

# SACRED MUSIC

Volume 102, Number 3, Fall 1975





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## WHAT WE PROFESS

With a change of editors it is perhaps a good time to restate the policy of *Sacred Music* as a journal dedicated to fostering the liturgy and music of the Church in accord with the authentic decrees emanating from the proper ecclesiastical authorities.

The policy of *Sacred Music* cannot be described by the words conservative or liberal. Rather it is Catholic — Roman Catholic — bound to the directions given by the Church. Nor can it be called traditionalist or progressivist, since it upholds the directives of the Second Vatican Council that the traditions of the past are to be maintained and fostered at the same time that new directions and styles are encouraged. Nor is it committed to the old and not the new, or the new and not the old in music.

In primacy of place always we put the Gregorian chant as it has been ordered by the council and re-issued in the latest Roman chant books. Likewise according to the direction of the council, we value and foster the polyphonic developments in music through the thousand years that the Roman *Missa cantata* has been the focus of great musical composition, both in the *a cappella* tradition





and with organ and orchestral accompaniment. We heartily encourage the singing of our congregations as the council demands, but we just as energetically promote the activities of choirs as the council also ordered. Finally, as men of our own century, we welcome the great privilege extended by the Vatican Council for the use of the vernacular languages in the liturgy along side the Latin, and so we encourage the composition of true liturgical music in our own day in both Latin and the vernacular. We see no necessary conflict between Latin and English, between the congregation and the choir, between new and old music; there cannot be, since the council has provided for both.

Knowledge of what the Church wishes and has decreed, both in the council and in the documents that have followed its close, is of the utmost importance to both composers and performers, to musicians and to the clergy. So much of the unhappy state of liturgy and sacred music in our day has come from a misunderstanding of what the Church in her authentic documents has ordered. Too much erroneous opinion, propaganda and even manipulation have been evident, bringing about a condition far different from that intended by the council fathers in their liturgical and musical reforms. *Sacred Music* will continue to publish and to repeat the authentic wishes of the Church, since the regulation of the liturgy (and music is an integral part of liturgy) belongs to the Holy See and to the bishops according to their role. No one else, not even a priest, can change liturgical rules or introduce innovations according to his own whims.

But beyond the positive directions of the Church for the proper implementation of her liturgy, there remains always the area of art where the competent musician can exercise his trained judgment and express his artistic opinions. While the Church gives us rules pertaining to the liturgical action, the determining of fittingness, style and beauty belongs to the realm of the artist, truly talented, inspired and properly trained. Pope Paul himself made a very useful distinction on April 15, 1971, when he addressed a thousand Religious who had participated in a convention of the Italian Society of Saint Caecilia in Rome. The Holy Father insisted that only "sacred" music may be used in God's temple, but not all music that might be termed "sacred" is fitting and worthy of that temple. Thus, while nothing profane must be brought into the service of the liturgy, just as truly nothing lacking in true art may be used either. (Cf. *Sacred Music*, Vol. 98, No. 2 (Summer 1971), p. 3-5.)

To learn the decrees of the Church in matters of sacred music is not sufficient. Education in art — whether it be in music, architecture, painting or ceremonial — is also necessary. For the composer talent alone is not sufficient; he must also have inspiration rooted in faith and a sound training of his talents. When any one of these qualities is missing, true art is not forthcoming. So also the performer, in proportion to his role, must possess talent, training and inspiration.

A quarterly journal can never attempt to supply these requirements for true musicianship. It can only hope to direct and encourage the church musician who must possess his talents from his Creator, his training from a good school of music, and his inspiration in faith from God's grace given him through Catholic living. But through reading these pages, information on what is being accomplished throughout the Catholic world, directions from proper authorities, news of books and compositions can serve as an aid to all associated with the celebration of the sacred liturgy.

MSGR. RICHARD J. SCHULER





*St. Joseph's Cathedral, Bardstown, Kentucky*

# THE MUSICAL SHAPE OF THE LITURGY

## PART I: THE GREGORIAN MASS

### IN GENERAL



The reforms of the liturgy resulting from the Second Vatican Council have greatly increased the freedom of choice of liturgical music;<sup>1</sup> the council also encouraged the composition of new music for the sacred liturgy.<sup>2</sup> However, every freedom entails a corresponding responsibility; and it does not seem that, in the years since the council, the responsibility for the choice of sacred music has been exercised with equal wisdom in all circles. To judge by what is normally heard in the churches, one might even conclude that the Church no longer holds any standards in the realm of sacred music, and that, in fact, anything goes.

The council did not leave all up in the air, however, and if its Constitution on the Sacred Liturgy had been seriously heeded, a living tradition would still be alive everywhere, and we would have added musical works of some permanence to the "store of treasures"<sup>3</sup> of sacred music. The council laid down some



rather specific norms which can serve as a basis for developing an understanding of sacred music and thus for choosing wisely.

In its chapter on sacred music, the council declared that the solemn sung form of the liturgy is the higher form,<sup>4</sup> that of all the arts music represents the greatest store of traditional treasures of the liturgy,<sup>5</sup> that music is the more holy insofar as it is intimately connected to the liturgical action,<sup>6</sup> and that Gregorian chant is the normative music of the Roman rite.<sup>7</sup> Moreover, in speaking of innovations in general, it required that new forms derive organically from existing ones.<sup>8</sup>

The solemn high Gregorian Mass is thus the more noble form; it can be taken to meet the norm of being intimately connected with the liturgical action. Since new forms must derive organically from existing ones, it follows that Gregorian chant must serve as some kind of model, and that the proper understanding of the role of music in the liturgy must be based upon a knowledge of the intimate connection of Gregorian chant with the liturgical action. The following essay considers the relationship of the musical styles of Gregorian chant to individual liturgical acts, and to the overall shape of the liturgical action.<sup>9</sup> In order to proceed to these matters, there must first be a proper understanding of the role of history, and of its relationship to present practice.

The sacred liturgy is bound with the entire history of the Church, and questions of reform are generally linked with matters of the precedents of history. Some of the recent reforms of the liturgy have been based upon extensive historical scholarship. However excellent that scholarship may be, it has suffered from certain misconceptions. Given the scarcity of the documents of the early liturgy, it is understandable why its histories have largely been histories of the liturgical texts, sacramentaries, *ordines*, antiphonaries, etc. The excellent scholarship that has placed modern critical editions of these early books in our hands<sup>10</sup> is worthy of admiration; yet in studying the texts of the liturgy, some have forgotten that while liturgy is regulated largely in its texts, it does not consist of a series of texts to be read, but rather a series of sacred actions to be done.<sup>11</sup> The solemn Mass consists of an integrated complex of words, music, and movement, together with other visual and even olfactory elements; to discuss the history of the missal, and the history of sacred music separately leaves a most important matter of integration overlooked: they both developed together, and only make sense together.

Yet even more critical is the basis upon which the precedents of history are used. There are two different points of view about the use of the history of the liturgy. The first I should like to call progressive, knowing full well that it is the more traditional. It sees the liturgy as intimately connected with the growth of the Church. The value of its history is to explain to us how it developed and what its levels of meaning are. The most important historical precedent is the living tradition known and understood by the people, and cultivated by those who grew up in it. From this point of view, reform can mean clarifying, sometimes even simplifying, sometimes developing, sometimes adding, according to the nature of the liturgy as it is already understood; such reforms progress one item at a time, favoring stability and continuity over innovation and reversal. This is the sense of the mandate of the council concerning the reform of the missal.<sup>12</sup>



The other point of view I should like to call antiquarian, knowing full well that it considers itself progressive and fashionable. It sees the larger part of tradition

as an undesirable development, and romantically points to some time in the distant past when an ideal state had been reached; it proposes to junk late accretions, and restore primitive practices. Characteristically, its ideal time is a time very early in history for which there is little concrete information; what data there are allow for great freedom in restoring the ancient practice. When the origin of a rite is known, the rite is to be reduced to its original form, or excised. Certain elements of the present reform have been influenced by such antiquarianism. The result of this misuse of history has been to remove history from consideration, since those who were only a while ago calling for changes on the basis of "historical precedents" have succeeded in seriously breaking the tradition, and now feel free to discard the whole notion of historical precedent to create something relevant only to the present.<sup>13</sup> The "antiquarianism" of such a position is clearly a ruse.<sup>14</sup>

Taking the former view that the living tradition is the best school of the liturgy, I should like to examine the Gregorian Mass in its received form to see what ways liturgical action and music are intimately related, with a view to eventual evaluation of more recent developments.

If the total liturgical act is considered, it is apparent that in the solemn sung liturgy, music plays an essential role. On the highest level the purpose of music is the "glory of God and the sanctification of the faithful;" "it adds delight to prayer, fosters unity of minds, [and] confers greater solemnity upon the sacred rites."<sup>15</sup> On a more practical level, music can be seen as the principle of order in the liturgy, for through music, every item which is otherwise simply a text is given a distinctive shape. A solemn Mass is a thoroughly musical event; practically every part of the Mass is set to music, and the result is, on the one hand, a delineation and differentiation of functions, and on the other hand, a rhythmic and continual flow from one item to the next which creates a continuity and orderly sequence of events. Thus, in addition to shaping the individual parts, music gives the liturgy its overall shape.

The parts of the Gregorian liturgy can be distinguished generally according to who performs them: the prayers and lessons sung by the priest or other cleric, the Proper of the Mass, sung by a schola or choir, and the Ordinary of the Mass, sung by the congregation; each of these receives its own characteristic musical treatment.

The prayers and the lessons sung by the priest are the most essential and central parts of the Mass; here the texts are most important and were fixed and written down the earliest. Their simple, formulaic melodies are well suited to the hieratic delivery of prayer and the proclaiming of the lessons. Even among these pieces, there is a beautiful ordering of each melody to the character or relative importance of the part.

Of the priest's prayers, the tone for the oration is the simplest; these brief, economical collects, wonders of Roman incisiveness and brevity, are set forth to a tone at once noble and simple.

Oration	Preface	Pater Noster
		
<p style="margin-left: 400px;">Pater noster . . . . .</p>		

The tone for the preface, however, is much more elaborate and rhetorical; its two

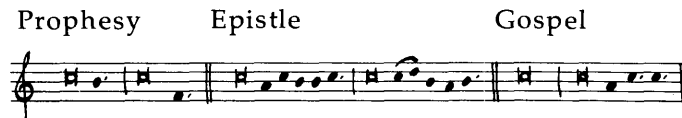






reciting notes and its aab scheme gives it a strong periodicity which projects the more elaborate texts of the prefaces. The tone of the *Pater noster* bears a clear relation to that of the preface, but is a more purely syllabic setting, with no recitation; of all the priest's prayers, it is the most developed. As such, it takes its place in a cumulative sequence of elaboration that leads to the communion. But what of the canon? The canon may have been sung aloud at an early stage of the liturgy; but by the mid-eighth century, it was said inaudibly.<sup>16</sup> In the context of these sung prayers, the silence of the canon takes its place as a significant musical device. Silence of itself should hardly be significant, but silence in the midst of a complex of other sounds, can be a most eloquent style.<sup>17</sup>

Of the lessons each receives a tone suited to the clear delivery of a prose text, being simple recitation on a pitch, with musical punctuation of the half and full stop.



