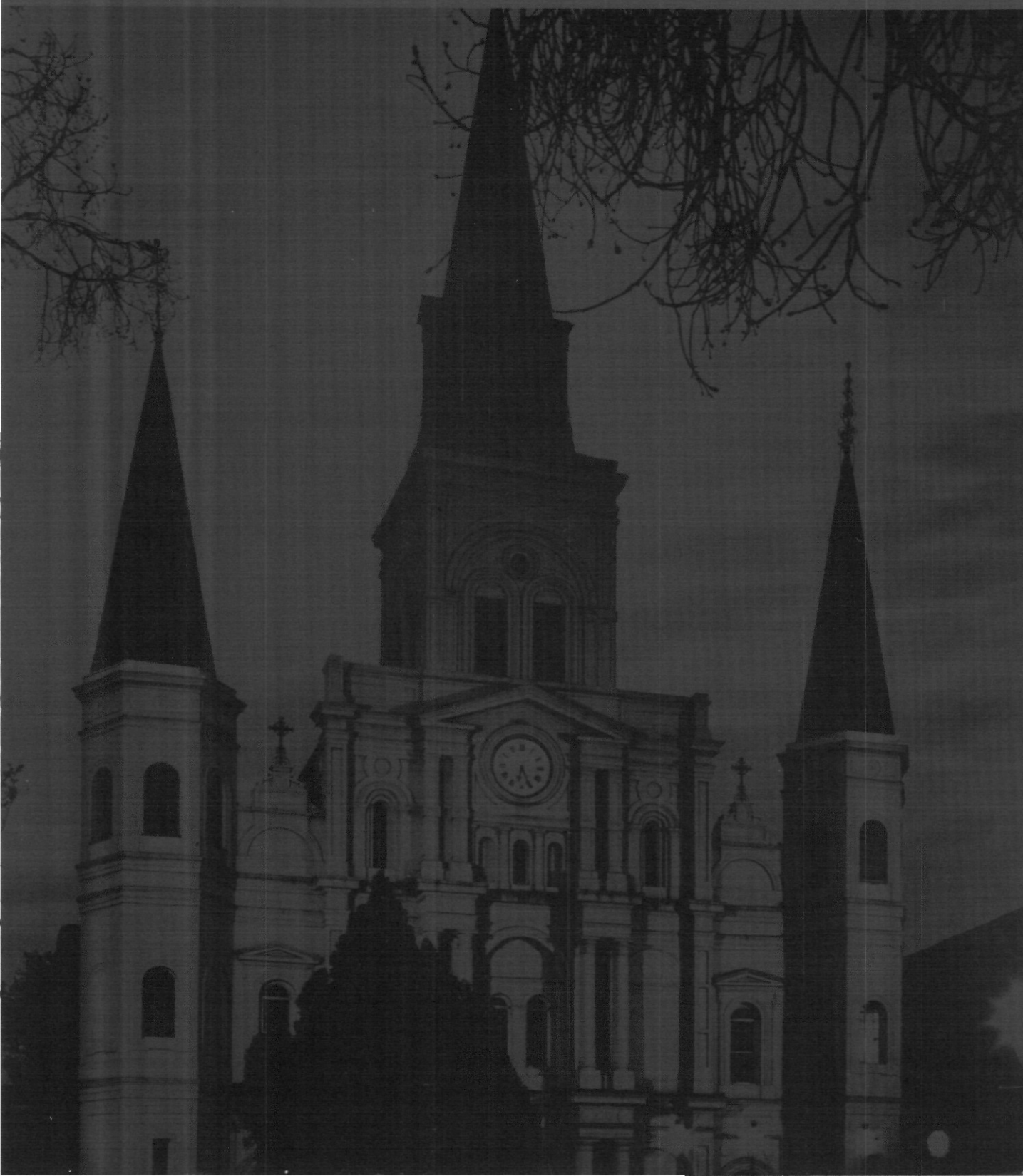


SACRED MUSIC

Volume 103, Number 3, Fall 1976





New Mexico Department of Development

San Felipe Neri Parish, Albuquerque, New Mexico

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SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

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Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$12.50 annually; subscription membership, \$7.50 annually; student membership, \$4.00 annually. Single copies, \$2.00. Send membership applications and changes of address to B. Allen Young, 373 Stinson Avenue, Saint Paul, Minnesota 55117. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minnesota.

Library of Congress catalog card number: 62-6712/MN

Sacred Music is indexed in the Catholic Periodical and Literature Index.

Cover: St. Louis Cathedral, New Orleans, Louisiana.
Randon Photography

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Catholic Advance

St. Mary's Cathedral, Wichita, Kansas

PREFACE TO THE NEW GRADUALE

The *Graduale Romanum*, first restored and published by Saint Pius X, has been re-issued by Pope Paul VI with some changes to bring it into conformity with the revisions made in the liturgical calendar and the new rite of the Mass. Canon George Davey of Westminster Cathedral in London has made this translation of the foreword to the edition published by the monks of the Abbey of Saint Peter at Solesmes, 1974.

I. The restoration of the Roman Gradual

In bringing up to date the general calendar and the liturgical books, especially the missal and the lectionary, a number of changes and adjustments were necessary in the *Graduale Romanum*. The suppression of certain festivals in the liturgical year such as the season of Septuagesima, the octave of Pentecost and the ember days, with the Masses corresponding to them, together with the transferring of the feasts of certain saints to more suitable dates, made some adaptations opportune. Besides, proper chants had to be provided for new Masses, and the new arrangement of the lectionary required that a number of texts, particularly communion antiphons which were connected with the former readings, had to be moved to other days.

A new arrangement of the Roman Gradual has therefore been made, keeping always before one's eyes paragraph 116 of the *Constitution on the Sacred Liturgy*, especially the words: "The treasury of sacred music is to be preserved and



fostered with the greatest care." The authentic Gregorian repertory must suffer no injury. Therefore, no matter how it is renewed, this repertory is to be made more easily available; late imitations are to be set aside; more ancient texts are to be utilized with better effect; and the rubrics connected to them should facilitate wide use and achieve more variety.

The first requisite is to preserve the integrity of the authentic Gregorian treasury. Therefore, chants belonging to Masses which until now have not had a place in the liturgical year have been used to form other Masses (*e.g.*, the weekdays of Advent and the weekdays between Ascension and Pentecost). Other chants have been substituted for those which occur often during the course of the year (*e.g.*, during Lent or on the Sundays of the liturgical cycle). Others, if they are suitable, have been assigned to the feasts of the saints.

Nearly twenty authentic Gregorian texts which have fallen into disuse in the course of time on account of various changes have also been restored. Provision has been made that no authentic chant be cast aside or mutilated by taking away from it any part which might not be in harmony with the liturgical season, as for example, an *Alleluia* which sometimes occurs in the text of an antiphon and whose notation forms an integral part of the melody.

In putting aside the later neo-Gregorian imitations, especially those found in the feasts of saints, only the authentic Gregorian melodies are retained, although it is always permitted for those who prefer them to sing those neo-Gregorian compositions, since none of them has been deleted from the *Graduale Romanum*. Indeed, a number of them have been accepted for universal use (*e.g.*, the solemnity of the Sacred Heart of Jesus, the feast of Christ the King, and the Immaculate Conception of the Blessed Virgin Mary). No others have been substituted, but in other instances chants have been chosen from an authentic repertory and the same texts used whenever possible.

Finally, having set aside non-authentic melodies, care was taken to arrange the authentic chants more appropriately by avoiding too many repetitions and by utilizing other melodies of the highest quality that had occurred only once in the year. Great care was exercised in enriching the commons through assigning chants which are not strictly proper to any given feast and therefore useful for all the saints of the same order. The commons have also been enriched with a number of chants taken from the proper of the time but rarely used. The rubrics allow greater ease in selecting chants from the newly arranged commons, so that now they satisfy pastoral needs more widely.

In the same way, it is permitted to substitute another text for that proper to the day in Masses of the proper of the time.

The rules for sung Mass as given at the beginning of the *Graduale Romanum* of 1908 are herewith amended so that the function of each chant may be made clear.

II. Rites to be observed in a sung Mass.

1. After the people have assembled, and while the priests and ministers are approaching the altar, the entrance antiphon is sung. Its intonation may be shortened or protracted, or even better, the chant may be begun immediately by everyone. In that case, the asterisk, which in the *Graduale* indicates the cantor's part, is only to be taken as an indicative sign.



The antiphon is sung by the choir, the verse by a cantor or cantors, and then the antiphon is repeated by the choir.

The antiphon and the verses may be repeated in this way as many times as necessary to accompany the procession. Before the final repetition of the antiphon, the *Gloria Patri* and the *Sicut erat* may be sung together as the final verse. If, however, the *Gloria Patri* has a special melodic termination, that ending should be used for all the verses.

If the singing becomes too protracted through the repetition of the *Gloria Patri* and the antiphon, the doxology may be omitted. When the procession is very short, only one verse of the psalm need be used, or the antiphon alone may be sung without adding any verses.

Whenever a liturgical procession precedes the Mass, the entrance antiphon is sung as the procession enters the church, or it may sometimes be omitted, as provided in the liturgical books for special cases.

2. The acclamation, *Kyrie eleison*, may be distributed among two or three cantors or choirs as opportunity dictates. Each acclamation is normally sung twice, but this does not exclude a greater number, especially on account of musical artistry, as is indicated in the foreword to the *Kyriale* (para. 2).

When the *Kyrie* is sung as part of the penitential rite, a short trope for each acclamation is preferred.

3. The hymn, *Gloria in excelsis Deo*, is intoned by the priest or by the cantor, if that is convenient. It is continued alternately by the cantors and the choir or by two choirs alternating. The division of the verses, indicated by the double bar lines in the *Graduale Romanum*, need not be observed if a more appropriate method is found which suits the melody.

