's a rainy day; I believe in the blue sky though it's cloudy today; I believe in God though I cannot see Him." Yes, rejoice in the Lord always, again I say, rejoice! Highly recommended for students as a marvelous pedal exercise. Most fitting for recitals and festive organ preludes or recessionals. Medium-difficult.

R.S.M.

IV Book Reviews

Georg Philipp Telemann by Richard Petzoldt, translated by Horace Fitzpatrick. Oxford University Press, $7.50, 255 pp.

The current interest in "old" music has resulted in new hearings for the music of Georg Telemann, the German composer who in his own time was considered the leading musician of his age. Since then his reputation has gone into eclipse and is now enjoying fuller exposure. In 1740, he was described: "A Lulli is renowned, Corelli one may praise but Telemann alone has above mere fame been raised." In 1884, a critic writes: "Telemann's writing can be dreadfully careless, devoid of strength" and in 1962, one of his compatriots can say: "This man can rightly be numbered amongst the great musicians of the eighteenth century . . ." Information on him has been scarce, even meagre, in English and the translation of the Petzoldt book fills many gaps in biography and in style analysis. Mr. Petzoldt's special research focuses on the social position of the musician in the seventeenth and eighteenth centuries, and Telemann is seen in the framework of the seventeenth and eighteenth century Germany.

Telemann was born on March 14, 1681, in Magdeburg and moved from there to Zellerfield, Hildesheim, Leipzig, Sorau, Eisenach, Frankfurt, finally finding a niche in Hamburg where for forty-six years he dominated the musical scene.

The 18th century musician provided music for any purpose, social, civic, religious, theatrical and Telemann obliged, leaving a vast repertoire of suites, concerti, chamber music, operas, cantatas, oratorios, sacred and religious music. For the twentieth century amateur and school programs this a treasure trove of playable Baroque music, more accessible than the complicated counterpoint of Bach. Music lovers, professional and amateur musicians and musical scholars have welcomed the music, each one finding in it something of value.

When Telemann died June 25, 1767, countless friends dedicated literary and poetic elegies to him. "Through him music here took on a new form and right up to the end he conducted himself in the way that had first earned him credit."

Petzoldt makes Telemann a likeable character, versatile, resourceful, a man of ceaseless energy and industry and a progressive musician of the eighteenth century.

C.A.C.

The Recovery of the Sacred, by James Hitchcock. New York: The Seabury Press, 1974. $6.95.

The liturgical reforms and experiments of the 1960s have now been in operation long enough that they can be judged, not only in the theories which generated them, but by their fruits. This the author does, relentlessly and with full documentation. It is his recommendations for the future which we wish mainly to examine in this review, but let us begin with a synopsis of the book.

The first chapter gives a condensed history of the liturgical movement, especially since the Council. The experimenters were given a free hand to push their ideas to their utter limits. These ideas proved to be shifting and unstable, as the author documents by comparing the earlier published statements of the reformers with later statements by the same persons. The rise and fall of the Liturgical Conference is chronicled (it died in 1970, and its counterpart organization in Europe is also dead). Chapter 2, "The Chimera of Relevance," shows that in fact the opposite was achieved. The chapter titles are very apt. "3. The Cult of Spontaneity" (it led to something contrived and boring.) "4. The Loss of History" (really a loss of Faith). "5. The Death of Community" (scattered into small groups.) "6. Folk Religion". (The popular devotions were destroyed to make way for a new "Scriptural piety", which never arrived.) Chapter 7, "The Reformed Liturgy", gives the official reforms a good going-over, particularly on the needless truncation of the prayers, the wreck of the calendar, and the miserable language of the translations, which are in reality minimalist paraphrases. (One might add the doctrinal neutrality of some of the new canons, now used indiscriminately by Catholics and Episcopalians.) Containing a great wealth of ideas, observations, and documentation, these chapters are written in an admirably summary and terse form.