But in the case of the lessons, something of the different characters of the books themselves is reflected in the tones. The tone for the prophecy is somewhat stark, even slightly harsh in the juxtaposition of the tritone between the notes of the half and the full cadences. Further, the descent of the fifth may suggest a trumpet call, something appropriate to a prophet. The epistle tone is more elaborate and hortatory, appropriate to the exhortation-filled styles of the letters of the apostles. The tone for the gospel is the simplest of them all, a simplicity perhaps appropriate to the gospel, but also somewhat analogous to the canon in setting the most important lesson to the simplest melody.

The propers of the Mass provide another kind of order. In general, they are not a liturgical action in themselves, but they are a musical complement to some other action, which usually includes a procession. While their texts are regularly drawn from the Psalms, their musical style can be seen as suited to the particular actions they complement. They vary from relatively syllabic to very melismatic. The communion antiphon is the most nearly syllabic, and in the unaccompanied singing of syllabic chants, the rhythm of the words can project a strong sense of movement. It is at the communion that there is the most movement, and if the communion antiphon is alternated with verses of the Psalms,<sup>18</sup> it enlivens and spiritualizes the orderly sense of movement characteristic of congregational communion. The introit antiphon is slightly more melismatic than the communion; it accompanies the procession of the clergy, a procession which does not entail quite so much motion, but includes the incensation of the altar. The antiphon may be repeated after the verse, and additional verses may be used, depending upon how much time is needed for the action.<sup>19</sup> In both of these cases, the duration of the text is dependent upon the action itself.<sup>20</sup>

The offertory responsory is a more melismatic chant than either of the two preceding, and it accompanies the offertory prayers of the priest as well as his incensation of the bread and wine and of the altar. There is less processional activity there, and the more melismatic style of the chant seems to encourage reflection and to project a sense of repose. Here, as with the introit and the

communion, many manuscripts provide verses to the offertories, which can be used if time allows.<sup>21</sup>

The most melismatic of the proper chants are the gradual and the alleluia. While it may be said that they accompany the gospel procession and its antecedent blessings, they by far exceed the demands of time for these actions; as they stand, it is clear that they determine their own duration, and the ceremonial preparatory to the gospel occurs during them; for some of the duration of the gradual and alleluia there is no other action. Of all the propers then, they are the most self-sufficient. They follow the singing of a lesson, and show the pattern of lesson and responsory also seen in the office; but the use of two successive chants, gradual and alleluia together, suggests something more. These chants create a musical cumulation which leads up to the singing of the gospel, the high point of the first part of the Mass.<sup>22</sup>

In the context of this general pattern, certain variations occur among the propers which subtly differentiate various feasts. For example, the graduals for the most solemn feast days can be slightly more elaborate, while the chants for the Common of the Saints are, as a whole, slightly simpler. This general frame of reference can serve in a few cases to create a sense of the uniqueness of one or another feast. The Mass for Christmas midnight, for example, has the gradual *Tecum principium*, one of the most elaborate of the mode 2 graduals;<sup>23</sup> yet the introit and communion are among the simplest chants of these types.<sup>24</sup> There is here a juxtaposition of solemnity and simplicity that memorably characterizes that unique Mass.

The propers of the Mass form musical accompaniments to other liturgical actions. There has been some suggestion that the people ought to sing these parts of the Mass, and the propers have often been replaced by the congregational singing of hymns. The question of the suitability of hymns aside, there is a strong reason that these parts of the Mass should be entrusted to a special schola. The music should aid the people's participation in the liturgical action itself. The propers, with the possible exception of the gradual and the alleluia, are not the action; the best way for the people to unite themselves with these actions is, in most cases, to observe them, unfettered by hymn books or the details of reading musical notation. They can see the colors of the vestments and the hierarchical order of the participants of the liturgy; they can be moved by the rhythmic quality of the actions to contemplate the order being projected, and to realize that this order is a depiction of a sacred order, "a foretaste of that heavenly liturgy which is celebrated in the Holy City Jerusalem."<sup>25</sup>

The participation of the congregation is more appropriate in the Ordinary of the Mass. These parts themselves can be seen as the liturgical action. They accompany no other action, but in themselves constitute the acts of petition, praise, and belief. While most of their texts originate in scripture,<sup>26</sup> their complete shape is the result of their development in the liturgy. The *Gloria* and the *Sanctus* are described very early as hymns in the classical sense, the sung praise of God. The *Kyrie* and the *Agnus Dei*<sup>27</sup> are prayers of petition; they show traces of having been derived from a litany, and their melodic shape in Gregorian chant suggests the easy participation of the congregation in the words *eleison* or *miserere nobis*, since, while the beginnings of the invocations may differ, these words are frequently set to identical melodies.<sup>28</sup> The *Credo* constitutes a classical profession of Trinitarian belief.

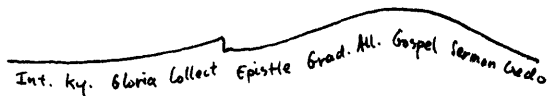


It would seem that the parts of the ordinary, as the propers, ought to receive settings which would distinguish their functions, but in fact their stylistic differences do more to compensate for differences in the lengths of the texts, making each part of the ordinary more similar to the rest than the length of its text would suggest. The *Kyrie* melodies are the most melismatic, the *Sanctus* and *Agnus Dei* are a medium stage, and the *Gloria* and *Credo*, the longest texts, are the most syllabic.

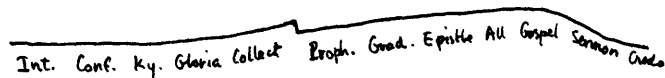
The Ordinary of the Mass provides the total liturgy with a different kind of order than do the propers. As the propers, the Gregorian cycles of the ordinary show an ordering from simple to complex, but this is not so much a difference of the individual parts, as it is a difference between whole cycles, and corresponds to the degree of festivity of the particular day; the most elaborate sets of chants for the ordinary are generally assigned to the higher feasts, the simplest to the ferial days.

The total order of the Mass, then, consists of interlocking cycles of priest's prayers and lessons, propers, and ordinary. These create a complex of parts which serves several different functions. On the most practical level it distributes the performance of the parts somewhat evenly, so that (contrary to the congregationally sung Mass in which hymns replace the proper) neither priest nor choir nor congregation must ceaselessly sing, but may rest their voices as another sings. On the aesthetic level, there is a complementarity of parts — each style complements and relieves the other. Parts in which words prevail are balanced by parts in which melody prevails. Parts which project a sense of motion are balanced by parts which are conducive to repose. Sound is even balanced by silence.

Most important, however, is the overall liturgical shape which these cycles create. The two main parts of the Mass, the Mass of the Catechumens and the Mass of the Faithful, stand as parallel movements, each with its own sense of progression through significant parts to a high point. The high point of the Mass of the Catechumens is the gospel, the book which represents the words of Christ himself, and which is given priority of place; this high point is emphasized and prepared by the singing of the gradual and alleluia, and whereas the preparation is elaborate, the gospel itself is simple. Its words are proclaimed in a straightforward fashion, and yet by their position they receive the greatest honor and attention. The homily and the *Credo* which follow can be seen as an amplification and a complement to it. Thus its shape is as follows:

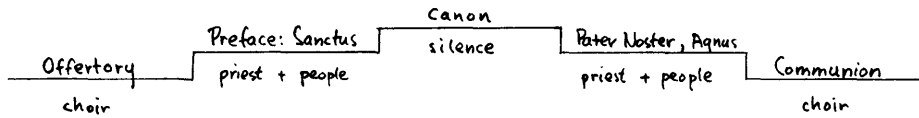


With the new scheme of three lessons, this shape is somewhat elongated, and the sense of climax slightly mitigated:

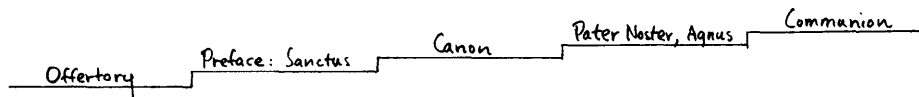


The Mass of the Faithful has two points of emphasis. Each is emphasized in its own way. Traditionally the silent canon forms the center, and, for one who has

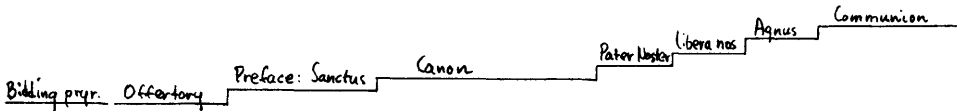
followed the action, a point of ineffable mystery; it is balanced by having a priest's chant followed by an ordinary movement on either side of it, and on either side of those is a proper chant:



That is one sort of symmetry, yet there is a climactic progression as well; the Lord's Prayer being the most elaborate of the priest's chants, it establishes an intensification that is an appropriate preparation for communion; on this basis, it might be diagrammed as follows:



The *Novus ordo missae* calls for a slightly different shape; since the canon is no longer silent, and the Lord's Prayer sung by all, a different emphasis is made; the sense of cumulation begins more slowly, and moves more directly to the communion:



This order (including the singing of the embolism), with its quicker alternation of priest and people before the communion may actually increase the sense of anticipation and of the worship of the Eucharistic presence, and thus be a more effective preparation of the people for communion.<sup>29</sup>

These structures are emphasized further by other aspects of ceremonial, such as the use of incense and the stance of the congregation. Incense is used four times during the Mass. Twice — at the introit and at the offertory — it begins each major part of the Mass by a ritual preparation, a blessing and consecration of the altar area. Twice — at the gospel and at the consecration — it emphasizes the high point of each major part by showing the honor due the Lord, first in the Word, and then in the Sacrament. Thus, incense articulates the beginning and the high point of each of the major halves of the Mass.

Likewise, the congregation stands at the gospel and the Lord's Prayer, at the priest's prayers, and at the parts of the ordinary. A change of stance can articulate the beginning of an important part, rising for the gospel, kneeling for the canon, and rising for the Lord's Prayer.

In a solemn high Mass, all of this is given an additional dimension of order in the division of functions between the sacred ministers; their relationships establish a sense of orderly service that represents another hierarchical feature.