4. When there are two readings before the gospel, the first one, which is usually taken from the Old Testament, is sung in the tone of a lesson or a prophecy and ends with the usual formula for a full stop. The conclusion, *Verbum Domini*, is sung to the same formula for a full stop, and the *Deo gratias* is sung by all to the formula usually used for the conclusion of the lessons.

5. The gradual responsory is sung after the first lesson by cantors or by the choir, but the versicle is sung through to the end by the cantors alone. Hence, there is no reason for inserting an asterisk to indicate a resumption of the singing by the choir at the end of the gradual versicle or the *Alleluia* or the last verse of the tract. When it seems to be opportune, the first part of the responsory may be repeated as far as the versicle.

During paschal time, the gradual responsory is omitted and the *Alleluia* is sung as described below.

6. The second reading, which is taken from the New Testament, is sung to the epistle tone which has its own final formula. It can also be sung in the tone of the first reading. The conclusion, *Verbum Domini*, should be sung according to the melody given in the common tones, to which all reply *Deo gratias*.

7. *Alleluia* or the tract follow the second reading. The *Alleluia* is sung in this manner: the whole melody is sung through by the cantors and then repeated by the choir. However, if necessary, it may be sung but once by all. The versicle is sung throughout by the cantors, and then the *Alleluia* is repeated by all.

8. When the sequence occurs, it is sung after the final *alleluia* by the cantors and choir alternating or by two parts of the choir alternating. *Amen* is omitted at the end. If the *Alleluia* and its verse is not sung, the sequence is omitted.





9. When there is only one reading before the gospel, either the gradual responsory or the *Alleluia* with its verse may be sung. During paschal time, either *Alleluia* may be chosen.

10. At the conclusion of the gospel, *Verbum Domini* is added to the melody given in the common tones, and everyone responds *Laus tibi, Christe*.

11. The *Credo* may be sung by everyone or in alternation as is the custom.

12. The prayer of the faithful is carried out according to local custom.

13. After the offertory antiphon, versicles may be sung according to tradition, but they may always be omitted even in the antiphon, *Domine Jesu Christe*, in Masses for the dead. After each versicle the antiphon is repeated in the manner indicated.

14. At the conclusion of the preface, all sing the *Sanctus*. After the consecration, they proclaim the anamnesis.

15. At the conclusion of the doxology of the eucharistic prayer, all sing *Amen*. Then the priest alone intones the invitation to the Lord's prayer which everyone sings with him. He sings the embolism alone and all join in the concluding doxology.

16. While the breaking of the host and the placing of a particle in the chalice are taking place, the *Agnus Dei* is sung, intoned by the cantors and taken up by all. This invocation may be repeated as often as necessary while the breaking of the bread continues, always keeping in mind the musical form. The final invocation concludes with *dona nobis pacem*.

17. The communion antiphon is begun when the priest consumes the sacred host. It is sung in the same manner as the entrance antiphon but in such a way that the singers are able to receive holy communion.

18. After the priest's blessing, the deacon sings *Ite, missa est* and all respond *Deo gratias*.

III. The communion psalms.

The numbering of the psalms and their verses is according to the edition *Nova Vulgata* (Typis Polyglottis Vaticanis, 1969). These versicles and parts of verses are organized in the same way as in the book, *Liturgiae Horarum* (Typis Polyglottis Vaticanis, 1971).

An asterisk placed after the number of the psalm denotes that the antiphon has not been taken from the psalter and that the psalm suggested is therefore *ad libitum*. In this case, if it appears more appropriate, another psalm may be substituted, as for example, Ps. 33, which by ancient tradition has been used for communion.

When Ps. 33 is indicated for communion, no special verses are proposed since all are equally appropriate.



St. James Cathedral, Seattle, Washington

PASTORAL LITURGY AND MUSIC

I look upon the years immediately following Vatican II as the years of the musical *Blitzkrieg*. The modern liturgists descended upon our choirlofts, destroying our musical heritage, killing off our musicians and choirs, and set up a new order of congregational participation to the tune of folk, rock and romantic ballad.

What the world needed was love, love, love; and the people of God were told to clap their hands and tap their feet and hug and embrace the stranger next to



OATES: PASTORAL LITURGY

them. All the commotion turned many people “on,” — but our empty churches quietly attest to how many it “turned off.”

It is no secret that the misinterpretations of the teachings of the fathers of Vatican II have caused a plague to come upon our houses, musically speaking. For too long we have listened to the lamentations and sufferings of our church musicians, who, deprived of their leadership, have either resigned their posts or have suffered the indignities of catering to the mob with its infantile values of what sacred music should be.

But take heart my brother and sister musicians! The day is coming and in fact has already dawned, wherein the people of God, disenchanted with the trite, are now looking for a return to real values in sacred music. The *Blitzkrieg* is over. And now as the dust settles and quiet sanity returns, the lights are going on again and people are coming out to assess the damage and to evaluate what must be done to rebuild. Now is the time for our trained musicians to assume their leadership, to take over the reins and give direction to a disillusioned people of God.

To illustrate, I would like to share a personal and happy experience, an experience that I think may give you a little hope and inspiration, a little courage and determination, a little incentive.

Four years ago I came with my present pastor to our parish. Our church is a beautiful little parish church in a typical town in suburbia. The town numbers 40,000, of which 10,000 are Catholics.

When we came we found ruins. The parish had been staffed by overly enthusiastic progressives or reformers. The problem was simple. Fundamentals of our religion had not really been taught in our school. As a result it was nearly empty, and in fact plans were underway to close it. The congregation had “turned off” the swinging guitar players who supplanted the organist. The church was nearly empty also. Without the support of the parishioners it was not difficult to understand why the parish was in debt to the tune of a million dollars. Spirituality in the parish was superficial if even existent and it seemed that everybody was unhappy with the situation.

The reformers had had their day. Now was the time to return to real teaching and real faith. It was a time to assert real leadership and rekindle real values. The pastor started in the pulpit and I started in the choirloft. We physically installed new lights in our dark and empty choirloft, engaged a professional organist, advertised for a choir and were immediately open for business.

The few souls left in the Sunday congregation knew something was afoot when they heard their new pastor preach very substantial Catholic doctrine and traditional spirituality. They knew changes were being made when they heard the organ again and were asked to sing art-hymns of good musical quality.

Volunteers for the choir came timidly and in small numbers at first. We numbered 10 or 15. All too soon we were asked to sing a Mass for the parish’s 100th anniversary. We put some simple music together and dressed it up with trumpets furnished by our local public high school boys and girls. It didn’t sound too bad. Our numbers grew rapidly because the word went out we were going to confine ourselves to art-music. The teenagers of the local high school volunteered their voices and instruments. We began to be a fairly sizeable group, half adult and half teenage. Shortly after that I befriended some of the musicians of



the local symphony orchestra. I found them eager to perform some of the great religious classics.

To make a long story short: within a couple years we had a "mini-symphony" orchestra and a fifty voice choir. Today our orchestra is a full symphony of 50 pieces (teenage and adult; professional and student; Protestant, Catholic and Jew), and our choir numbers seventy-five.

Between the pulpit and the choirloft the pressure was kept up for a deepening of spiritual values, orthodoxy of Catholic doctrine, maintenance of musical quality, and a fulfillment of the true ideals taught by Vatican II.



Today our church attendance has steadily grown to the point that our congregation is overflowing despite the fact that we have added four more Sunday Masses; our school is jammed because of transfers from the public school system; our million dollar debt is almost paid off; and the parish spirituality is extremely vibrant.

Our choral society and sacred symphony orchestra has a two fold purpose: to beautify the liturgy of worship, but also to educate, especially the young people, in a knowledge and appreciation of the great classics of sacred music.

It is amazing how people have come from all over the county and the state to hear the glorious music of Bruckner, Cavalli, Mozart, Handel, Beethoven, Bach, *et al.* People with tears in their eyes are so grateful for the opportunity of hearing once again the great music of the Church. They have come by the hundreds and finding no space in our church, stood under the open windows and out on the plaza of the church to hear the great classic praises of God. (Our church holds 800 people, but standees have jammed the side and center aisles right down to the front.)

Our teenagers are spellbound with a music they never knew existed. They thrill to singing and playing the music of the masters and have jammed our large choir loft with their instruments and voices. We're not afraid of being "square." Bach and Beethoven are now the "in" thing.

Although our music is flourishing and drawing crowds of young and old alike, we have a little something for everybody. We still have a "folk-Mass" in our lower church which draws about 300 every Sunday. We have standard hymn-singing Masses; the choral Mass; and even the spoken liturgies without music. I think the people of our parish have shown their approval by their return. We have offered them something of real value: good music and orthodox teaching.

I firmly believe the prophets when they say that God often draws good out of evil. If we musicians have suffered a *Blitzkrieg* at the hands of musically unlet-



tered liturgists, then perhaps we deserved the shaking up. I suspect that in perhaps too many of our parishes the quality of music had been at low ebb for too long. Musicians, I fear, had been complacent and indifferent for too long. Leadership and inspiration had been missing for too long in too many places.

In my own opinion, I don't feel that the causes of our widespread musical demise can be laid at the feet of Vatican II. I think our real enemy is the neo-humanism of our day. The neo-humanists are the actual annihilators of our art music and our choirlofts. They have also invaded our theology and pulpits, but that is another topic. The humanism of our day has put so much emphasis on man's humanity, that it has neglected God's divinity. This reflects itself in the earthy music prevalent in our churches today.

It is becoming more apparent to concerned leaders of God's holy Church in these United States, that we seem to have thrown out the baby with the bath water when we consider our recent renewal. All the people of God, (and that includes of course, our bishops), are concerned with a declining attendance in our churches, a growing indifference to the teaching authority of the Church, a declining respect for the sacred. We have only ourselves to blame!

However, the unrest, the stirrings of the Christian people, the signs of the times, give unmistakable evidence that our people are dissatisfied with a steady diet of love, love, love, and are looking for a deeper union with the transcendent divinity.