Much of the strength of the book arises from the documentation, of which I must at least give a sample. At the Liturgical Week in Seattle in 1962, a priest-liturgist presented a "relevant" offertory: as symbols of their occupations a housewife laid a freshly ironed shirt on the altar, a nun her rule, an engineer a model of a bomber, a young athlete some unspecified appurtenance. But ten years later these symbols had fallen victim to the Women's Lib movement, the radicalization of the religious orders, the anti-war movement, and the student revolution. (I am reminded of a conversation of two Dutch mathematicians, friends of mine and non-Catholics. "What is the Catholic Church trying to do?" "To strip away the 'establishment' elements." "*Ja, maar* there is nothing there but 'establishment', *hoor*." When the Church becomes part of the world, she soon finds herself the wrong part.) The unfortunate creator of the "relevant" Offertory is quoted ten years later as having rejected the notion of 'offering' altogether. The progress of certain other leaders of the Liturgical Movement is documented as they followed their noses out of the Church.

The more theoretical part of the book is the anthropological material, in which is proved to the radicals, by the secular science they worship so fervently, the wrongheadedness of their experiments. In fact the book is so trenchant and so thorough in dealing with the radical liturgical ideas, in their own terms, with full documentation, laying bare the basic truth so clearly, destroying the theories so conclusively, that we may now consider the whole *cumulus suilis* brought forth by the Liturgical Conference and their cohorts, the instigators of folk masses, home Masses, kiddie Masses, underground liturgies, political and revolutionary Eucharists, which have caused such enormous spiritual and even material damage, as removed and buried. The stench which remains will be blown away by the first fresh breeze. In the view of enlightened opinion these things are henceforth passé.

The practical and specific recommendations of the book are contained in the last chapter and might be listed as follows: elimination of elements of casualness and spontaneity (except in the sermon, where they have their place), revival of non-eucharistic forms of devotion, restoration of a general uniformity in the rites, renewal of devotion to the saints (in particular restoring their names to the *Confiteor* and the Canon, and a renewed emphasis on the calendar of the saints), return to stylized gestures, vestments and images in the liturgy, proclamation of sacred texts instead of conversational reading, restoration of a worship which is rich, complex, and occasionally orante (incense, bells, candles, signs of the cross, breast-beatings, genuflections), use of holy water and rosary beads, systematic instruction in the full meaning of the Mass, a new English text for the Missal, restoration of pointlessly truncated prayers, restoration of the Friday abstinance and Lenten fast, and finally the Latin liturgy must regain a place in the living worship of the Church, to which all Catholics have regular access. Pope Paul VI has suggested that it might be retained in the *Gloria, Credo, Sanctus*, and *Agnus Dei*. An alternative might be for every reasonably large parish to provide one Latin Mass each Sunday at a convenient time. It would be particularly effective if this were a High Mass sung by congregation and choir together.

(I have put these recommendations in a different order, for, this last chapter, unlike the rest, seems somewhat disorganized.) *Let it be stated here that the reviewer agrees wholeheartedly with these recommendations.* More is suggested implicitly, for the author speaks favorably of *Mass facing God* (not facing the people), communion rails, almost all the practices we grew up with, and his criticisms of the reformed Mass prayers and calendar argue eloquently, it seems to me, for a restoration of the Tridentine Mass, although he explicitly and well opposes its forced reimposition.

But, however excellent in themselves, what do these recommendations constitute as a plan for the Church in the future? They add up to the Church of the 1950s, but partly vernacularized and shorn of much of her former glory. Let us imagine ourselves in such a Church. We would not cease to thank God for the return of the dear practices of our youth, all the dearer for our having been deprived of them, but some would be missed, like the ideal of unity of the Latin. That choir, mentioned above, that sings with the congregation will not sing Haydn, nor Josquin, nor the authentic Gregorian repertory. We would be reduced in numbers, thanks to the aftermath of the liturgical aberrations of the 1960s, the new catechesis (for some time the young have not been learning their religion), and the failure to maintain and live up to our teachings on birth-control. But, worst of all, there would be no hope of improving the situation, the destructive nature, in truth *the very impossibility* of change having been proven by the catastrophic experience of the 1960s. The glorious Church of former ages, with its saints and doctors, its art and music, would be part of our heritage, a symbol of the community, a kind of myth — but nothing which we could in any way imitate. Well could we then say: *Deus, venerunt gentes in hereditatem tuam, polluerunt templum sanctum tuum, posuerunt Jerusalem in pomorum custodiam.* (Ps. 78). Moreover, the approach which this book seems to proffer would leave untreated the root causes of the current debacle, for, whatever there causes were, they must have underlaid the practice of the Church of the 1950s, so that a simple return would run the risk of a repetition of history, for the debacle was surely not the result merely of incorrect theorizing. Is the liturgical catastrophe, with its great pain and suffering and destruction, simply a dead loss, or can measures still be taken which, avoiding the mistakes of the past, would hold out greater hope for the future?