Music can now be seen, on one level, as a shape-giving element in the Mass; it orders and differentiates the various liturgical acts, and so forms an integral part of the liturgical action. The foregoing generalizations are descriptive in nature, not prescriptive. Their purpose is to help sort out and understand one aspect of the complex levels of meaning in the Mass. They do not replace the many other



levels of meaning, be they literal, theological, philosophical, mystical, or other. Nor should they be taken, except on the most general level of understanding, as a means of improving the liturgy.<sup>30</sup> Other shapes can exist; in fact, polyphonic music contributes quite a different shape to the solemn Mass. The shapes that are described here are not set forth as essential. What is essential is that there be shape.

This discussion has considered liturgical music partly from an aesthetic point of view, and has even considered the liturgy as a whole from an aesthetic point of view. Some would object that this is art for art's sake. I would answer that it is art for worship's sake. That it is art means that on the most spiritual level it does what it intends to do, as nearly perfectly and beautifully as possible. That it is worship means that the music is not an end in itself, but rather that it takes its place as an essential component of the liturgical action, defining and specifying its character and shape.

WILLIAM PETER MAHRT

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#### NOTES

1. Even the choice of the sung prayers of the Mass, once so thoroughly regulated, is left to the judgment of individuals; alternatives to the *Graduale Romanum* are simply other songs appropriate for the part of the Mass, the day, or the season.

2. Constitution on the Sacred Liturgy, Article 121.

3. *Ibid.*

4. "The liturgical action is given the more noble form when the divine offices are celebrated solemnly with song [*solemniter in cantu*], with the assistance of sacred ministers, and with the active participation of the people." Article 113. (The translations given here differ sometimes from the current American translations; the latter tend to weaken the vocabulary slightly, and compromise the clarity and strength of the texts; in this the German bishops were better served in the translations provided them by the experts than were the Americans; cf. *Lexikon für Theologie und Kirche, Das Zweite Vatikanische Konzil; Konstitutionen, Dekrete und Erklärungen, Lateinisch und Deutsch, Kommentare*, Teil I; Freiburg: Herder, 1966.)

5. "The musical tradition of the universal Church is a treasure of inestimable value, greater even than of any other art." Art. 112.

6. "Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action." Art. 112.

7. "The Church acknowledges Gregorian chant as proper to the Roman liturgy, and therefore, other things being equal, it holds the principal place in the liturgical action." Art. 116.

8. "There must be no innovations unless the good of the Church requires them; and care must be taken that any new form adopted should in some way grow organically from forms already existing." Art. 23.

9. The term liturgical action is used here in two related senses. The council used *actio liturgica* in the sense of the act of worship as a whole. This, however, is composed of individual liturgical actions, such as acts of petition or praise, intercessory prayer, acts of offering, of consecration, and processional actions.

10. For example, Jean Deshusses, ed., *Le Sacramentaire Grégorien; ses principales formes d'après les plus anciens manuscrits*; Spicilegium Friburgense, Vol 16; (Fribourg, Suisse: Éditions Universitaires, 1971); Michael Andrieu, ed., *Les Ordines romani du haut Moyen Âge*, 5 vols (Louvain: Spicilegium sacrum Lovaniense, 1931-1956; reprinted 1960-1965); and René-Jean Hesbert, ed., *Antiphonale missarum sextuplex* (Bruxelles: Vromant, 1935; reprinted, Rome: Herder, 1967).

11. While the best historians of the liturgy are aware of this problem, it is difficult always to envision a rite as such, and easier to consider its text. The very useful work of Joseph Andreas Jungmann, *The Mass of the Roman Rite* (tr. Francis A. Brunner, 2 vols.; New York: Benziger, 1951, 1955) does not always escape this pitfall.

12. Art. 21-40.

13. Documentation of such developments can be found in two works of James Hitchcock, *The*



*Decline and Fall of Radical Catholicism* (New York: Herder and Herder, 1971), and *The Recovery of the Sacred* (New York: Seabury Press, 1974).

14. The altar facing the people is a good example of this. It was introduced almost universally after the council, and congregations were told that this was the restoration of ancient practice; but scholars of the liturgy, as early as Dölger (1925), Jungmann, Bouyer, and recently Klaus Gamber, have known better and said so. Nevertheless, the altar *versus populum* is still commonly thought to represent a primitive practice, and this belief has actually been the vehicle of a substantial change, which has neither been for the benefit of the Church, nor has it developed from an existing practice; neither did it even represent a primitive practice. The popular psalmody of Gelineau is another case in point. It began by claiming to “restore” the Psalms to the people; under this rubric it succeeded in introducing cheap pseudo-popular melodies into the services; it was only a logical continuation of that movement that brought in guitars, string bass, drums, amplifiers, etc., and, incidentally, threw out the Psalms.

16. Jungmann, *Mass of the Roman Rite*, II, p. 138.

17. In the sung Mass according to the *Novus ordo Missae*, the singing of the canon, and the special emphasis placed upon the words of consecration by the melodies at least preserve a sacral element. On the other hand, in the low Mass in English, the conversational style of translation and delivery has in fact encouraged some congregations indiscriminately to join in the saying of the doxology at the conclusion of the canon. Worse, at concelebrated Masses, where the sound of several priests saying the words of consecration together already sounds like a congregation, I have observed congregations joining in the words of consecration.

18. As was the practice in the earliest manuscripts of the antiphonaries, as published in the *Antiphonale Missarum sextuplex*, and recently arranged for practical use in *Versus psalmorum et canticorum* (Tournai: Desclée, 1962).

19. Additional verses for the psalmody at the introit are provided in *Versus psalmorum et canticorum*.

20. In the papal liturgy represented by the *Ordines romani*, the introit is sung with an indeterminate number of verses while the entrance ceremonies take place; it is only upon the signal from the pope that the *Gloria Patri* is sung, bringing to an end the singing of verses; quite explicitly the duration of the introit is determined by the time taken by the ceremonies. Cf. Andrieu, *Les Ordines romani*, II, p. 81–84.

21. Also to be seen in the *Antiphonale Missarum sextuplex*, and available in *Offertoriale sive versus offertorium*, ed. Carolus Ott (Tournai: Desclée, 1935).

22. The history of these chants and their function in the liturgy is interesting and important; it will be the subject of the second part of this article, to appear in a later issue of this journal.

23. *Liber usualis* (Tournai: Desclée, 1956), p. 393; compare it, for example with *Haec dies*, for Easter, *Liber usualis*, p. 778.

24. *Liber usualis*, p. 392, 395.

25. Constitution on the Sacred Liturgy, Article 8.

26. *Gloria*, Luke 2,14; *Sanctus*, Isaiah 6,3, and Matthew 21,9; *Agnus Dei*, John 1,29.

27. It might be argued that the *Agnus Dei* is a chant which accompanies the breaking of the bread. This is not so in the missal in use before 1969. The *Novus ordo Missae* calls for the singing of the *Agnus Dei* at the breaking of the bread, and this is where it occurs in the *Ordines Romani*. Jungmann claims that the order of ceremonies at the *Agnus Dei* has always been a perplexing one, and that various orders occur in the history of the missal; it may be that the ideal order has not yet been found. Cf. Jungmann, *Mass of the Roman Rite*, II, 303–340.

28. Richard Crocker, “Early Settings of the *Kyrie eleison*,” *Abstracts of Papers Read at the Thirty-eighth Annual Meeting of the American Musicological Society, Dallas, Texas, November 2–5, 1972*, p. 21.

29. For this to work, the kiss of peace must be handled very carefully (the most careful treatment of all is to omit it, something seemingly allowed by the rubrics); the conversational handshake effectively disperses the attention and concentration which the music has supported at this point; if, in addition, the priest leaves the Blessed Sacrament at the altar to circulate among the congregation, the Eucharistic presence is ignored, and the effect of this build-up is thoroughly ruined.

30. A common mistake, in the zeal to improve the liturgy, is to analyze a complex rite from one point of view, to take the analysis to be a satisfactory description of the meaning of the rite, and then to reform the rite so that it conforms better to the analysis. So stated, the fallacy is obvious, but the mistake is often made.





Louisiana Tourist Development Commission

*St. Martin of Tours Church, St. Martinsville, Louisiana*

## THE NEW BOOKS FOR HIGH MASS

For those who were familiar with the official books of the Church prior to Vatican II, the new ones are not necessarily easy to use, nor is their arrangement quite as crystal clear as a true simplification could perhaps have produced. However, for better or worse, the new books exist, although they are not as well known as they deserve to be. About one year ago, the writer was assured by a Benedictine monk that there is no longer any Latin missal. This article will attempt to list the Latin books of the Roman rite and to provide some comments on their use, arrangement, and content.

Broadly speaking, the liturgical books can be divided into three groups:

- A. The Mass books
  1. *Missale Romanum*
  2. *Lectionarium*
  3. *Graduale Romanum*
  4. *Jubilate Deo*
- B. The Office books — *Liturgia Horarum*
- C. The books for the administration of the sacraments



HUGHESDON: MASS BOOKS

The second and third groups of books are hopefully to be dealt with in a subsequent article. The books of the first group are of considerable significance and interest to the "ordinary" parish and are dealt with here.

As during the four hundred years which preceded the Second Vatican Council, the missal is the primary, (but no longer the sole) book which is required for the celebration of Mass. The present missal, which incorporated the new rite, was officially promulgated by the Apostolic Constitution of Paul VI, *Missale Romanum*, dated April 3, 1969. That constitution states that the new missal is to be used from the first Sunday of Advent of that year, and is in itself a momentous document in that it supplemented the document *Quo Primum* of Paul V, July 14, 1570, and changed the practices and liturgical norms which had been used in the Mass for 400 years throughout almost the entire Roman Church.

The Constitution *Missale Romanum* was accompanied by a 1969 version of the new *Ordo Missae*, which contained the modified version of the Roman canon, the three new canons including, of course, the new words of consecration, and several additional prefaces — notably those for Advent which, while they had had counterparts in the Ambrosian rite, had been sadly lacking in the Roman. The 1969 *Ordo* was incorporated in an altar missal published in 1970, which year saw the appearance of:

Missale Romanum  
Ex Decreto Sacrosancti Oecumenici Concilii Vaticani II  
instauratum  
EDITIO TYPICA ALTERA

The 1970 edition, it must be said, was not a handsome book. For some unexplained reason, there was practically no attempt at external decoration, not even the coloring of the edges. Neither, five years later, does the book appear to have been very durable physically: after having been used only once or twice a week for three years, it is already in need of rebinding.

This edition is bulky, almost three inches thick, thicker than almost any of the old altar missals. It runs to almost one thousand pages and is printed on unnecessarily heavy paper. The casing appears to have been designed to accommodate a book of about half the thickness and its anchorage, in grey cloth-covered boards, could best be described as "temporary." Fortescue in *The Ceremonies of the Roman Rite Described* (1917) remarked, "Most of our liturgical books are extremely badly bound." It is regrettable that his criticism is no less justified some sixty years later.