Our young people are still as idealistic and self sacrificing as ever. What a pity they have to be caught up by the "Moon People" or the "Hari Krishna People" to get samplings of Thomistic philosophy or old time Catholic apologetics, which we once taught whole and entire! Our young people are looking for real substantial values in life and religion. They are not always finding it in our Catholic churches. Frequently finding how little of substance is being taught in our churches, they are forced to seek truths elsewhere. That is the real scandal of our day.

One place we can start as musicians is in our choirlofts. The time is now ripe to reinstate your choir and restore quality hymns. You will be amazed at the positive reaction. The people of God are hungry for good art-music.

I realize that some of my confrères in the priesthood may take exception to some of my statements. I can only point to a church that has come back to life again. Not only has it filled its pews again with the faithful; it has relighted and jammed its choirloft to overflowing! We must be doing something right.

What has been accomplished here in New Jersey, can be accomplished in almost any average size parish church. Our people are really hungry for music worthy of the name and sacred in character. They are hungry for leadership and solid doctrine. They are hungry for real spirituality.

Give them these things and you too will be relighting your dark and empty choirlofts! "Peter, feed my sheep!"



REV. JOHN M. OATES



Ralph J. Garza, K.G.C.S.G.

San Fernando Cathedral, San Antonio, Texas

KEYBOARD INSTRUMENTS IN WORSHIP

(Statement on keyboard instruments in Catholic churches of the Archdiocese of San Antonio, Texas)

INTRODUCTION

Sacred music is a vital component of the worship of the Church. It is very urgent today to encourage active participation by the faithful in the song of the Church, through the introduction of strong musical programs into parishes and



SAN ANTONIO: ORGAN

schools that do not have one, and through the building up of existing programs. The celebration of every sacrament, of the Liturgy of the Hours, and of paraliturgical exercises all call for sacred song.

Since the singing of hymns is complemented by the singing of psalm responses, choral motets, brief acclamations and litanies, and since there is a special place in the liturgy for instrumental music itself, it is necessary to secure instruments for church music that can perform a wide variety of styles. The church cannot without great loss limit herself to musical instrumentation that can only accompany hymns, or only perform solo selections.

With this understanding, the commission will address itself to a discussion of keyboard instruments in church worship.



I. PIPE ORGANS

A. DEFINITION: The pipe organ is a keyboard instrument that produces sound from wind-blown pipes. When the proper key is depressed, the "action" (discussed below) opens the "pallet" (valve) and allows air under pressure to enter the pipe and produce a distinctive tone.

There are three basic types of organ action, each with various advantages and disadvantages which must be considered before purchase.

i. the "tracker" or mechanical action organ is the oldest type. Many such organs, hundreds of years old, are still operating. It relies on direct mechanical linkage between key and pallet. These organs are very durable, but are initially the most expensive type of action and their selection places some limitation on console and pipe placement.

ii. the electro-pneumatic action relies on the work of air pressure to open the pallets, and thus permits the placement of the console at a distance from the organ. Somewhat less expensive than the tracker organ, this type requires leather in the pneumatic system that controls the pallets, and therefore requires more maintenance, such as releathering about every 20 years. This type of action allows the addition of a transposer.

iii. the direct-electric action is simplest and cheapest of the three. Action is instantaneous. The key operates a solenoid (electromagnet) that opens the pallet. This type of action allows the addition of a transposer in its design.

B. LITURGICAL APPROPRIATENESS: The pipe organ rightly holds a place of honor in the Church, and is the one instrument most closely associated in the minds of the faithful with worship. The pipe organ is esteemed for sacred music not only because it produces a beautiful sound that lifts the soul in prayer (*Sacrosanctum Concilium*, article 120), but also because, more than any other instrument, it is technically capable of drawing out song from the worshipping community. All but the very smallest pipe organs are very flexible, able to accompany all the types of music described in the introduction to this statement, and able to perform solo processional, recessional and meditative selections. Furthermore, by its very nature, when properly designed, voiced and maintained, the pipe organ is matched to the church it serves, thus becoming an integral part of both structure and worship. The sounds called "upper partials" are carefully controlled so that they add richness to the organ ensemble without obscuring the melody. The pipe organ is especially appropriate to the kind of large-group worship that is most common in the Catholic Church, but it is flexible enough to be useful in smaller celebrations as well.

C. MUSICAL CONSIDERATIONS: Pipe organs are the mainstay of many distinguished musical programs in small churches and large throughout the world. The diffused sound of the pipe organ must be cited as part of the reason for its beauty. A good pipe organ has a musical "presence" that gives the listener or singer the impression of being "wrapped" in sound. Thus, the pipe organ is named "The King of Instruments" for this great beauty and versatility.

D. ECONOMIC CONSIDERATIONS: The initial cost of a pipe organ will exceed the cost of many electronic units, because of hardware and labor costs. However, the pipe organ has a very long life-expectancy, when properly maintained. Evidence submitted to the commission makes it clear that, over the sixty to eighty year life of a pipe organ (and some organs have lasted several hundred years!), it is far more economical than any electronic. (See Appendix) Updated depreciation schedules will be provided upon request. Tuning intervals are reasonable: six months to two years, depending upon the specification of the instrument.

II. ELECTRONIC KEYBOARD INSTRUMENTS:

A. DEFINITION: An electronic keyboard instrument is any one which depends on the electronic generation and/or amplification of sound. Many models are imitative of the pipe organ sound, and some of these will imitate it closely. Other keyboard instruments, such as synthesizers, produce sounds that are not imitative of the pipe organ.

B. LITURGICAL APPROPRIATENESS: Imitative electronic instruments are in use in many churches all over the world. It is the larger electronics that simulate the pipe-organ sound most closely. Some of the smaller electronics are entirely unsuited to certain liturgical functions, such as hymn accompaniment. All electronics have certain drawbacks: even carefully voiced instruments frequently have trouble leading congregational singing, their unison sound being weak, or improperly balanced. Due to extensive unification, electronic organs appear to offer "more stops for the money." Electronic organs do have a wide dynamic range. Non-imitative electronic instruments may be useful to the Church only in the hands of professional musicians highly trained in this field, and must be used with extreme care and prudence.

C. MUSICAL CONSIDERATIONS: Even an untrained ear can distinguish between an electronic organ and a good pipe organ. So far, few distinguished musical programs are built around electronic organs.

D. ECONOMIC CONSIDERATIONS: A church that purchases an electronic organ can expect it to remain in playable condition, with reasonable maintenance, for 15-20 years. Hence, the electronic organ ought to be viewed as a temporary instrument, to be employed while the church is financing or building a pipe organ, or as an instrument especially suited to churches with declining attendance. In the long run, it is less suitable economically than the pipe organ.



III. OTHER KEYBOARD INSTRUMENTS:

A. The HARMONIUM, or reed organ, is adequate to the needs of very small churches of fewer than 35 seats. We are here speaking of small chapels that are not likely to grow very much in the foreseeable future.

B. The PIANOFORTE, while it is used in some Protestant churches, has a percussive sound, one that fades away quickly after it begins. The commission

recommends against its placement and use in Catholic churches, following numerous leads of the hierarchy. Since so many are trained in playing the pianoforte, however, it may be used in informal worship in homes and schools, when the circumstances require it.

C. The HARPSICHORD, which sounds when its strings are plucked by the keyboard action, has a very light sound. It is not suited to congregational singing. It may, however, be used in choral and instrumental music whenever necessary, for instance when a continuo is called for.

RECOMMENDATIONS and GUIDELINES:

1. The pipe organ is the instrument of choice for churches and schools in the Archdiocese of San Antonio. Every church must give first consideration to the installation of an adequate pipe organ. Only in the few cases where space (min. 9 ft. wide, 8 ft. deep, 11 ft. high) (3 metres × 2.7 metres × 3.6 metres) or financial considerations absolutely prohibit the installation of a pipe organ — even a small pipe organ — is a substitute to be considered.

2. Planning of the pipe organ (or substitute) is to be initiated at the very start of the design phase of a new church or renovation. Adequate space in a location within the church that is liturgically and musically appropriate, accessible to maintenance, and free of significant temperature changes during services, must be reserved. Churches should deal with established pipe organ companies that offer firm bids on organs — delivered and installed. This protects against sudden price increases. Churches should plan to spend about 10% of a new building's cost on the organ. The organ committee of the parish should endeavor to design first of all an instrument with an adequate number of ranks. After this, money may be spent on mechanical conveniences such as couplers, combination actions and transposers.

3. All three types of pipe organ action are acceptable for the churches and schools of the Archdiocese of San Antonio. The maintenance of the organ should be a priority in the budget of the church, with one to five per-cent of the initial cost of the organ to be earmarked annually for this purpose. Actually, in some years the maintenance will not be that expensive, but such a provision will make allowances such as are needed for later maintenance and repair.

4. Churches that need a moveable instrument might consider ordering a small portative pipe organ.

5. The commission, through its music committee, will aid in every way possible the parish as it designs, purchases and installs a pipe organ. Among services available through the commission are: contacting builders, providing comparisons of various types of action, providing knowledgeable opinions on the work of various builders, making suggestions on needed alterations of church structure to house the organ, contacting contributors and donors. These services will be furnished at no charge to the parishes.

6. If an electronic organ is purchased, its sound must approximate that of a good pipe organ. The liturgical commission will provide knowledgeable help with this judgement, and requests that any parish considering the purchase of an electronic organ obtain formal approval of the choice from the music committee. Organs must have two-manual, AGO specification consoles (currently including two complete 61 note manuals and a 32 note concave radiating pedal-



board). Churches desiring a three-manual electronic will necessarily have funds that would enable them to purchase at least a two-manual pipe organ, and are respectfully advised to do so. Power and amplification equipment must be adequate to lead congregational singing, a determination that must be made in concert with architect, music ministry and organ company. Tone chambers should be designed into the church, and provision made for the eventual installation of an adequate pipe organ, when finances allow it.