The movement for liturgical reform seems to have started with European intellectuals in the nineteenth century. Pope Pius X and his successors gave detailed instruction for the renewal of liturgical music. Experts taught the need for liturgical reform, and the notion passed through the seminaries to the clergy and from them to the laity, so that by the eve of the Council most Catholics knew that the liturgy needed to be renewed. The question was, what form was the renewal to take? It is reported to me that shortly after the War a public debate on the question took place in San Francisco between a priest and a layman, the former maintaining that the Mass should be put into the vernacular, the latter that the Latin should be retained and liturgical music renewed. (It is reported that the layman won the debate.)

These, then, are the two practical proposals, and, I maintain, the *only* practical proposals, that have been sent forth for the renewal of the liturgy, vernacularization and the renewal of the Latin liturgical music. The former has been tried and pushed to its utter limits — we now have a liturgy vernacular not only in language but in spirit. This book has sounded its death knell. *It follows that either we must give up hope of renewal, or else we must pursue the other course, the restoration of Latin liturgical music.*

The author, in his introduction, states his qualifications. He is a professor of history, not a professional liturgist or anthropologist. His "claim to authority in liturgical matters is based primarily on a long interest as a 'participant-observer' along with thought stimulated by that best of all goads to reflection — a painful experience which cries out to be made sense of." It is his criticism of the liturgical reforms on the basis of the study of human affairs, which is his province, that makes the book so compelling. But he does not claim the expertise necessary to lead us from here, and what his experience of sacred music has been can only be conjectured. What do you suppose he might say in reply to my review as it stands at this point? He might well say "I agree with you about the importance of liturgical music, and I have indicated this, not only in the place you quoted, but in others as well. Renewal of liturgical music is one of the measures which must be taken." And I would reply "It is the one measure above all else which must be taken, and would carry the reforms you desire in its wake." Popes Pius X, Benedict XV, Pius XI, and Pius XII have given detailed, extensive, and insistent instructions for the renewal of sacred music, and they have been echoed by Popes John XXIII and Paul VI. The Constitution on the Sacred Liturgy of the Second Vatican Council devotes a whole chapter to sacred music, which, together with the decree that Latin remains the official liturgical language, stands much more prominently in the document than the vernacular concession. *This, I submit, is the mind of the Church: the renewal of the sacred liturgy by means of the renewal of the Latin liturgical music.* This reform was not carried out before the Council, make no mistake, but there were certain beginnings which may prove useful yet. Those who pursued the vernacularization have gone off on a tangent, pushed their ideas to the limit, and discredited them.

The book has a number of good observations on the question of Latin *versus* the vernacular, destroying some of the arguments used to justify the introduction of the latter, while pointing out that it has been almost universally accepted and is generally liked. Certainly no attempt should be made to reimpose Latin by force, for a genuine reform of already valid practice sets the new alongside the old and offers a free choice. *There can be no greater cruelty or injustice in the world than forcing people to give up their legitimate and beloved religious practices.* Let us not allow innocent people to suffer what we have suffered. The vernacular liturgy must be maintained now unless and until at some time in the future it should really and truly lose its popularity. With this understood perhaps it would be opportune to add here a few additional comments on the matter of liturgical language. Latin has certain intrinsic advantages for religious purposes, its more elaborate grammar, even its status as a dead language, allowing a greater aptness and precision of expression. In the vernacular, on the other hand, the very words we wish to use to praise God have lost much of their sense and savor, thanks partly to modern advertising. The rhythmical qualities and purity of vowels of Latin make it more suitable for musical purposes, especially for the exacting requirements of sacred music. English texts set to Gregorian-like melodies have been only marginally successful, for reasons which could be elaborated. Polyphonic pieced whose Latin texts have been replaced by English translations are invariably flat and insipid. Anyone of moderate intelligence can readily learn enough Latin to grasp the easy Church texts as well as he can grasp them in English; to simpler people the music alone will speak. The vernacular has its place in the direct and simple prayers of popular devotions, which we need in our prayer-life alongside the more elevated music and poetry of the Latin liturgy. For the same reason good vernacular hymn-singing must be assiduously cultivated.