These shortcomings in the 1970 edition were to some extent remedied by the "prima reimpressio" of 1971. This is a considerably thinner volume, bound in a red leather or leather substitute, only one half as thick as its predecessor, and at least so far appears to have considerably greater durability. It is not, however, a new edition in the true sense of the word, but rather an exact reprinting of the 1970 edition. This is at the moment the standard Roman Missal and the 1970 edition is now out of print.

The only similarity which the arrangement of the new missal bears to that of its predecessor is that the order of Mass appears more or less in the middle of the book. This section is itself subdivided into two parts: the first comprises the *Ordo Missae cum populo*, while the next 110 pages are devoted to the *Ordo Missae sine*





*populo*. These two orders of Mass are followed by an appendix giving the various forms of the salutation at the beginning of Mass and of the penitential rite, by introductions and brief conclusions for the prefaces, by the three alternative acclamations after the consecration (which do not have an exact counterpart in the current English language missals) and finally by the benedictions for the end of Mass and various prayers, *Orationes super populum*.

The *Proprium de tempore* is quite different from that which existed in the old missal. Broadly speaking, it follows the divisions of the new liturgical year which are by now well known from the English missal.

The sanctoral cycle (*Proprium de sanctis*) is found about halfway through the book. It is listed quite straightforwardly by months and days, and it extends over 130 pages. The remainder of the missal, roughly its last third, is given to Common Masses, special ritual Masses (for Confirmations, Baptisms, Holy Orders, the Nuptial Mass, etc.) and then various Masses for different individuals and for special occasions, for example, for the bishop, for the election of a pope, for priests, for the unity of Christians; for the country or the state, for the preservation of peace and justice, and in time of war. Then there is a further series of Masses whose titles resemble some of the titles in the old Roman Ritual; for example, for the sick, in time of earthquake, to ask for rain, to avoid tempests, and that always useful, *In quacumque necessitate*. There are then sixteen votive Masses and finally the various Masses for the dead, together with the usual *Orationes diversae pro defunctis*.

Finally, there is a fairly useful appendix giving the order for blessing with holy water, a sample for the prayers of the faithful, and the preparation and thanksgiving before and after Mass.

The last section, some simple chants, runs about 35 pages. Musically speaking, this is the most interesting section of the missal; at the same time, it is where the missal shows its greatest defects, particularly from the musical viewpoint.

There are chants for the initial greeting, and for the acclamations after the readings (including the gospel); a simple and solemn tone for *one* preface (out of 87), that of the last two Sundays of Advent. There are tones for the parts of the four Eucharistic prayers which were to be sung out loud; and for the *Per ipsum* and the *Pater noster*. There are three tones for this last, one of which is the old solemn tone; the other two appear to be new. The old simple tone, however, is not included. Finally, there is the setting of the *Libera nos* which terminates with *Quia tuum est regnum et potestas et gloria in saecula*. When singing Mass, nothing indicates that a switch back to the printed part of the ordinary is necessary before returning to the chant to sing the *Pax Domini*, and one wonders how many times the *Domine Jesu Christe* has been omitted because of this. This part of the book gives the appearance of having been put together in considerable haste with, it must be said, very little thought for the unfortunate celebrant and M.C. who would have to use it. One useful feature of the Sunday Masses, however, is that each one is complete on one page.

It was presumably the musical defects of the *Missale Romanum* that led the Benedictines of Solesmes to try to remedy the situation, and their remedy came in two parts.

The first was a book of some 215 pages plus index, entitled *Praefationes in cantu*, published some time after 1971. (This date is determined from two dated



letters which are reproduced on pages 2 and 3, the book bearing neither imprint nor copyright dates.)

As its title implies, the work consists of full musical settings for all the 87 prefaces which appear in print in the *Missale Romanum*. The index simply lists the preface and the page on which its simple or solemn tones are to be found. This volume, of course, is essential for any church which sang the Mass from the *Missale Romanum* and where it was desired to avoid anything but musical guesswork for the preface.

It is now out of print and was superseded in 1975 by the *Ordo Missae in cantu*. This newest work completely incorporated its predecessor, the *Praefationes in cantu*, but with several important additions.

The pagination of the former volume is preserved, but there are 21 additional pages at the beginning in Roman numerals, providing the chants for the initial rite, the penitential rite, and the blessing of water. Two pages without music cover the offertory prayers so that there is no need to refer to the *Missale* except for the prayer over the offering. Following the prefaces are complete musical settings in chant notation for the four Eucharistic prayers in their entirety and for the communion rite. The *Pater noster* is reprinted from the *Missale* and the music for the conclusion of the Mass, including the blessing, is provided. Only one tone is given for the *Ite missa est*, which seems to be an impoverishment when compared to the wealth of settings formerly in use. However, with this volume, the only use of the *Missale* once the offertory has started, is for the prayer over the offerings, and for the post-communion. It does, even so, still mean shuffling of books at the altar, and requires a fairly competent M.C. to guide an unfamiliar celebrant through the liturgical maze. There is a useful feature in the index indicating which of the ordinary Sundays of the year should "take" which preface, thus ensuring that all of the eight ordinary prefaces are used in the course of the cycle of "Ordinary Time."

So much for the missal and its supplement. The other indispensable book (in three volumes), is entitled *Lectionarium*.

The *Lectionarium*, which by its title page, is made a part of the *Missale Romanum*, was promulgated by decree of the Sacred Congregation for Divine Worship dated September 30, 1970, appropriately the feast of Saint Jerome.

It consists of three volumes, each bound in red, with red edges; and each has two ribbons. The first volume runs from Advent to Pentecost. The second is for the ordinary Sundays and days of the year after Pentecost, and the third is devoted to Masses of the saints, ritual Masses, Masses for various occasions, votive Masses and Masses for the dead. To this extent, it parallels the *Proprium de tempore* of the *Missale*. Each volume contains its own separate introduction. But the first contains a separate section entitled *De ordine lectionum Missae*. This runs for about sixteen pages and contains the general principles by which the readings are chosen, the choice of ferial readings, readings for the sanctoral cycle, and so on.

It should be said at once that the first two volumes appear to contain a significant error in the table of contents. The table is in three parts, the first being roughly equivalent to the old list of movable feasts, giving the dates of occurrence for various days of the year through 1999. The second table is the order of readings for the ordinary Sundays, and the third is the order of readings for the



ferial days through the year. It is the third table in which the error arises. The readings for the first year and second year of the ferial cycle appear to be switched, so that the readings for the second cycle are listed under the first year's cycle and vice versa. A page by page check confirms that the titles of the two columns of the table are in fact reversed.

Apart from this minor defect, the book is very handsomely produced, well set out, very clear and easy to read, and contains for each day the first reading, the responsorial psalm, gospel acclamation, and the gospel.

One of the problems faced by the compilers is that the book operates on three cycles. The Sunday cycle is, of course, spread over three years, normally referred to as A, B, and C. The ferial cycle, however, extends only over two years normally referred to as Year I and Year II. Finding one's way through the book is, unless one has some acquaintance with the arrangement, a matter of some difficulty. It is complicated by the fact that the ferial gospels are on a one-year cycle, and are thus printed only on the "Year II" pages. However, bearing in mind that the *Lectioarium* has to deal with this multi-cycle arrangement, it does a very good job indeed. There appears to be no risk of confusion whereby a harried lector or deacon can pick the reading for cycle B on a Sunday when he really should be reading cycle A. The readings and the gospels are given first for Sunday A, then for Sunday B, then for Sunday C. It would, however, have been even better if all Year A were first, then Year B, and so on.

From a musical point of view, the lectionary is of no interest whatever. There is not one single specimen of chant indicating how any of the lessons are to be sung, nor any for the gospels. Neither is there any indication of the intonations to be used for the *Verbum Domini* nor the responses. In this respect, of course, the *Lectioarium* does neither more nor less than its predecessors. However, since the *Liber usualis* is gradually being "phased out," it seems a pity that it is still necessary to refer to another book to find how a particular lesson is to be sung.

An appendix contains a large selection of responsorial psalms, but these are set out in such a way that use of them with the psalm tones of the *Liber* would be impossible.

The other book which marries, as it were, the *Missale* and the *Lectioarium* is the new *Graduale Romanum* published by Solesmes. One of the most hopeful things about the place of music in the new rite is the foreword to the *Graduale* signed by Cardinal Tabera and Archbishop Bugnini and dated (again appropriately) June 24, 1972, the feast of the Nativity of Saint John the Baptist. The last paragraph of this introduction reads:

*Statuit proinde Sacra haec Congregatio, de mandato Summi Pontificis PAULI VI, ut, qui celebrationem eucharisticam lingua Latina peragunt, in disponendis cantibus ad illam pertinentibus novam hanc ordinationem sequantur.*

This can only be regarded by those who wish to preserve some of the heritage of the Church as extremely encouraging. The *Graduale* is a realization of the previously printed *Ordo cantus Missae*. This is not to be confused with the *Ordo Missae in cantu*, referred to previously in the section which dealt with the new *Missale Romanum*. The *Ordo cantus Missae* was published by the Typis Polyglottis Vaticanis in 1973. It contained not much more than a list of the chants from the old *Graduale Romanum* and the days on which they were now to be used. The new

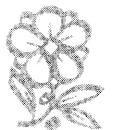
*Graduale* of 1974 gives the full music and text of each chant, but has eliminated many of the chants found in the old *Graduale*, specifically those of feasts that have been suppressed and chants that were of modern composition and thus not truly authentic. Several pieces, assigned originally to celebrations now eliminated, have been retained and reassigned.

The new *Graduale* is divided into two main parts: the *Graduale* itself, which follows the order of the *Missale* and the *Lectionarium* and contains the chants of the Proper of the Masses given in those works; and the *Kyriale* which contains the settings of the Ordinary of the Mass as they were found in the old *Graduale* or the *Liber usualis*. Provision is made for certain settings of the *Kyrie* to be doubled instead of tripled as previously done; for example, Mass VII (*Rex splendens*) now has only six petitions instead of nine. At the end of the *Kyriale* are to be found the chants of the initial rites of the new order, some sample tones for the singing of the first and second lessons, three tones for the gospel, and the introduction to the preface. It also duplicates from the *Ordo Missae in cantu* the tones for the *Pater noster* and the complete music for the conclusion of the Mass including the blessing and the one tone for the *Ite missa est*. The work concludes with an appendix in which the new version of the Litany of the Saints and two versions of the *Te Deum* are found. There is an excellent index.