7. Under no circumstances should a parish with resources that would enable the purchase of a pipe organ purchase an electronic, even if the electronic seemingly offers "more for the money." Under no circumstances should a parish discard an adequate, repairable pipe organ in favor of an electronic instrument, or any other substitute.

8. At all times, in making the sometimes difficult decisions that attend the purchase of keyboard instruments for the church, those involved should prayerfully keep in mind the reason for their work: to build up the worshipping community through sacred music, and to promote the enspirited worship of the Father through our Lord Jesus Christ.



APPENDIX: A sample depreciation schedule for a pipe organ vs. a comparable electronic organ.

PIPE ORGAN (at 1976 prices, 6-10 ranks, depending on specs)		ELECTRONIC (best quote on Rodgers 220, Allen 301, 3tc)	
INITIAL COST	\$25,000		\$12,000
10 yr maintenance @ 2% ann.	5,000	10 yr. maintenance @ 3% ann.	
2nd 10 yrs added for	5,000	(1) 3,600	
Releathering (est)		2nd 10 yrs	3,600
(not needed in trackers)	1,000	Replacement @ 5% per annum	24,000
		simple inflation	
<hr/>		<hr/>	
20 yr. costs	36,000	10 yr. maint.	43,200
10 yr. maint.	10,000		7,200
<hr/>		<hr/>	
30 yr. costs	46,000	10 yr. maint.	50,400
10 yr. maint.	10,000		7,200
<hr/>		<hr/>	
Releathering (additional)	2,000	Replacement as above	48,000
<hr/>		<hr/>	
40 yr. costs	58,000		105,600

CONCLUSION: A church purchasing a pipe organ at this time will save money over the electronic within a twenty year period, assuming even a "low" rate of inflation. In other words, it can spend as much as three times the cost of an electronic initially and still come out ahead in the long run.



Interior, St. James Cathedral, Seattle, Washington

THE LITURGICAL CALENDAR SINCE VATICAN II

In the *Constitution on the Sacred Liturgy* issued by the Second Vatican Council, we read:

The liturgical year is to be revised so that the traditional customs and discipline of the sacred seasons shall be preserved or restored to suit the conditions of modern times; their specific character is to be retained so that they duly nourish the piety of the faithful who celebrate the mysteries of the Christian redemption. (V:107)

This stated aim of the council — as with so much of its work — seems strangely at variance with the actual result. The liturgical calendar of the Roman Church has, indeed, been revised, but it is doubtful if the traditions, customs, and disciplines of the past have been preserved or restored.

During the “bad old days” of the pre-conciliar Church, most of us grew up with a real sense of the liturgical year. Advent wreaths and advent cards, coupled with the somber violet in the church, gave way to yule wreaths and crib blessings as we celebrated the mysteries of Christmas. In January, the inscribing of the doors with the initials of the Magi led to the honoring of St. Timothy and the feast of St. John Bosco. February brought Candlemas, the blessing of throats on St. Blase’s Day and, usually, the beginning of Lent. March gave us the joyous interludes of St. Joseph and the Annunciation to break the monotony of the



purple-vestmented week-days of the penitential season. Holy Week and its splendid liturgies prepared us for Easter and the great feasts which followed. In May, we celebrated the Ascension, and evening rosaries led up to the crowning of Mary. In June, the summer feasts began with Pentecost, Holy Trinity, Corpus Christi, Sacred Heart, St. John the Baptist and Sts. Peter and Paul. In July we observed the Precious Blood, the Visitation, St. Vincent de Paul, St. James and St. Anne.

And so it went as the liturgical calendar formed an adjunct to the secular calendar and the church year was an important element in our lives. As should be evident from the brief list above, the sequence of feasts commemorating the men and women who served God and His Church, was an important element in this schema. Traditionally it was taught that there are three distinct elements in the Church: the Church triumphant (the saints), the Church militant (the faithful on earth), and the Church suffering (the souls in purgatory). In the Communion of Saints, these three strands came together. The company of the saints was the goal which those of us on earth were striving for while purgatory was where most of us would have to spend some time expiating our sins. There was a sense of completeness in all this as we still on earth could pray *for* those who had gone before us and had to suffer and pray *to* those who had already achieved their reward.

That, then, was the purpose of celebrating the feasts of the saints — to honor their memory, to pray for their help, and to learn from their example. In addition to the doctrine and dogma which we learned in catechism class, most of us grew in faith through the lessons taught by the lives of the saints. To us, they were not cold plaster statues which stared down at us from the niches in church; rather, they were real men and women who had prepared the way for our own efforts and who were ready to help us in our own struggles for salvation. As the liturgical year passed and the cycle of feasts went on, we became more and more familiar with these “good and faithful servants” whom their Master had not found wanting. St. Peter Chrysologus, who, though a great speaker, kept his sermons short and to the point; St. Nicholas, whose generosity gave rise to the legend of Santa Claus; St. Hilary who taught patience; St. Marcellus who stressed the need of penance; St. Polycarp, the student of St. John the Evangelist, who worked for the correction of error; St. Antoninus who left his episcopal palace to treat the poor and infirm; St. Venantius who gave up his life rather than renounce his faith; St. Didacus who turned his back on a life of ease to be a missionary — the list could go on and on.

It was these men and women of God and their lives which formed an historical textbook for the practicing Christian. In past centuries when most of the faithful were illiterate, the oral legends of the saints were passed down from one generation to the next as a guide to the proper way of life. It is not surprising, then, that the saints and their exploits should find their way into the folklore and customs of the various Christian nations. Shakespeare often makes references to dates in terms of the calendar of saints: Michaelmas (Sept. 29) and the feast of Sts. Crispin and Crispinian (Oct. 25). In medieval England, bonfires were lit on the evening of May 11 to commemorate the arrival of St. Asaph to do missionary work in that land. French peasant girls still dance on the village green to honor St. Clothilde, while in Germany, excited young maidens walked around the



church backwards on the feast of St. Gertrude (Nov. 16) hoping to meet their future husbands. The eve of St. Agnes day (Jan. 20) is commemorated in English poetry while on the feast of St. Dunstan (May 19) English schoolboys burned tapers for aid in their coming examinations. German farmers, meanwhile, always waited for the feasts of the "icemen" — St. Pancras, St. Servais, and St. Boniface (May 12–14) before planting their spring seeds. Surely these and other customs reflect the importance which the church calendar once had in the everyday lives of the faithful.

What has happened since that high sounding and well meaning decree was promulgated, however, has led to the confusion of the faithful and the loss of most customs and traditions. The revision of the Roman calendar led to the striking down of dozens of traditional feasts, the moving of others to seemingly unjustifiable dates and the downgrading of many popular patrons. This was all undertaken with the aim of "revitalizing the Christian life of the People of God."

In the preface to the new calendar, it is stated that:

The very heart of the Christian year of grace is the series of feasts which present for us the mysteries of the Redeemer. Advent, Christmas, Epiphany, Lent, Easter, Ascension and Pentecost make up the series of feasts which make present for us in the celebration of the Eucharist the Redeemer's work of Redemption. The other feasts of the year should fall into place within this scheme.

In order to make these great feasts more prominent, many saints feasts have been done away with entirely. The result is a bereft and unfamiliar cycle of celebrations. For the thirty-one days of March, for example, only nine feasts are listed while for the thirty-one days of May only fourteen feasts survive. What happens on the remaining days? A ferial or commemoration of the preceding Sunday is observed with no saint being honored at all. Not even every saint mentioned in the revised calendar is remembered, however, as many of them are listed as "optional memorials," which means that the proper Mass of their feast or that of the Sunday may be said. Most of the time, the celebrating priest seems to choose the Sunday and yet another ferial is observed. This leads to the seemingly endless progression of green Masses, as the ferials always use the color of the preceding Sunday.

At the time of the changes of Vatican II, some liturgists complained that under the old calendar, all we ever had were Masses for the Dead with black vestments. At least the Mass for the Dead fitted into the overall scheme of things as on those days the Church Militant was praying to the Church Triumphant for the Church Suffering. On the endless ferials, however, many of the faithful wonder what is the point of that day's celebration. Green is the color of hope — maybe we are hoping for a proper saint's day to come along.

There are, moreover, other inconsistencies in the calendar revision. In addition to numerous feasts being removed completely, many others have been moved from their traditional dates and given new slots with no apparent justification. St. Thomas the Apostle, whose feast day had been on December 21 for centuries, is now observed on July 3. St. Basil the Great was moved from June 14 to January 2. St. Thomas Aquinas, who died on March 7, has had his feast moved from that day to January 28; the same is true of St. Benedict, whose original feast day of March 21 coincided with the day of his death, but who is now honored on July 11. Sts. Cyril and Methodius were moved from July 7 to



February 14 (whose former occupant, St. Valentine, has been dropped from the liturgical calendar if not from the secular one).

The silliest example of this “musical chairs” approach is the feast of St. Bonaventure which was shifted from July 14 to July 15. Likewise, the feast of St. Timothy was moved from January 24 to the 26th of the same month while the feast of St. Francis de Sales is now celebrated on January 24 after having been celebrated for centuries on January 29. Meanwhile the Venerable Bede was uprooted from his traditional date of May 27 and replanted on May 25 — a date which he now shares with two other saints while ferias abound all around it.

Most of the traditional scheduling of feasts had to do with birth or death dates, translation of relics, or dedications of churches in the saint’s honor. These facts were always explained in the brief write-ups featured in most daily missals. Reading these reflections added to the Christian education of the worshipper. The saints’ days, then, were placed on specific dates for historical and biographical reasons as they commemorated real events in time. To move the observance destroys the historical significance and makes about as much sense as the recent tampering with national secular holidays. Congress, at least, rationalized the shifting of traditional dates for the observance of presidential birthdays, but the reasons for the shifting of so many feasts have not been convincing.