Let us hope then that more and more parishes will restore a Latin High Mass on Sundays and feasts. Let it be no less frequent, for if wilfully restricted to only a few occasions it becomes only a kind of religious diversion or entertainment. And let it be all in Latin, except perhaps the readings, for only in that way can the all-important rhythm of the service be developed. If well-sung it will not fail to attract a loyal and numerous following. In the meantime the school children should be taught the simpler Latin Mass chants and hymns, in accordance with the recently-expressed wishes of the Holy Father. Let the choir cultivate the best music it is capable of, without hindrance, and constantly strive to raise its musical level.

Finally, this book furnishes a special lesson for us church musicians. Professor Hitchcock has proved the error of the vernacularization not just in theory but in fact. Let us then redouble our musical efforts so that we can show the correctness of the Church's tradition not only by arguments, for these have been ignored for the last ten years, but by furnishing living examples of what the sacred liturgy ought to be.

WILLIAM F. POHL

NEWS

The Saint Ann Chapel Choir sang a solemn Latin Mass at Stanford University chapel on March 7, 1974, to mark the seven hundredth anniversary of the death of Saint Thomas Aquinas. The Gregorian chant was used for the proper parts, and the Ordinary was the *Missa Misericordias Domini* of Heinrich Isaac, possibly the first performance of the work in modern times, since the Mass is not published in modern notation. The choir repeated the Isaac Mass on Easter Sunday, and on Pentecost Sunday sang the *Missa Caça* by Morales. The feast of Saint Benedict was observed at Woodside Priory when the St. Ann Choir sang the Morales Mass. On July 26, 1974, they performed Josquin des Prez' *Missa Faisant Regretz* for the patronal feast of their own chapel. The Holy Week at Saint Ann's was kept with the full Gregorian settings and complemented by motets of Dufay, Morales, Victoria and Palestrina. William Mahrt of the Stanford University music department is conductor of the group.

✢

Saint Michael's Choral Society of Cranford, New Jersey, sang a concert of sacred music on May 19, 1974, under the direction of Rev. John M. Oates with Roger S. Clairborne as organist. The major choral work of the program was Anton Bruckner's *Te Deum* scored for chorus, soloists, organ and orchestra. Other compositions sung by the sixty-voice group included works of Peter C. Lutkin and Gilbert M. Martin. The orchestra performed Tschaikowsky's *Longing* and Mr. Clairborne presented Jean Langlais' *IV Dialogue sur les mixtures*. In organizing this choir, Father Oates stated that he wished to keep alive the good sacred music of the Church and give young people an opportunity to become acquainted with it.

✢

Paul Salamunovich celebrated his silver jubilee as choirmaster at the Church of Saint Charles in North Hollywood, California, on June 16, 1974. He also serves as choirmaster at the Church of Saint Basil in downtown Los Angeles and professor of music at Loyola-Marymount University. One of the founding members of CMAA, he has long been associated with the Roger Wagner Chorale of which he serves as an assistant conductor.

✢

Saint Dominic's Choirs of Shaker Heights, Ohio, performed at the national convention of the AGO, held in Cleveland. In the program on June 19, 1974, Cal Stepan directed his combined groups in presenting Alexander Peloquin's *Psalm One Hundred*, especially commissioned by the Church of St. Dominic. The program was arranged to present recently commissioned and composed music. Earlier, March 24, 1974, in a concert in their home church, the same group presented sacred music of Lent and Easter. Included were the *Missa ad Modum Tubae* by Albert de Klerk and motets of Palestrina, Vittoria, Goemanne, Gallus and Bach. The Harry Herforth Brass Choir assisted, and Crandall Hendershott was organist.

R.J.S.

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