The greatest problem encountered by the editors of the new *Graduale* came in trying to relate the old chants to the new arrangement of the Scripture readings. Formerly the communion verse often had reference to the gospel, but the new readings do not correspond as before, although efforts have been made to accommodate this. The fact that very few settings for the responsorial psalm texts have been produced for Latin makes the use of the Gregorian chants in the *Graduale* even more important. The old practice of "creating" new chant settings for new liturgical texts has been done away with; there will be no Solesmes settings for the responsorial psalms in "new" Gregorian style. It is up to composers to create twentieth century music for them, both in Latin and in the various vernacular tongues. Permission is given to use a chant for several occasions within a given season: *In omnibus Missis de Tempore eligi potest pro opportunitate, loco cuiusvis cantus diei proprii, alius ex eodem tempore*. This should encourage beginning groups to attempt Gregorian settings of the proper, realizing that they can be repeated more than just once a year as was the practice in the past. Truly, one of the great blessings of the new order is the tremendous variety which it provides in the way of selecting readings and chants for Masses. At the same time, this is without doubt one of its greatest weaknesses in that the options are so liberal that the works are in grave danger of providing the option that they need never be used at all.

A "child's edition" of the *Graduale* deserves noting. This is *Jubilate Deo*, published by Typis Polyglottis Vaticanis. It contains simple Gregorian Masses, some of the Gregorian hymns (*Adoro te devote*, etc.) and is bound in paperback. It would make an ideal book for congregational use, as indeed Pope Paul himself suggested to the bishops of the world when he sent it to them as an Easter gift in 1974.

Since Latin is still the official language of the Roman rite, a knowledge of the Latin books in this rite is obviously essential to those responsible for planning the music and the liturgy in our parish churches. This knowledge is all the more



essential if the Church is to retain any outward sign of being a united structure and to avoid more of the splintering which has been so distressingly apparent in the past decade.

It is regrettable but true that Catholics, who once were able to move throughout the world and share the same ceremonies and liturgy now find it difficult or puzzling to move from one parish to another, or even to attend different Masses in the same church.

This has occurred in the name of making liturgical celebration more "relevant" and its meaning more "apparent." Whether the fragmentation has achieved this is debatable; it is, however, incontrovertible that if a semblance of unity is to be restored to the universal Church, some conscious attempt will have to be made to use the norms and texts provided by Rome. This attempt cannot be much longer delayed; if it does not occur within the next decade, it is no hyperbole to say that there will be nothing left to unify.

HAROLD HUGHESDON



*Back row:* Dr. William F. Pohl, Dr. William Mahrt. *Middle row:* Mrs. Jean Findlay, Rev. David Dooley, Msgr. Richard J. Schuler, Dr. James Hitchcock. *Front row:* Dr. Virginia A. Schubert, Rev. G. R. Killen, Mr. Joseph O'Connor, Mrs. Shelagh Lindsey, Mrs. Jeanne Hogan, Rev. John Buchanan. Saint Louis, Missouri, July 30, 1975.



Missouri Tourism Commission

*Interior, Cathedral of St. Louis, Missouri*

## LATIN LITURGY ASSOCIATION

A new national organization, the Latin Liturgy Association, has been formed to promote the celebration of the Church's liturgy in what remains, despite impressions to the contrary, the official liturgical language of the Western Church.

The new association was formed in a meeting at St. Louis, July 29-30, attended by fifteen persons from various parts of the United States and Canada. Canadian representatives are in the process of deciding whether there should be a single organization for all of North America or separate groups for Canada and the United States.

Constitutions, by-laws, and statements of purpose for the new organization are being composed and will be ready for distribution sometime during the fall. The Latin Liturgy Association will then solicit members from around the country. It aims to operate both as a grass-roots group, encouraging the use of Latin in parishes and religious institutions, and as a national organization making available information and encouragement to local groups and serving as a national voice on behalf of the revitalization of the Church's Latin liturgy.

Those wishing information about the new group should write to its national secretary, Mrs. Jean Findlay, Millbank, Afton, Va. 22920. Literature and other information will be sent to inquirers as soon as it becomes available.

The organizational meeting in St. Louis was deliberately kept small and informal, the talks of an exploratory nature in the beginning. Invitations to attend were sent to several people around the country who were known to be con-



cerned about the neglect of Latin in the present life of the Church. Most of those approached agreed eagerly to come to the meeting. Those who were unable to make the trip asked to be kept informed of the group's activities.

The Benedictine monks of the St. Louis Priory kindly made their facilities available to the meeting, including lunch and the use of the beautiful Priory Church, a circular building frequently featured in articles about modern church architecture in the United States.

At noon on Tuesday, July 29, there was a high Mass in the church sung by Msgr. Richard Schuler, pastor of St. Agnes Parish in St. Paul, Minnesota, and editor of *Sacred Music*. The entire Mass was sung in Gregorian chant, with proper parts rendered by a small local choir directed by Joseph O'Connor of St. Louis, one of the participants in the organizational meeting. The Mass was a votive Mass of the Holy Spirit.

The organizers of the meeting had made no attempt to publicize it, but word got out nonetheless and there were a number of inquiries from people asking if they could attend the Mass. The St. Louis *Globe-Democrat* sent both a reporter and a photographer, and the following weekend there was a large article about the occasion. Despite the fact that it was one of the hottest days of the year, and that the church was not air-conditioned, extremely favorable comments were received about the solemnity and dignity of the service and the high quality of the music.

Discussions which were intended to be tentative soon led to agreement on several fundamental points: that the Latin liturgy is in danger almost of extinction through neglect in this country; that there is a substantial body of American Catholics who desire to participate in the Latin liturgy either regularly or occasionally; that there is much misunderstanding about Latin among priests and lay people (some even being under the impression that Latin is not allowed except by special permission); and that some kind of organized effort is required to remedy this situation.

Without prejudice to the Tridentine Mass, members of the group agreed to commit themselves unequivocally to the *Novus Ordo* as the official rite of the Church. It was recognized as imperative to the success of the group that it make clear its complete loyalty to the Holy See and to the bishops and its readiness to work within the framework of the reformed liturgy.

The group sees itself as engaged in activities on several levels. One is what might be called "consciousness-raising" — making people aware that Latin is still permitted and indeed encouraged by the present Holy Father (as well as by Pope John XXIII in *Veterum Sapientiae*). There are many Catholics who want a Latin Mass but who believe it is not permissible or not practical for one reason or another. Members of the association also believe that there are many Catholics who, if exposed to the Latin liturgy, would discover riches and beauty they had either forgotten or (in the case of younger people) were unaware of.

The success of the organization was also recognized as dependant ultimately on action at the local level — persuading pastors to initiate the Latin Mass. To this end the group plans to distribute materials giving precise information as to the status of Latin in the new rite, where to obtain books and music for liturgical use, etc. The group hopes to inspire and encourage individuals in their own parishes to ask for the Latin Mass and provide them with practical suggestions as to how to bring it into being.



There is much need for educational activity as well, particularly among priests and more particularly among seminarians who at present may receive little training in the Latin language or Gregorian chant and are hence unable to celebrate the Latin liturgy if they should want to.

Finally, the group hopes to become a responsible, respected voice in the American Church addressing bishops, seminary rectors, pastors, and lay people on this subject, compelling their attention, and dispelling misconceptions.

The American group is greatly encouraged by the example of the Association for the Latin Liturgy in Great Britain, which has had considerable success in keeping alive a vital form of worship in the Church's official language. The American group will not be officially linked to the British group but will strive for good working relationships between the two.

At the first meeting Msgr. Schuler stressed the fact that the revival of Latin should not be seen as "nostalgia" or even as a "return" to the old ways but as the implementation of the new Latin liturgy which most Catholics have never had any experience of. Obviously the Church intended the *Novus Ordo* to be used, and the failure by so many parishes to do so is one of the principal failures of implementation of the reforms of the Second Vatican Council.

Mrs. Shelagh Lindsey, a professor at the University of Manitoba, presented an account of the highly successful Latin liturgies which a group in Winnipeg has been sponsoring for well over a year. These have proven extremely popular and have continued to grow. There were also reports on similar experiences at Msgr. Schuler's church and at the Newman Club chapel at Stanford University.

Members were also in agreement that the group should have a positive character and orientation. It will not be "against" the vernacular liturgy, which it recognizes as one of the authentic fruits of the Second Vatican Council and very meaningful to many people. It is likewise not "against" the Tridentine Mass, while recognizing that this is not now authorized for use in the United States. It does not seek to impose Latin on those who do not want it.

At the same time it should be recognized that Latin enjoys a primacy of place in the worship of the Church. Its use is not a matter of merely one more language alongside the myriad modern languages in which the Mass currently can be, and is, celebrated. It would be tragic if Latin were forgotten in the Church except by a few rather eccentric *aficionados*.

Some of those at the meeting were convinced that now is a crucial and opportune time for the Latin revival. It should be attempted while there are still significant numbers of people who have a recollection of, and the ability to enter into, Latin worship. There is also evident a new interest in spirituality, a new research for roots, and correspondingly a certain disaffection with a predominantly "mod" liturgy.

The association will seek episcopal approval and will also elect a national advisory board of distinguished persons in various kinds of activity who are concerned for the preservation of Latin liturgy.

Elected as temporary chairman of the group, pending completion of the constitution and by-laws, was James Hitchcock, professor of history at St. Louis University and author of *The Recovery of the Sacred*. Vice-chairmen are Joseph O'Connor and William Mahrt, professor of music at Stanford University. Secretary is Mrs. Findlay.

JAMES HITCHCOCK

HITCHCOCK: LLA





# MISSA BREVIS

"SALZBURG MASS"

For Soloists, SAB Choir and Organ

## KYRIE

GERHARD TRACK

**A** SOPR. + ALTOS *p*

*Moderato*

Lord, — have mer - cy.  
Ky - ri - e e - le - i - son.

**5** *mf* Lord, — have mer - cy. Lord, — have mer - cy.  
Ky - ri - e e - le - i - son. Ky - ri - e e - - le - i - son.

*mf* Lord, — have mer - cy. Lord, — have mer - cy.  
Ky - ri - e e - le - i - son. Ky - ri - e e - - le - i - son.

Lord, — have mer - cy.  
Ky - ri - e e - - le - i - son.