Not surprisingly, the feasts of the Blessed Virgin have suffered at the hands of the calendar reformers. There was much talk in 1966 of the excessive “mariolatry” in the church and the need of “demythologizing” the cult of Mary. A part of this effort was the removal of several of her feasts and the shifting of many others. Our Lady of Good Counsel, formerly celebrated on April 26, has disappeared, as have the Holy Name of Mary (once observed on September 12) and Our Lady of Mercy (September 24). The Immaculate Heart of Mary, traditionally kept on August 22, has been moved to the day after the feast of The Sacred Heart to have its place taken by the feast of Mary’s Queenship, which was transferred from its former date of May 31. That day, in turn, has been given to the Visitation once celebrated on July 2, which is now yet another ferial. Confusing? Yes, and all done without apparent logic or clear justification.

Another Marian casualty was the ancient tradition of the Mass of the Blessed Virgin on Saturdays. The seventh day of the week has long been sacred to Mary and a beautiful series of Masses was composed to follow the liturgical seasons (Advent, Christmas, Lent, Paschaltide, etc.) in order to explicate her glories and teach the faithful of her greatness. Since the calendar reform, however, most Saturdays are ferias (or, at best, there is an “optional memorial” of Mary) and the sequence of Masses no longer appears in the missal.

The tradition of ember or rogation days also disappeared with the revision of the calendar. These were three days of penance observed near the beginning of the four seasons of the year. Their Masses were penitential in nature and fasting was required of the faithful. These Wednesday, Friday, and Saturday observances were intended to consecrate to God the various seasons in nature and to renew the spirit of penance in the Church. Extra readings and prayers dealing with this theme were usually inserted into the Mass texts and often special rites were held outside of the liturgical celebration. Thus, on the spring ember days, seeds and fields were often blessed, while in the fall, thanks were offered for successful harvests. In this way, the church calendar was again integrated into the lives of the faithful. As with some traditional Lenten practices, however,



these observances were all considered “irrelevant” by the reformers and both the feasts and their attendant customs disappeared.

Of quite another character was the observance of a feast’s octave or eight-day celebration. Usually reserved for the greater holydays, the assigned Masses of this period served to clarify further the themes of the feast and thus performed a teaching as well as a celebratory function. The practice of prolonging the celebration of great feasts included the old custom of Twelfth Night at Christmas when the period between the Nativity and Epiphany was kept with great ceremony — each day being designated for the observance of another aspect of the birth of Christ. Our Christmas carol, the *Twelve Days of Christmas*, refers specifically to these practices and their appropriate symbols. Even this most ancient of octave-like celebrations has now suffered, as Epiphany is celebrated in the United States on the nearest Sunday instead of on its actual date.

At least, however, the feast of Christmas still has its octave as does Easter. All of the others once observed by the Church disappeared at the time of the calendar reform. Epiphany, Sacred Heart, Corpus Christi, Ascension, and even some of the greater saints once had their feasts dignified with this observance. The most grievous loss, however, is the octave of Pentecost or Whitsun week as it was once called. Because of the traditional seven gifts of the Holy Ghost, each day of the octave had a special Mass text dealing with one of these gifts, using scripture passages outlining its effects and teaching the faithful of the importance of Confirmation and the continuing work of the Paraclete in our time. Thus Monday of Pentecost week was dedicated to Understanding, Tuesday to Counsel and so forth. This octave, then, formed a perfect extension of the feast providing the Church with an opportunity to honor the Third Person of the Trinity while learning of His powers and beseeching His assistance. This also must have seemed “archaic” and “meaningless” to those reforming the calendar because it has now been discontinued.

A final reform which occurred in the cycle of the saints was in the texts of the Masses for the various feasts. There has never been a separate Mass for every individual saint. Instead, a common Mass was used — similar readings and prayers for confessors, martyrs, popes, etc. Before the changes, the psalm texts and testament readings were harmonized so that there was some connection between the scripture passages we would hear and the saint being honored. Thus, on the feast of a confessor, we would hear of the apostles teaching or of Christ preaching. A martyr might have a passage on the suffering of the Lord while a virgin would probably have the parable about the wise and foolish virgins. There was, in other words, a discernible pattern, an overall unity running through the feast and its assigned readings.

Since Vatican II, however, this pattern has been broken. With the scriptural cycles we now use, there is no longer any relationship between what is read and the saint’s life. A teaching occasion, an opportunity for giving example has again been lost as most people wonder what the reading about St. Peter’s mother-in-law has to do with the beheading of St. John the Baptist.

It would seem, then, that the new calendar, far from bringing the universal Church closer to the ideal put forth in the *Constitution on the Liturgy* of “restoring or preserving the traditional customs and disciplines of the sacred seasons,” has served only to break down these traditions even further and to overturn the ancient customs more quickly.

CHARLES W. NELSON



REVIEWS

Choral

Music for Christmas:

Hail the Long Expected Star arranged by George Brandon. SAB, organ. A tasteful arrangement of a tune from the *Christian Psalmist*, this work is a useful three part hymn for Epiphany, a season not over supplied with selections. GIA Publications @ .50c.

Music Filled the Sky by Eugene Englert. SATB, organ. This Christmas hymn has much to recommend it: well adapted text, good tune, harmony that progresses, part-leading in comfortable ranges for the singers, an independent accompaniment. GIA Publications @ .50c.

Rejoice and Sing for Joy by Eugene Englert. SATB, organ. Text from Isaiah. The short middle section calls for a three-fold division in both soprano and bass sections. The work climaxes with a canonic Alleluia. Augsburg Publishing House @ .45c.

Shepherds' Rocking Carol arranged by Roberta Black. SA, organ, optional flute and handbells or glockenspiel. A simple arrangement for treble voices. Shawnee Press @ .35c.

When Christ Was Born by Kirby Lewis. SATB, organ. The familiar 15th century text set to a new tune that has some rhythmic interest. Shawnee Press @ .35c.

Gloria, Gloria, Gloria Deo by David Ochterlony. Unison. For the junior choir; text and music appropriate. F. Harris Music Company @ .30c.

Music for all seasons:

Sing to Him of Praise Eternal by Eugene Englert. SATB, *a capella*. A simple but appealing setting of a praise text that can be used for many occasions. GIA Publications @ .30c.

Come, My Soul arranged by Ronald Nelson. Two part treble. Nelson has used a Freylichhausen (1670–1738) tune, added a sometimes busy accompaniment and in verse three an effective discant. Augsburg Publishing House @ .35c.

Sacred Heart Mass by David C. Isele. Cantor, congregation, organ. The *Sacred Heart Mass* includes a penitential rite (Form C), *Gloria, Alleluia, Sanctus*, Memorial Acclamation, *Agnus Dei*. The English text is used throughout except for the titles. The tunes are simple with some rhythmic variety to enliven them. The accompaniment, especially for the *Gloria*, adds another dimension to the essentially simple setting. The Mass should be useful for the cantor, congregation combination and is simple without being trite or hackneyed. GIA Publications @ \$1.25 for the score and .25c for the congregation card.

Anthems for Choir, Volume IV compiled by Christopher Morris. Volume IV of the *Oxford Anthems for Choir Series* contains twenty-six anthems for mixed voices by twentieth century composers, all of British provenance. The collection covers the main seasons and festivals of the

liturgical year, and is designed for cathedral or cathedral-type choirs. For many of the compositions the *Psalter* furnishes the text. Aside from that, the choice ranges from early English through Watts, Rossetti, Bridges to contemporaries. The musical style is varied: chorale, chorale variations, SATB, double choir, *a capella*, a few scored for brass ensemble, the majority written for choir and organ. The musical vocabulary includes modal, tonal and contemporary idioms excluding tonerow. The musical texture owes much to the English polyphonic tradition. The collection seems to represent the best of the British cathedral choir repertoire by representative composers of the twentieth century. Oxford University Press @ \$6.25. C.A.C.

Magazines

UNA VOCE (France), Number 68, 69 May–August, 1976.

Dedicated for the most part to a yearly report and an account of the annual congress held in Lyon, this issue begins with a statement re-affirming the organization's fidelity to the Holy See and the decrees of Vatican II with special emphasis of course on the use of Latin and Gregorian chant in the liturgy.

In his report, the president, Henri Sauguet, notes that in the past year chant has definitely become *à la mode* in France, at least in the secular domain as record sales rise, concerts multiply and the government continues its project to create a chant study center at the Abbey of Sénanque in Provence. A national television program entirely devoted to chant given by Dom Claire of the Abbey St. Pierre of Solesmes on Easter Sunday was very well received. However, Yves Gire warns that there is a grave danger that chant is being associated with the secular milieu and with *ad hoc* liturgies rather than with the liturgy of the Roman rite as established by Vatican II.

Una Voce France announces an international sacred music congress in Versailles at the same time as the 1977 meeting of the society. The exact date has not yet been set.

Two pamphlets, one dealing with how to encourage Latin Gregorian chant Masses, the other refuting the practices of irreverent *ad hoc* liturgies (the French call them *fantaisiste*) are available from the organization. They are especially suited to be handed out at the door of the church after either a very fine Latin Mass or a very shocking one.

A report is given of the efforts in Germany and Austria to gain permission to keep the Tridentine Mass alongside the new Mass. The new German language missal only became obligatory beginning with the first Sunday of Lent, 1976. According to this report the bishops of Austria were much more receptive to this request than those of Germany.

It is always interesting to find out how we are judged by others. A report is given of an article in the June 1, 1976, *Figaro* in which the headline describes the American Catholic Church as full of vitality. The statistics that prove this vitality are as follows: In 1974, 18% of American Catholics accepted the sexual and moral teachings of

the Church as against 42% in 1963. In 1974, 17% went to confession each month compared to 37% in 1963. The statistics continue in the same way. The *Figaro* explains this decline as a crisis in growth and a transformation in the meaning of the gospel. The author of the commentary in *Una Voce* asks how one can take all this driveling seriously and how the paper dares present such sophisms to an intelligent readership.

v.s.

LA NOUVELLE REVUE DES DEUX MONDES, May, 1976.

Several years ago a number of leading British intellectuals, including many non-Catholics, issued a statement advocating the retention of the use of the Latin language in the Mass for cultural and scholarly reasons. The existence of a new book, *Le Livre de la Messe*, and its review by Jacques de Ricaumont in a prestigious French literary and cultural journal seems to express French support for a similar point of view.

Le Livre de la Messe, published by La Société de production littéraire, is a deluxe edition bound in simulated leather, selling for 295 francs (about \$72). It is divided in three parts: 1. a reproduction in red and black of the *Ordo Missae* of Pius V. illustrated with illuminated letters and engravings from seventeenth and eighteenth century missals; 2. a series of seventy photographs illustrating parts of the Mass, with commentary; 3. an anthology of the most beautiful prayers of the proper in Latin with French translation.

The reviewer describes the book as "a commemorative monument to liturgical and literary splendors of which Vatican II has tried to deprive Catholics." Furthermore, he praises the introduction by Archbishop Marcel Lefebvre and the commentaries by Dom Guillou, noting that these texts prove that not all the hierarchy has rejected the richness of the Church's traditions.

Both commentators praise the Mass as established by the Council of Trent. Dom Guillou calls it the rampart of our faith, established at the time when it was being attacked by Protestantism. If the Church loses the treasure that is the mystery of the Mass it will become an institution like any other. He further explains that churches are not merely meeting places, but that art and piety work together to make the grandeur of God real and accessible to the Christian people. "Luxury for God is not luxury," he says. Liturgy should be worthy of the house of God and in accord with good taste. A triumphal liturgy is not the same thing as a liturgy which evidences triumphalism. Triumphalism gives man primacy of place and the traditional Mass, with its Gregorian chant, Latin language and priest with his back to the people, is marked by the minimizing of the human in order to emphasize the grandeur of the sacred.

The reviewer is clearly sympathetic with the views expressed by the two commentators. The question of the proscription of the Tridentine Mass and the validity of the new Mass does not come up in so many words, but one deduces the inclinations of those involved. While we accept the validity of the new rite of the Mass, we too

regret the loss — temporary we hope — of the richness of tradition that went out with the Tridentine Mass.

v.s.

SINGENDE KIRCHE, Volume 23, Number 4, 1975-76. *Quarterly of the Church Music Commission of the Austrian Bishops.*

In this issue of *Singende Kirche* Hans Hollerwegger has an article entitled: "Emperor Joseph II, a Patron of Church Music?" Joseph II was the eldest son of the Austrian Empress Maria Theresa and the Emperor Franz Stefan. From the death of his father in 1765 to the death of his mother in 1780 Joseph was co-regent with Maria Theresa. Although historians are generally agreed that Joseph did make significant contributions to the Austrian government while co-regent, it is commonly believed that Maria Theresa retained the ultimate power. However, when she died in 1780, Joseph inaugurated the program which he had been contemplating since his teens. Influenced as he was by some important Austrian "enlightened" figures, e.g., Joseph von Sonnenfels, Joseph II wanted to give every individual in his lands freedom. Joseph II believed that freedom could only be attained when every influence on the individual other than that of the state was removed. Therefore, Joseph attacked the traditional rights of the nobility, passed legislation against the guilds and attempted to lessen the power of the Church.

In addition to this "enlightened" concept of freedom, Joseph was pragmatic. He disdained any activity which was not useful. He disliked the pious practices of the baroque age because they took time from more practical activities. They also cost money which, he felt, could be better used in other ways. Thus, Joseph II believed he had two excellent reasons for interfering in church affairs.

It is often said that during the reign of Joseph II there was little or no church music in the Austro-Hungarian Empire. Dr. Karl Fellerer has recently pointed to the long interval between Joseph Haydn's *Mariazeller Mass* (1782) and his *Pauken Mass* (1796). He has suggested that the discouragement of church music under Joseph II might be one of the reasons for this long interruption in Haydn's series of Masses.

Thus, the title of Hans Hollerwegger's article is in itself interesting to anyone acquainted with the usual interpretation of Joseph II's policies towards liturgical music. While Hollerwegger does not wish to alter substantially the traditional judgment of Joseph in regard to church music, he does warn us that any historical judgment must be based on factual evidence and not on oft-repeated theories or interpretations however appealing they might be. The law of 1783 allowed instruments in addition to the organ at the Sunday high Masses of every Austrian church. In St. Stephen's in Vienna there could be a high Mass every day with or without the organ, but without any additional instruments. If this law was regarded as a restriction on church music, then we might well wonder at the state of church music in pre-Josephinian Austria. While instrumental Masses were

probably often heard (even on weekdays it seems) before Joseph II, it is more than likely that there was much liturgical music poorly performed. By limiting the orchestral Masses to Sundays, Joseph may well have unwittingly helped to raise the quality of the performances. At the very least, it would give the choir director an entire week to prepare his chorus and orchestra.

Joseph II further curtailed Austrian church music in 1786. Under this later law orchestral Masses were permitted only in the city parishes where there were three or more priests. This order certainly betrays a negative attitude towards church music and as soon as Joseph II died (1790) it was altered. Still, this law must have eliminated some inferior performances. At least, the desire to improve the quality of the church music was one of the reasons given for the promulgation of this law. Hollerweger strongly and correctly emphasizes that Joseph II was not a friend of church music, but at the same time his article suggests that some good did follow from what was essentially an attack on the musical life of the Austrian Church.

The new hymn book for the German speaking lands, the *Gotteslob*, is again discussed in two or three different articles of this issue. Bishop Rudolf Graber of Regensburg reminds his readers of the importance of proper music in the liturgical life of the Church. He outlines very clearly the theological justification for church music. As in every issue of this magazine, there is a schedule of the Masses to be performed in the major churches of Austria. An American cannot but be amazed at the wealth of church music in this relatively small and not exceedingly rich land.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 6, Number 2, 1976. *Bi-monthly journal of Una Voce (Germany)*.

The third and final installment of Georg May's "The old and the new Mass; the Legal Position of the *Ordo Missae*" is the chief article in this issue. (See *Sacred Music*, vol. 103, Numbers 1 and 2, Spring and Summer 1976, p. 38 in both.) In addition to the concluding section of his monograph-length study on the *novus ordo*, Prof. May has an article discussing the bishops' synod of 1967 which offers evidence supporting some of the assertions in the longer study. There are also two other shorter articles which are of lesser interest.

Prof. May's concluding installment will probably prove to be the most controversial part of his lengthy study. Not only does May criticize the *novus ordo* from the point of view of the practical effects on the "average" Catholic, but he also suggests a theoretical justification for the continued use of the Mass of Pius V in spite of directives from the Holy See to the contrary. May's attempt to circumvent the promulgation of the *novus ordo* is not entirely satisfactory even on the theoretical level. But even if it is accepted as theoretically valid, this does not alter the practical situation of the parish priest or parishioner. It is unquestionably impractical to expect the parish priest, even if he is convinced by May's astute argumentation, to return to the celebration of the Mass of

Pius V. Not only would the parish priest probably face strenuous opposition from his ordinary, but he would also be forced to decide which version of the Mass of Pius V he would use. Frequently we forget that *before* the introduction of the *novus ordo*, the Mass of Pius V underwent many changes and alterations. How many of these changes and alterations would May and his followers be willing to accept? Thus, in a practical sense it is doubtful that anything would be changed either by an acceptance or rejection of May's viewpoint. Still, May's theories raise some difficult questions and merit attention on their own level as interpretations of important points of church law by an eminent canon lawyer.

May begins his argument with the premise that a Catholic owes obedience to all just (*gerechten*) laws promulgated by the hierarchy of the Church. His second premise is that a law is just only if it furthers the common good. Just laws must also have other characteristics, but this is the most important attribute of just laws for May's argument. If a law is promulgated which is not just, then it may or may not be fulfilled. One is not obligated to obey an unjust law, but may do so if in so doing he does not violate a higher law. Just as the Catholic is not bound to obey unjust laws, the hierarchy of the Church cannot validly issue an unjust law. Even the supreme power of the pope does not allow him to order something which does not benefit the common good, *i.e.*, which is unjust. If an unjust law is promulgated, May suggests that the individual has the right not to obey it. However, the burden for deciding which laws are just and which are unjust seems, in this schema, to be placed upon the individual.

It is of utmost importance to notice that Prof. May never argues that transubstantiation does not occur if the *novus ordo* is used. Stated more positively, he admits that all Masses said in the new rite are as sacramentally valid as the Mass of Pius V. He is only arguing that no authority may insist that the *novus ordo* be used because he believes that the new rite has caused more harm than good, *i.e.*, that it does not further the common good of the Church. The law ordering that the *novus ordo* be used is, therefore, unjust and not binding. It may be followed, but need not be.

We may admit with Prof. May that the *novus ordo* has not been the boon promised and foretold by the liturgists during and immediately after the meetings of the council. Whatever doubts each of us may have had about the good effects of the *novus ordo* have certainly been confirmed in May's enormously detailed and historically accurate account. It is hardly disputable that there have been some very serious problems with the *novus ordo*. We may also agree that the Mass of Pius V seems to have been better. Even if we grant all these points, May's conclusion still strikes most of us as extreme. Ultimately, May places the responsibility for judging laws as just or unjust on the conscience of the individual Catholic. But each one of us may have a different perception of the common good of the Church and therefore different opinions as to the justness of any given law of the Church. Therefore, by appealing to the individual's

judgment, May is destroying the government of the Church and creating almost an anarchical situation.