**5** *mf*

G - 1834

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# GLORIA

**Allegro**

S  
 And ———— peace ———— to his peo - - - ple on —  
*Et in ter-ra pax ho - mi - ni - bus, bo - - ne vo-lun-*

A  
 And ———— peace ———— to his peo - - - ple on —  
*Et in ter-ra pax ho - mi - ni - bus, bo - - ne vo-lun-*

B  
 And ———— peace ———— to his peo - - - ple on  
*Et ———— in ———— ter - - - -*

earth. Lord God, heav - en - ly  
*ta - tis. Lau - da - - - - mus te, be - ne - di - ci - mus —*

earth. Lord God, heav - en - ly  
*ta - tis. Lau - da - - - - mus te, be - ne - di - ci - mus —*

earth. Lord God, heav - en - ly King.  
*ra lau - da - - - - mus te.*

King, al - - might - y God and  
te, A - do - ra - mus te, Glo -

King, al - - might - y God and  
te, A - do - ra - mus te, Glo -

al - - might - y God and  
A - do - ra - mus te, Glo -

*f* *mf* *f*

**A**  
*mf* SOLO (ad lib.)

Fa - ther, we wor-ship you, we ————  
ri - fi - ca - mus — te, Gra - ti - as

Fa - ther, we wor-ship you,  
ri - fi - ca - mus — te,

Fa - ther, we wor-ship you,  
ri - fi - ca - mus — te,

*f* *mf* *p*

## REVIEWS Special

*Missa Brevis* by Gerhard Track, for soloists (*ad libitum*), S A B choir and organ. No. G-1834, G. I. A. Publications, Chicago, Illinois @ \$1.00.

A true *Missa brevis*, without *Credo*, requiring a minimum of resources. Although freely modulating and modern in its treatment of dissonance, its skillful voice leading will carry through even singers of moderate ability. Melodious without resorting to clichés, it will produce a glorious sound when sung by good voices. Truly a credit to the Austrian heritage of the composer.

W. F. P.

## Organ

CONSOLIERE, Volume VI, Number 3, July-September 1975. World Library Publications.

This issue of *Consolier*, a quarterly, contains nine "practical and distinctive pieces for the church organist." The works, both with and without pedal, consist of useful performance lengths of two to three minutes and vary from easy to moderate difficulty. The collection has a variety of less-known composers and styles. A biographical sketch of the composer is furnished, emphasizing the fact that three of the selections are especially suitable for use in observance of the nation's bicentennial. "Fugue or Voluntary" by American colonial organist, William Selby, is printed for the first time in a modern edition, and though of doubtful musical merit it serves historical interest. It does seem rather contrived, however, to consider Mozart's "Adagio in C" for glass harmonica particularly appropriate for the bicentennial because the inventor of that short-lived eighteenth century instrument is thought to be Benjamin Franklin.

Works of three contemporary composers are published in the periodical which hopefully will continue to explore new music for organ. "In Praise of God" or "Intrada" by Joseph Ahrens, professor of composition at the Berlin Musikhochschule, combines a stark, barbaric flavor within a traditional framework of balance and counterpoint. "La Béatitude" by Charles Piroye (1665-1730) is a dialogue for two manuals or also suitable for an antiphonal performance on two instruments in which the great passages could be executed on the main organ and the swell sections on the positiv organ. An entire edition devoted to "dialogue music" would be of interest for churches furnished with two instruments, a situation which is becoming more common with increasing interest in performance practice.

*Consolier* is providing organ music of variety and distinction. Church organists should find it a valuable supplement to most standard, major volumes of literature.

ROBERT STRUSINSKI

## Magazines

GREGORIUSBLAD, Volume 99, Number 2, June, 1975.

This is a jubilee issue on the occasion of the celebration in March, 1975, of the golden anniversary of the Netherlands Institute for Catholic Church Music in Utrecht. It contains addresses by B. Kahmann, W. Paap, J. Sicking, P. Visser, L. Kuypers, J. Michielse, B. Bartelink, A. Vernooy, and the representative of the Dutch Ministry of Education, along with a number of photographs and a musical supplement containing part of a score by Albert de Klerk composed for the occasion. From this issue one can learn much of the history and present status of the institute.

Founded as the Roman Catholic Church Music School of St. Caecilia, its name was changed in the 1950's, when its degrees were recognized and it was given a subsidy by the state. It is now partially under government regulation and is officially recognized as equivalent to the other conservatories of Holland in the areas of basic musical studies, organ, piano, voice, and choir direction.

The founder, Father C. Huigens, O.F.M., was well educated in music, having pursued organ and composition studies with masters of the day, choral music at the St. Gregory House in Aachen, and musicology at the University of Vienna, where he obtained his doctorate. He was a single-minded man of enormous energy and missionary zeal, and great, perhaps excessive, idealism. He insisted on a religious formation in the practice of the liturgy as basic to the education of a church musician, his school being run like a monastery in the early days. Father Huigens was succeeded as director in 1948 by Father J. Vollaerts, S.J., who is well known for his theory of the rhythm of Gregorian chant, published posthumously. The successive directors since 1953 have been H. Voncken, P. J. Mirck, and L. G. G. Kuypers.

The institute has had a succession of distinguished organist-composers, some of them former students of the institute, as instructors in organ playing: Jan Nienland, Hendrik Andriessen, Albert de Klerk, Bernard Bartelink, Maurice Pirenne, and the fine young organist Kees de Wijs. It is principally through these men, perhaps, that the institute has made an impact outside Holland. Inside the country, the institute has done much, during its fifty years of existence, to make Gregorian chant, as well as other treasures of Catholic church music, genuinely popular.

The reviewer wishes to point out that, in spite of the well-known apostasy of much of the Dutch Church, there is genuine Catholic life still to be found in Holland. This is indicated by the high level of this institute, as well as that of the *Gregoriusblad*. On a Sunday in Amsterdam, one has a choice of more than half a dozen Latin high Masses to attend. The full Gregorian proper is usually sung, with figured as well as chant ordinaries. Outside the capital the Latin high Mass is gradually being reintroduced. One can still hear very spirited congregational singing of familiar Gregorian chants, surpassing any I have yet heard in this country.

W. F. P.

The lead article in this issue explores the importance of music, but especially church music, for the average man in our century as compared with the role of music in the lives of the men of the previous two centuries. Fritz Bähler argues that our technological world of records, radios, television, tape recorders and cassettes has made music much more commonplace and therefore less appreciated. With the push of a button we control when, what and how often we will allow music to enter our lives. Our intellect governs what the spirit (*Geist*) shall receive. Bähler points out that in the past, major works were performed somewhat rarely and people went to great efforts to attend the performances. The reason for attending such a concert was a spiritual need for the beautiful. The author sharply distinguishes between the spirit and the intellect. The intellect is the faculty by which we perceive reality, make decisions and carry on our daily lives. The spirit in Bähler's sense is that faculty in every man which craves the beautiful, be it in music, literature, painting or sculpture. Through the unfortunate emphasis, in this century and in the preceding one, placed on practicality, on usefulness and on scientific breakthroughs, society has concentrated its efforts on governing nature and the arts for the use of mankind to the point of excluding the spirit of man from almost all consideration. The argument that the technology produced by this emphasis has made music and the other arts more available really misses the point. Previously, one went to a concert or attended a more solemn Mass for a spiritual and musical uplift. Now, how many of us attend such functions and compare the performances with the latest, newest and best recording which we have just purchased? Do we compare the performance unfavorably with the record? Is a quadrasonic sound system more important to us than the music we play on it? Probably, many people would have to answer these questions in the affirmative. Our practical, scientifically advanced world has taken over the realm of music and man's spirit, which craves the beautiful, is left with one less source for that beauty. For many people, then, music is no longer that special medium which speaks directly to the heart because it has become too commonplace and because it is now used everywhere to create "atmosphere." One thinks of the usual loud speaker system in the average American firm playing soft, meaningless and endless "music." Technology began as the servant of the arts and at least in the case of music, it has become the master and music the servant. For church music such an attitude is catastrophic. Church music exists primarily for God, but secondarily to awaken in man a truly spiritual state of mind that will allow him to raise his heart and mind to God. The choir loft is not the concert stage in any sense, nor is it a recording studio. Music from the choir loft is not to be compared with music given in concert or recordings. If music has ceased to speak to men's hearts, then church

music must *a fortiori* fail in its function. This is not the failure of church music or church musicians, but it is a failure on the part of those who listen who have adapted a false attitude towards music in general and probably art in general. Nevertheless, there is hope that this attitude will change since every man craves and eventually must have the beautiful. Fritz Bähler will conclude this article in the next issue of *Singende Kirche*.

Ernst Hintermaier argues convincingly that Mozart's *Coronation Mass* was not written for the pilgrim church of Maria Plain above Salzburg, but earned its name "Coronation" after it had been used at many imperial coronations in the imperial chapel in Vienna immediately following Mozart's death. There is an interesting article on the 250th anniversary of the small church of the Holy Trinity in Stadl Paura near Lambach in Upper Austria which has three recently renovated 18th century organs. Irmengard Knitl, a Viennese organist, writes an interesting description of her recent concert trip to the United States. Gerhard Track has an account of the CMAA convention in Pueblo last February.

RICHARD M. HOGAN

JOURNAL OF CHURCH MUSIC — Volume 17, Number 7, September 1975.

*The Church and the Bicentennial: Challenge or Chore* by Henry M. Cook, p. 2.

Articles dealing with our bicentennial are getting increasingly frequent in all types of magazines. Mr. Cook took the time to formulate his ideas about things that we church musicians may do as our share in the celebrations. His ideas are set in four parts: 1) What is being celebrated and why? He suggests that we concentrate on the music of the entire two hundred years, instead of focusing just on the beginning. 2) Advance planning is of utmost importance. Meet with committees in your parish, set definite plans for a parish celebration, but look further ahead and plan something that may involve the entire community (ecumenical aspects!). 3) Be realistic about the available resources: money, auditorium rental, number of singers and instrumentalists, etc. 4) Get ready by starting *now!* The bicentennial will happen only once! There will be no chance to "do better next year." Five or six practical suggestions conclude this most interesting article that all music directors should read with great care.

*Problems in Contemporary Choral Music* by Walter Jerry Clark, p. 11.

A useful article that deals with some of the most common difficulties that crop up in modern choral scores. Mr. Clark's first advice: do not be afraid of new sounds! Choirmembers generally respond well to challenge. Most of these "difficulties" look worse on paper than they are in actual practice. The rest of the article deals with the following problems: rhythm, melody and harmony. They are analysed with numerous practical examples.

*Choir Devotions* by Donald D. Ketting, p. 15.

An eye-opener for choir directors about the various ways to deepen the worship-consciousness of their

choirs. Rev. Kettring proposes many ways — some old, some new — that will deepen the religious feelings of the choristers. These “devotions” are helpful during rehearsals and before performances. Above all, they should strengthen the religious and devotional spirit of the group and, indirectly, that of the entire worshipping community.

MUSIC MINISTRY — Volume 7, Number 12, August 1975.

*Take It From the Beginning* by Charlotte B. Lewis, p. 2.