It is the responsibility of the hierarchy to promulgate just laws. If they issue an unjust law, there simply is no structure or institution within the Catholic Church which can effectively and reasonably counteract it. There is no institution analogous to the supreme court within the Catholic Church! To make the individual the judge of laws issued by the pope is to ignore Catholic traditions and come very close to certain Protestant positions. It is also to return to a solution remarkably close to the conciliarist proposal to end the great schism of the 15th century, *i.e.*, to create within the Church an institution which could veto the laws issued by the pope. In this case, the reformers advocated that a universal council should have this responsibility. Without radically changing the structure of the Church, there simply is not and cannot be any appeal against an unjust decree issued by the highest authority of the Church. We can only take a certain amount of satisfaction in the knowledge that his situation has occurred before and it is our firm belief that the Holy Spirit is guiding the Church and will not allow it (or us) to suffer unduly.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 6, Number 3, 1976. *Bi-monthly journal of Una Voce (Germany).*

Walter Hoeres has an excellent article entitled, "The Justification of Triumphalism: Philosophical and Theological Reflections on the Devastation of the Church and its Cult." The author begins with a refreshingly clear exposition of Christian Platonic thought. He reminds us that Plato believed that everything in creation had its place and reflected in a shadow-like way the ultimate and perfect being of the ideas. Augustine "baptized" Plato and put his world of ideas in the mind of the Christian God. For Plato the ideas were the ultimate reality, but for Augustine and even for Aquinas, God was the fulness of being. He is reflected in the world He created simply because everything in the world shares in an imperfect way the characteristic which he possesses fully: existence or being. Having established that the world and everything in it reflects God and His works, Hoeres insists that the liturgy should reflect God in a higher and more perfect manner. He argues that "if all of creation is supposed to present and manifest the divine grandeur of God, then the liturgy and especially the Sacrifice of the Mass should present it most directly." (p. 166)

All this may not seem pertinent to the author's chosen topic, but in reality it is fundamentally the only legitimate justification for any liturgy, triumphal or not. If we accept the author's argumentation, then we must also accept those aspects of the liturgy which have been scorned as triumphal. The liturgy must reflect God and heavenly liturgy as closely as possible. We will always be infinitely separated from God, but even within our finite world there are gradations. We must use the best and highest forms of every art in order to come as close as possible to the heavenly liturgy. Although there will always be an infinite distance between our finite attempts and the infinity of God, we will have gone as far as we

could within the realm of our world. Thus, the best and most noble church music must be used within the liturgy. It is hardly fitting to attend a concert or opera performed in a modern concert hall or theater by well-trained musicians and actors and then to walk into church on Sunday morning fully expecting to hear an amateur "group" sing their own compositions. The liturgy demands the best we have to offer and that means committing our time and resources to raising the standards of church music. But it is not only music which suffers. How many times do we find poorly executed ceremonies? And yet the same boys are able to carry out complicated and exacting maneuvers on the football field. The difference is that they have a commitment to football and not to the liturgy. We demand accurate and concise reporting from our newscasters and yet on Sunday morning we allow the lector to stumble through the epistles. Is the word of God any less important than the latest earthquake or hijacking? Hoeres is demanding that we apply the same *professional* standards to the liturgy that we apply to other aspects of our lives.

The author also makes the point that there has been a radical shift in emphasis from the individual to the community. The greatest sins now seem to be those against the society in which we live and not those against God. The individual and his personal and intimate relationship with God is ignored in favor of his membership in the community.

The problem with this position is that it is a half-truth. We are all members of the Christian community only because of our individual relationship with God. The new emphasis is false in that it makes the *result* of our interior supernatural life the *cause* of that life, *i.e.*, it makes membership in the parish community the means to a personal relationship with God. If this false assumption is granted, then it becomes clear that the good of the community must be paramount. Usually the common good is defined in material terms. Therefore, triumphalism is out of place since it takes time and resources which could be put to use more effectively in feeding the hungry, clothing the naked, *etc.*, *etc.* However, if we return to the proper view that the individual and his personal relationship with God must be paramount, then triumphalism has a definite place. The sight of the beautiful vestments and ceremonies, the church music as well as the architectural lines of the church can all bring the individual to a contemplation of God (*i.e.*, prayer). This is not to say that the corporal works of mercy are not important. No one will be able to pray if he is hungry or thirsty, but we must recognize that these are of secondary importance and are only means to a further end.

Therefore, there are two arguments for triumphalism as it is disdainfully called. First, as befitting the adoration we owe to God the liturgy can be nothing less than we ourselves demand from actors, musicians and newscasters in secular activities. Second, as a necessary and important element in stimulating the individual to a greater love of God, liturgy is a finite reflection of God's beauty.

This issue of *Una Voce Korrespondenz* concludes with a German translation of the speech given at the Sixth In-

ternational Church Music Congress held in Salzburg in 1974 by Dom Jean Prou, Abbot of Solesmes.

RICHARD M. HOGAN
BOLLETTINO CECILIANO. Vol. 71, No. 5, May 1976.
Review of the Italian Society of Saint Cecilia.

The program for the XXII National Church Music Congress, held at Naples, September 22–26, 1976, opens this issue. Graced with many important ecclesiastical figures, the event was the occasion for a special message from Pope Paul VI who said that musicians must teach the congregations to sing and form parish choirs because the renewed liturgy is incomplete without adequate and worthy music. He called again for the creation of new music to complement the Gregorian chant, polyphonic music and congregational songs that always remain valid, but warned that such a development is vast and complex and slow to mature. Unfortunately, the published program does not list the music employed at the liturgical events of the congress nor at the scheduled concerts. The theme of the whole event was sacred music and parochial life.

Monsignor Luciano Migliavacca contributes an article on that very subject, pointing out the necessity of singing in liturgical celebrations and the criteria for the selection of the compositions employed. Based soundly in the conciliar directives and the various admonitions of the Holy Father, he insists on the necessity of beauty, the quality of sacredness and the close relationship between music and the liturgical action. He warns against the dangers caused by a horizontal approach to the mysteries of religion that looks upon the Mass as a mere *agape*, or a desecralization that introduces profane texts in place of the Bible, secular clothing in place of priestly vestments and music from everyday living in place of sacred composition. The question of instruments is discussed along with the qualities needed in composers who set out to write for the liturgy.

The Archbishop of Cagliari published a decree on church music on February 10, 1976, including a list of Italian songs that he forbids for use in church, a rather sad commentary on what must be going on in many Italian churches.

The city of Loreto with its famous shrine of the holy house of the Blessed Virgin Mary has a long history of sacred music. From April 21 to 25, 1976, the XVI International Congress of Choirs brought groups from Germany, Great Britain, Greece, Holland, Poland, Spain Switzerland, Yugoslavia and Sweden to join many Italian choirs. Sante Zaccaria describes the event which included religious as well as folk music, Latin and vernacular singing, composers from the renaissance, baroque and classical periods as well as contemporaries such as Bardos from Hungary, Britten from England and Hambrus of Sweden. One of the high points was the performance of the cantata, *Navidad nuestra*, by the Argentinian composer, A. Ramirez, sung by a choir from Zagreb. Monsignor Bartolucci directed the Sistine Choir in a concert, and all the groups in their native costumes joined in a presentation of their folk music in a concert held on the piazza. At the concluding pontifical Mass

Orlando di Lasso's *Missa "Super frere Thibault"* for four voices was sung with a Gregorian *Credo* and Perosi's *Oremus pro pontifice*.

Barosco d. Natale Luigi addresses an open letter to seminarians and young priests, warning them against adopting means for their apostolate that are too facile and not truly effective. This applies to music and the use of melodies that have been employed for commercial or entertainment purposes. He underlines the need for proper training and study in sacred music and protests against the many seminaries that provide no formal courses, leaving it to the students to teach themselves, but thereby depriving them of the very instruments of their ministry.

P. Pellegrino M. Ernetti writes an article for religious priests concerning the congress at Naples, pointing out how important it is for them, since thirty-five percent of the parishes of Italy are staffed by order priests and many others have organists and choirmasters who are members of religious communities.

An interesting account is given by E. Papinutti about the revival of sacred music in Spain, especially through the influence of what we might call workshops held in the little city of Cuenca beginning in 1962. New compositions both in Latin and in Spanish have been published by a great number of writers and performance of these and other works have marked the week-long events. Other parts of Spain have taken an example begun in Cuenca and begun similar programs. The author asks why it cannot be done in Italy. Or in the U. S. A. ?

A tribute to Justine B. Ward written by Giuseppe Piombini and some news of musical events in Italy, together with reviews of books and music, close the issue.

R. J. S.

BOLLETTINO CECILIANO. Vol. 71, No. 6–7, June–July 1976.

Further information on the national congress in Naples is coupled with special invitations directed to religious, choirs and clergy urging their attendance.

Ciro Blasutic contributes an article written in reply to a previous one entitled "Catholic Music is bound to Gregorian Chant" by Ernesto Moneta Caglio, who had written that chant is a dead language. But Blasutic says that Gregorian is understood in our day; it cannot be reborn since it has not died. There is no opposition between polyphony and chant which was in reality the foundation upon which polyphony developed. Another problem Blasutic has with Caglio is the assertion that the Roman Church preserved the chant only on paper but not in fact. Caglio had claimed that the Church preserved the biblical texts and by chance they were joined to musical chants; thus the chants were preserved because they were connected to the texts. He points in particular to the ability of chant to adorn prose texts and to the modality of chant as being of great use today in the composition of new music for the vernacular. Unfortunately he says that he does not wish to return to chant as such, but only as one would return to the sources. He argues that the Church has truly preserved the chant for its own sake, not merely because of its fusion with sacred texts.

An article commemorates the tenth anniversary of the editor, Vittorio Carrara, whose work for sacred music in Bergamo made him important in Italy and throughout Europe. An announcement is made of a book of new compositions for lauds, vespers and compline in Italian called *Cantiamo al Signore*. It contains melodies for 84 antiphons, 42 hymns and 20 responsories. It is stated that the volume supplies all that is needed to sing the vernacular version of the new office, *Liturgia Horarum* in its Latin title.