This reviewer has an unbounded admiration toward children’s choir directors. The Lord never gave us the necessary talent and patience to work in this particular field. Mrs. Lewis knows what she is talking about and comments on the following topics. *When* should such choirs sing and how frequently? How do you teach children the elements of vocal and musical technique? What is the role of parties, field trips, summer camps and other projects in the life of a children’s choir? Do you forget the most important part: *worship*? In reading this well-thought out article, I understand Mrs. Lewis’ success with children’s choirs — *she loves children!*

*Creative Choral Experiences* by James H. King, p. 30.

Mr. King’s contribution for this month deals with the range of the volunteer choir. First of all, he assesses the potential of an average church choir. Then he gives a few hints about extending the choral range *down*, and follows it up with exercises that should help the choir to go *higher*. Throughout all, the director must keep his singers “relaxed and joyful.”

MUSIC MINISTRY — Volume 8, Number 1, September 1975.

*Do We Still Teach Hymns?* by H. Myron Braun, p. 1

For many years, *Music Ministry* ran a column entitled “Hymn of the Month.” As of late, this feature has encountered some difficulties or apathy from the readers. The editor uses this to expound some of his ideas about teaching new hymns and infusing fresh blood into the singing of old, familiar ones.

*Who Is the Creative Person?* by Peter T. Stapleton, p. 9.

A somewhat complicated essay on the “creative person.” Mr. Stapleton enumerates a few characteristics, such as IQ, elasticity in judgment, “craziness,” sense of humor, and so on. He concludes with a few reflections on the status, rewards and frustrations of the church musician.

*Creative Choral Experiences* by James H. King, p. 34.

In just over one page Mr. King gives a great amount of sound advice about choral tone and color. Without wasting words, he comments on the importance of the text, the quality of the vowels and the mood of the music (“dark,” “medium” and “bright”). He finishes his article with a few, well-chosen recommendations for the director.

R.S.M.

## Choral

Here is some music for Christmas.

*Little Jesus in a Manger Lay* by Walter Ehret. SATB, organ/piano. New text of an American folk tune. Concordia Publishing House @ .40¢

*Hodie Nobis Coelorum Rex* by Jacob Handl (Gallus). Two SATB choirs, *a capella*. Rather elaborate setting. Since the English text supplied leaves much to be desired, it would be better to sing the Latin version. Concordia Publishing House @ .65¢.

*In Thee Is Gladness* by G. G. Gastoldi. SATB, organ/piano. C. Schalk has produced an update of the harmony with an emphasis on the quartal concept. Concordia Publishing House @ .40¢.

*Lo, How a Rose E'er Blooming* by Alf S. Houkom. SATB or SAB. A. Houkom has added a flute/oboe obbligato to a familiar carol. Concordia Publishing House @ .35¢.

*Gentle Mary Laid Her Child* by Melvin Rotermond. Unison or mixed voices; optional glockenspiel or flute and timpani. Still another text laid on the *Piae cantiones* carol, *Tempus adest floridum*. Concordia Publishing House @ .35¢.

*Welcome, All Wonders In One Sight* by Joseph Roff. SATB, organ/piano. Text from *Crashaw's Hymn of the Nativity* set to a lovely and fluid newly composed melody. H. Flammer, Inc. @ .35¢.

*An Early American Christmas Triptych* by E. L. Van Camp. SATB, organ. E. L. Van Camp has chosen for his triptych three carols by colonial and early American composers: Daniel Read, *While Shepherds Watched Their Flocks*; Oliver Holden, *Hark, the Herald Angels Sing*; William Tans'ur, *Joy to the World*. The tunes are unfamiliar to the contemporary performers and listeners. Augsburg Publishing House @ .45¢.

*O Come All Ye Faithful* by S. Drummond Wolff. Mixed choir, 2 trumpets, organ and congregation. For anyone who needs a setting of this hymn, here is a choral concertato arrangement that should be effective. Concordia Publishing House @ .40¢.

*What Child is This* by Carlton Young. SATB. Quintal accompaniment by the singers with percussion providing a rhythmic background. Augsburg Publishing House @ .30¢.

*Sing Praises* by William Billings, edited by Van Camp. SATB, organ. 1976 will see the need for early American music such as this lively piece. Augsburg Publishing House @ .50¢.

*Ecce Concipies* by Jacob Handl, edited by C. F. Simkins. SATB *a cappella*. Elaborate but not too difficult setting with a well-laid English text as well as the Latin. Concordia Publishing House @ .50¢.

*O Come, Let Us Sing Unto the Lord* by Orlando Gibbons, edited by C. F. Simkins. SATB *a cappella*. A faithful edition, preserving the alternation between descant and cantor, ending with a *tutti* doxology. Concordia Publishing House @ .80c.

*The Hundredth Psalm* by Felix Mendelssohn, edited by R. S. Hines. SATB *a cappella*. We find echoes of other Mendelssohn vocal works in this work. It should be effective in performance. Concordia Publishing House @ .65c.

*Hear Us, O Lord* by Jacob Obrecht, edited by R. Proulx. SAB *a cappella*. Excellent for the small choir or chamber choir. G.I.A. Publications @ .40c.

*Rejoice in the Lord* by Agostino Steffani, edited by A. Lovelace. SAB, organ. A simple work which is enhanced by the imitative nature of the piece. Concordia Publishing House @ .55c.

*Sing to the Lord* by Jan Pietersz Sweelinck, edited by D. Colton. SATB, optional keyboard. The lively *Chantez à Dieu*, adapted to an English text which has been successfully laid. Concordia Publishing House @ .60c.

*Have Mercy on Me* by Thomas Tomkins, edited by R. Proulx. SATB, *a cappella*. A good example of polyphonic writing of the 17th century for three voices. GIA publications @ .40c.

Most of the compositions received for review had been composed for use in an earlier age and are now simply re-edited, edited and/or arranged for the contemporary choir and/or liturgy. The following, however, are new additions to the repertoire by 20th century composers.

*Peace Be With You* by Jan Bender. Equal voices, organ. A good setting of a gospel text. Concordia Publishing House @ .30c.

*Unless One Is Born Anew* by Jan Bender. Unison, children's choir, organ. Good example of material for a special need. Concordia Publishing House @ .35c.

*Thou Alone Art Israel's Shield* by Jean Berger. SATB *a cappella*. Polyphonic writing which is not too difficult.

*His Are the Thousand Sparkling Hills* by Wilbur Held. SATB, organ. A simple setting. Each verse is in a different musical texture. Augsburg Publishing House @ .35c.

*Praise the Lord, For He is Good* by Paul Manz. SATB *a cappella*. Attractive chorale style. Concordia Publishing House @ .40c.

*Praise Ye the Lord, Ye Children* by Richard Proulx. Unison with handbells. Well designed for use by children. It should be an effective addition to the repertoire. Augsburg Publishing House @ .25c.

C.A.C.

## NEWS

The Chicago archdiocesan choral festival for 1975 was held at Holy Name Cathedral, April 26 and 27. John Cardinal Cody celebrated the Mass, together with Monsignor Charles Meter, Monsignor Joseph Mroczkowski, Father Joseph Mytych, Father Richard Wojcik, Father Gerard Broccolo and other priests. Richard Proulx was music director of the ensemble made up of representatives from over forty parishes and institutions. The program included hymns and other compositions prepared especially for the occasion by Mr. Proulx. Joan T. Witek was program coordinator, and Harry Krush, Sister M. Victoria Rokos and Robert Batastini served as organists, assisted by the brass ensemble of the University of Chicago.



Noel Goemanne, music director at Christ the King Church in Dallas, Texas, has been awarded the second prize in the bicentennial army hymn composers competition. His composition was chosen from more than twelve hundred entries. His hymn is entitled "It is good, O God, to praise You."



Saint Michael's Choral Society and Sacred Symphony Orchestra performed its second annual concert, May 18, 1975, at Saint Michael's Church, Cranford, New Jersey. Under the direction of its founder, Reverend John M. Oates, the sixty-five voices of the choir and the forty-five instrumentalists performed a variety of compositions from many periods, including Francesco Cavalli's *Messa Concertata*, Cesar Franck's *Psalm 150, Alleluia* by Mozart, *Hallelujah* by Handel and Beethoven's *Hallelujah* from the *Mount of Olives*. Other works for organ and brass completed the program, which was given as a part of the Holy Year observance.



The Twin Cities Catholic Chorale has announced a program of twelve classical Masses to be sung with members of the Minnesota Orchestra at the Church of Saint Agnes in Saint Paul, Minnesota, during the months of September through January, 1976. Works will include Mozart's *Coronation Mass*, Joseph Haydn's *Paukenmesse*, his *Heiligmesse*, and his *Mariazellermesse*, Schubert's *Mass in Bb*, and Beethoven's *Mass in C Major*. The Chorale undertook the regular singing of orchestral Masses in 1974. The proper parts of the Masses are sung in Gregorian chant from the new *Graduale Romanum*.



Musical observances of the Holy Year 1975 continue throughout the world. The Linzer Domchor, which sings each Sunday for the high Mass at the Cathedral of Linz in Austria, made a pilgrimage to Rome to visit the major basilicas and to sing at the Church of Santa Maria dell' Anima, the Austrian national church in Rome. With the

composer directing, the choir presented the premiere performance of Monsignor Joseph Kronsteiner's *Laudatio Romae*, a cantata written especially for the occasion on a text chosen from the writings of Saint Leo the Great. The event, which took place on August 21, 1975, was dedicated to the Holy Father.



Plans are being discussed for the next biennial convention of the Church Music Association of America. With Philadelphia as the center of the nation's bicentennial observance and also the location of the international Eucharistic congress in 1976, the arranging of the CMAA meeting in conjunction with these events is being considered. Further announcements will be forthcoming as the arrangements proceed.



A symposium on the use of music in the missions of the Church will be held in Rome, November 14-18, 1975, under the direction of the Consociatio Internationalis Musicae Sacrae. Ethnomusicologists from all parts of the world will lecture on and discuss the use of native music in the liturgy as directed by the Constitution on the Sacred Liturgy. The Consociatio, founded by Pope Paul VI in 1963, has recently sponsored the VI International Church Music Congress in Salzburg, as well as three symposia on the development of church music in the countries of eastern Europe.

R.J.S.

## CONTRIBUTORS

*William Peter Mahrt* is professor of musicology at Stanford University, Palo Alto, California, and a frequent writer for *Sacred Music*. He directs the music at Saint Ann Chapel at the university.

*James Hitchcock* is professor of history at Saint Louis University, Saint Louis, Missouri, and author of several books and articles on contemporary developments in the Church, including *Recovery of the Sacred* and *Rise and Fall of Radical Catholicism*.

*Harold Hughesdon* is an executive in the international division of the 3M Company who has retained his interest in liturgy and music that began as a boy chorister in Westminster Cathedral in London. Working chiefly in patents and copyrights, his academic training was in the physical sciences.

## MEMBERS IN PROFILE

During the years that Mrs. Marie Roy has been organist at St. Joseph's Catholic Church in Marksville,

Louisiana, she has tried "to keep the choir active and interested and maintain the high standards of music fitting to the Catholic services." Her activities with the choir during the past year attest to a tireless dedication to these goals which have been historically those of Catholic church musicians. In addition to providing music for Sunday high Mass and the choir's semi-annual Gaudete and Laetare Sunday concerts,



Mrs. Roy directed St. Joseph's Pontifical Choir in the high Mass for the recent installation of His Excellency, the Most Reverend Lawrence Graves, Bishop of Alexandria, Louisiana.

In July, Mrs. Roy accompanied the St. Joseph Choir as they sang a Latin high Mass at the Church of St. Martin of Tours in St. Martinsville, Louisiana, in the heart of the French Acadian country. A recent issue of the AGO-RCCO, published nationally by the American Guild of Organists, praised a concert entitled *Four Hundred Years of French Organ Music*, jointly sponsored by the St. Joseph Choir and the central Louisiana chapter of the A.G.O. Mrs. Roy arranged the program and was among the organists who played works by Couperin, Daquin, Vierne, Dupré and Langlais.

That Mrs. Roy succeeds in continuing a high quality program of church music in these difficult times attests not only to her talents and dedication, but also to her refinement and her warm, engaging personality which many of us appreciated so much during last summer's CMAA tour to Europe.



Gerhard Track is well-known to us all in his roles as president of CMAA and director of the Symphony Orchestra of Pueblo, Colorado, where he occupies the Thatcher Chair in Music at Southern Colorado State College.



His career began when he became the youngest director of the Vienna Boys' Choir in that organization's history. He has conducted numerous orchestras in Europe and the United States including the Salzburg Mozarteum Orchestra. Maestro Track has directed the music for two famous

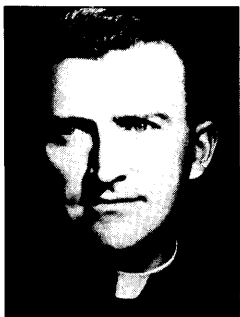
Christmas events, the Pageant of Peace, held in front of the White House in 1972, and the Midnight Mass in Hal-lein, Austria, which celebrated the 150th anniversary of the composition of *Silent Night*. He has given many choir workshops in the United States, Canada and Europe and will be the music director for a festival in Neuberg in Styria, Austria, during the month of August, 1977, which will celebrate the 650th anniversary of the abbey.



Mr. Track, the composer of six Masses and more than 150 motets and sacred compositions, is at present preparing his first opera, *Minnequa*, which will be performed during the Sixth Annual Mozart Festival in Pueblo, Colorado, during January of 1976.

Gerhard Track's musical ability, warmth and enthusiasm make him an inspiring shaper of musical performance and of the organization he heads. †

Monsignor Robert F. Hayburn, a founding member of CMAA, has been active in church music since his pre-seminary days when he was organist and choirmaster at the Mission Dolores Basilica in San Francisco. At present, as pastor of St. Francis of Assisi Church, he is responsible for providing his parishioners with fine sacred music, both in Latin and English, often accompanied by symphony orchestra. Moreover, he serves the diocesan music program in many ways, as archdiocesan director of music, chairman of the archdiocesan



music commission, music secretary of the local liturgical commission and chaplain of the Catholic organists and choirmasters guild. He designed, purchased and supervised the installation of the four manual Ruffatti pipe organ at the new St. Mary's Cathedral and has written the church music regulations for the Archdiocese of San Francisco.

But the reputation of Monsignor Hayburn, who holds a doctorate from the University of Southern California, Los Angeles, passes beyond the local to the national and international scene. He is chairman of the music committee of the federation of diocesan liturgical commissions. He is also the editor of the liturgical department of *Musart*, co-editor of the *Catholic Hymnal and Service Book* published by Benziger, and he has contributed to the *New Catholic Encyclopedia* and the *Dictionary of Plain-song*. His efforts to respond to the challenge of Vatican II have included numerous articles interpreting papal documents and presenting music for various liturgical services. v.s.

For the past eight years Father Ralph S. March, S.O. Cist., has been editor of *Sacred Music* as well as director of his Dallas Catholic Choir and the choir of Saint Bernard's Church in Dallas, Texas. Ordained by Cardinal Mindzenty in his native Hungary, Father March continued his post-ordination studies in Paris, where he earned the Ph.D. degree in musicology from the Institut catholique, specializing in the chant of the Cistercian order of which he is a member. With political and religious turmoil in Hungary, he and other members of his



monastic community were unable to return there and so determined on permanent migration to the United States, settling first in Milwaukee where Father Ralph taught at Marquette University, and finally in Dallas, Texas, on the campus of the University of Dallas, where most of the Cistercian monks are now engaged as college professors. Father March is a linguist of repute; he numbers among his languages French, German and Italian in addition to his native Hungarian and his acquired English, to say nothing of Latin and Greek. For pastimes, in addition to editing our journal, directing two major choirs, teaching college and serving the bishop of Dallas in musical and liturgical matters, Father March cultivates his hobby as a gourmet cook and his teaching of the art of wine selection and appreciation and a fantastic agility as a ski enthusiast. Widely travelled and learned in the sciences of the Church, Father March has brought to his editorship of *Sacred Music* a wealth of knowledge and culture. He will continue on the editorial board and direct the music reviews. Surely the Church Music Association of America owes him a great round of congratulations on his achievements with the journal and an even greater round of thanks.

R. J. S.



## SACRED VISUAL ART

Prof. Heri Bert Bartscht, Sculpture Atelier  
1125 Canterbury Court, Dallas, Texas 75028

## OPEN FORUM

### CANONIZATION OF SAINT ELIZABETH BAILEY SETON.

On Sunday, September 14, 1975, the day of the canonization of St. Elizabeth Seton, the high Mass at the parish of St. Agnes in St. Paul, Minnesota, was a Mass by Mozart — the *Coronation Mass* — sung by the Twin Cities Catholic Chorale accompanied by members of the Minnesota Orchestra with the canon and the proper of the Mass sung in Gregorian chant.

After vespers that afternoon a parishioner remarked to me, *a propos* of the televised canonization, "Wasn't it a moving ceremony? And even in Rome the Mass is still sung in Latin!"

It was a moving ceremony and the admixture of Latin with the vernacular, with an account of St. Elizabeth's life by a sister of her order, the first reading in English and the gospel sung in Latin and repeated in Greek, emphasized both the solicitude of the Church for every local group and its universality in the use of a common language — not classical Latin — but the *lingua vulga* common to all the Mediterranean basin and spoken by scholars right up to the time of the Renaissance.

I apologize for referring again to St. Agnes, but I am an impartial observer from England who has been helping in this active parish for the past three weeks. The altar servers of the parish — a branch of the Archconfraternity of St. Stephen with its center at Rome — petitioned the parish priest that they might learn Latin in order to follow the rubrics of the missal when serving a Latin Mass. At the end of the first class, they were able to say together and enunciate clearly, and above all *understand* the *Pater noster*.

This seems a far cry from the canonization of St. Elizabeth Seton, but it seems appropriate that the founder of the parochial school system of the U.S.A. — an inspiration to Catholic educationists throughout the world — should be the cause for the re-introduction of the language of the Church to millions not only in America but throughout the world.

CANON GEORGE C. DAVEY  
Westminster Cathedral  
London, England

### STANFORD UNIVERSITY REPORT

The choir of St. Ann Chapel in Palo Alto continues to sing a weekly high Mass on Sundays, the congregation singing the Gregorian parts of the ordinary, the choir singing all of the Gregorian propers and a Renaissance motet. In addition, beginning October 1974, a number of them have regularly sung Latin Sunday vespers, and compline Wednesday evenings after rehearsal. On some important days, an *alternatim* setting of the *Kyrie* or a polyphonic *Gloria* was sung.

Twice during the school year, a solemn high Mass entirely in Latin was sung at the Stanford Memorial Church. On All Saints' Day, the Ordinary of the Mass was sung by the congregation, Mass VIII. On Ascension

Thursday Professor George Houle's Early Music Singers sang the *Missa Cuiusvis Toni* (in the mixolydian mode) by Johannes Ockeghem, with the St. Ann Choir providing the propers.

Other feast days were observed at St. Ann Chapel as follows: Christmas, Midnight Mass, the *Mass for Four Voices* of William Byrd; Epiphany, solemn vespers with polyphonic settings of the hymn, antiphon to the *Magnificat*, *Magnificat*, *Alma Redemptoris mater*, and *Benedicamus Domino* all by Guillaume Dufay, and with fifteenth century organ intonations and psalmody in fauxbourdon; the three days of Holy Week were observed with complete Gregorian chants, as well as polyphonic music, especially that of Victoria, Morales, and Byrd; Easter Sunday morning, *Missa Laetatus sum* of Victoria for three four-part choirs; Pentecost Sunday, *Missa Faisant Regretz* by Josquin DesPrez; St. Ann's Day, July 26, 1975, *Missa Alleluia* of Jean Mouton; and on the feast of St. Bernard vespers were sung according to the Cistercian office.

WILLIAM PETER MAHRT

## FROM THE EDITORS

In honor of the nation's bicentennial during 1975-76 *Sacred Music* will feature photographs of historic American Catholic churches. Our cover is the Cathedral of the Archdiocese of St. Paul and Minneapolis, beautifully situated on the highest hill in St. Paul. Dedicated by Archbishop John Ireland in 1915, it was designed in the classical Renaissance style by E. L. Masqueray, who adapted the original plan of St. Peter's Basilica in Rome as executed by Bramante and Michelangelo. It seats 2,700 people and has one of the highest domes in the country.

St. Martin of Tours Church in St. Martinsville, Louisiana, was founded in 1765 and serves as the spiritual heart of the Acadian country. One of the oldest houses of worship in Louisiana, its altar is enhanced by a beautiful century-old painting, "St. Martin of Tours and the Beggar," by Jean François Mouchet. In its left wing is a reproduction of the famous French shrine, the grotto of Lourdes. Reference is made to this church in the profile of Mrs. Roy.

St. Joseph's Cathedral in Bardstown, Kentucky, became the center of Catholicism west of the Alleghenies when, at the request of Bishop John Carroll, the Holy See divided his jurisdiction in 1808, creating the dioceses of New York, Boston, Philadelphia and Bardstown and raising Baltimore to an archdiocese. The classic colonial building is now considered a national treasure.

The new Cathedral of St. Louis, Missouri, was consecrated in 1914. It contains interior mosaics consisting of more than 100 million pieces of glass in 10,000 shades of color, one of the world's largest organs, and a solid marble interior.

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