Reports of diocesan music meetings in Florence, Como, Perugia and Rome are made together with news of concerts and reviews of books and music. R.J.S.

Books

J. Vincent Higginson. *Handbook for American Catholic Hymnals*. The Hymn Society of America, 475 Riverside Drive, New York 10027. 1976. \$18.

In preparation for many years, this pioneering study of the melodies and texts of hymns found in collections in use in Catholic churches in this country from 1871 to 1964 provides a wealth of information on some eleven hundred hymns. The research is arranged according to texts, melodic themes, sources of the tunes and the composers. While reference is made to a large number of hymnals, twenty-eight actually formed the basis for the survey. Interesting facts about the origins of the texts and melodies and their use through a variety of publications make the volume fascinating even if only to browse through.

Mr. Higginson is eminently qualified for his research. He has spent his life in Catholic church music endeavors. For many years he was editor of *The Catholic Choirmaster* and taught at the Pius X School of Manhattanville College. Pope John XXIII named him a knight commander of the Order of St. Gregory in 1961 in recognition of his service in the area of liturgical music. His writings have appeared in various periodicals, and his compositions have been published by McLaughlin & Reilly and other American houses. He is president of the Hymn Society of America and a charter member of CMAA.

A volume of over 350 pages with detailed statistical information such as that contained in this study can rarely escape without some flaws. A little slip in the preface on p. ix, for example, attributes Vatican documents from 1958 and later to Pope Pius XI when it is clearly Pius XII who is meant. In the same preface, Mr. Higginson writes that "the distinction between so-called high Mass and low Mass gradually disappeared after the sanction of the vernacular Mass in 1962." The date is erroneous, since the introduction of the vernacular into the Mass is one of the privileges given by the Vatican Council whose Constitution on the Sacred Liturgy was not promulgated until December, 1963. Time was needed to prepare the vernacular texts, so it could not have been 1962 when the change took place. Mention should also be made on the same quotation that the distinction between solemn, sung and read Masses, mentioned in the papal instruc-

tion of 1958, must be maintained according to the instruction on sacred music of 1967. Of course, there are many who wish to obliterate the distinction between solemn, sung and read Masses despite the Roman decrees to the contrary.

The biographical section of the volume is a most interesting contribution. The author separates the composers and the authors of texts. Information is not uniformly extensive for all those listed. In fact, one would wish that this part of the volume might be expanded to give greater biographical detail for all those listed. The suggestion could be made that this might serve as the beginning of a far larger research project that would undertake to provide biographical materials for Catholic musicians who worked during the early years of this country's history. Mr. Higginson's list of hymn composers and text authors could be the basis for much further work leading to a separate biographical volume. The names of many musicians who served the Catholic Church during the past two hundred years of our history would be a fitting bicentennial project.

An index of tune names and another of first lines are well done. However, one might have expected that the bibliography of hymnals would have been given an alphabetical listing for ease of reference instead of a chronological arrangement. Methodology is, of course, one of the major problems in setting up any kind of hymn research or archive of melodies and texts. An enormous project for cataloguing both tunes and texts is progressing in Germany under a joint arrangement between Catholic and Lutheran church music associations. The scope of the German study is far greater than this initial American work dealing with Catholic hymns, since it spreads over a far larger period and embraces Lutheran as well as Catholic compositions. Hymn singing in Germany certainly occupied a greater position in both Catholic and Lutheran circles than it has had in American Catholic churches over the past two hundred years, yet the study of American developments should not be left unnoticed. Mr. Higginson's contribution is a significant effort to record what has been done and a challenge to others to expand his initial work.

R.J.S.

Fletcher Collins, Jr. *Medieval Church Music-Dramas, a Repertory of Complete Plays*. Charlottesville: University Press of Virginia, 1976. \$15.

For many years there has been a growing interest among musicologists in the mystery, miracle and morality plays of the middle ages. As an outgrowth of the liturgy in an age in which the expansion of both musical and textual sources enriched the spiritual life of the times, these plays with their chant-like music can well be employed today as para-liturgical additions to our present prescribed forms of celebration.

This volume is a collection of texts and music for sixteen plays published in a practical edition well-suited for use by choir groups or college ensembles. It is a companion volume to the author's earlier book, *The Production of Medieval Church Music-Dramas*, which gives the methods and means of staging medieval plays. Rightly, the editor

has kept the Latin texts for performance, convinced that the close connection between the melody and the text does not allow for the substitution of the vernacular, a fact long known to be true of Gregorian chant and Latin texts. Translations for reference but not for performance are given as an underlay to the Latin texts, and all stage directions have been translated. Although they are perhaps too literal and on occasion may be quarrelled with, the translations are generally good and certainly helpful. While he has kept the Latin sections in the original language, the editor has chosen to translate the medieval French texts into English for singing, and this seems to be quite successful.

The number of medieval plays in various cycles that developed through England, France and Germany is great. Several of the most popular are printed in this edition. Among them are "The Visit to the Sepulcher," "The Shepherds," "The Play of Herod," "The Raising of Lazarus," "The Conversion of Saint Paul," "The Wise and Foolish Maidens," "The Image of Saint Nicholas," and the "Play of Daniel."

Again recently Pope Paul has urged the use and cultivation of the Latin language not only in the liturgy but in other scholarly and cultural pursuits. The Latin in these plays is very simply and easily mastered by the players. The musical portions are likewise quickly learned by soloists and chorus. Supplied with a text and translation, an audience could easily understand and surely appreciate a play done in connection with a liturgical season or a feast day, staged in much the same setting and manner that it was originally given in the monastic and cathedral churches of the twelfth and thirteenth centuries. Latin remains the language of the Roman Church. Here is a very attractive and worthwhile way to use it.

R.J.S.

Geschichte der katholischen Kirchenmusik, Vol. 2, edited by Karl Gustav Fellerer. Kassel: Bärenreiter Verlag, 1976. viii, 442 pp. DM 200. ISBN 3-7618-0225-0.

After a delay of three years, the second volume of Fellerer's *History of Catholic Church Music* has appeared, and its contents are, in general, high compensation for the impatient waiting. The period from the Council of Trent until the present is treated in fifty articles by twenty-four authors in addition to Fellerer himself, and the volume's strong points remain much the same as those noted in volume one (Cf. *Sacred Music* (Spring, 1974), Vol. 101, No. 1, pp. 35-6). Thus Fellerer's own bridge passages (in addition to several independent articles) again prove very helpful, e.g., the situation between Trent and Vatican II, pp. 1-4; liturgical worship and private devotion in the 17th and 18th centuries, pp. 75-7; and romanticism and liturgical reflection, pp. 217-8. Further, the articles on congregational singing, though understandably concentrated on the German language area, are nonetheless a gold mine of information, especially those by M. Härting on the German congregational hymns of the counter-reformation (pp. 59-63); those of the baroque age (pp. 108-18), and on the influence of the enlightenment (pp. 173-5). Finally, valuable orientation is offered the practicing church musician in the sections

dealing with the enlightenment and with Vatican II. But more of this anon.

The book is divided into six main sections. Seven articles (pp. 7-69) discuss the era of Trent; of these H. Beck's informative article on polychoral music can perhaps be singled out for mention. Beck follows d'Alessi in tracing the earliest definite examples of genuine polychoral writing to two northern Italian composers, Ruffino d'Assisi and Francesco Santacroce, in the area Verona-Bergamo-Treviso around the second decade of the 16th century. It became known at Rome (e.g., C. Festa) shortly thereafter. The second main section is made up of ten articles on the baroque (pp. 75-144), of which those by G. Massenkeil (pp. 92-107) on concerted church music, and G. Gruber on *musica religiosa* (pp. 133-44), describing the rise of the oratorio, cantata, *sepolcro*, *lamento*, etc., are worthy of special note. Section three treats the 18th and early 19th centuries (pp. 149-207). Nine articles describe the age of enlightenment, and Fellerer's own contributions (pp. 149-52, 198-201) are surprisingly relevant to the contemporary situation. Romanticism is the subject of the fourth section (seven articles on pp. 217-75), and here mention must be made of W. Wiora's valuable analysis "Restoration and Historicism" (pp. 219-25), as well as J. Schwermer's article of Caecilianism (pp. 226-36), which is notably more objective and hence more valuable than that of Ph. Harnoncourt "Katholische Kirchenmusik vom Cäcilianismus bis zur Gegenwart" in *Traditionen und Reformen in der Kirchenmusik, Festschrift K. Ameln* (Kassel, 1974), edited by G. Schuhmacher, pp. 78-133.

The volume's penultimate section deals with the period from the *Motu Proprio* to Vatican II (pp. 283-357). Of these thirteen articles, six discuss the music of the missions, a subject rarely treated in volumes of this kind. The authors include S. Mbunga and A. D. McCredie in addition to Fellerer himself (pp. 329-52), and these essays are especially timely in view of the renewed interest in ethnomusicology and liturgico-musical adaptation in the wake of the post-conciliar reforms. The final section discusses Vatican II and church music (pp. 363-405) in four articles, two by conciliar *peritus* and CIMS president J. Overath. These latter articles (pp. 370-94) are extremely important, for they bring into the discussion certain conciliar documentation not previously published.

As was true of volume one, each section concludes with a list of selected literature (pp. 70-1, 145-6, 208-13, 276-80, 358-60, 406-7). More literature is listed in the pages containing corrections and additions to volume one (pp. 408-10). In addition to the index of names for volume two, there are also a subject index and an index of places for both volumes.

Since it is impossible to discuss the entire volume in detail, the legitimate liturgist may be permitted to comment on the practical significance of several important sections for the practicing musician and pastor of today. Members of both these groups should find it uncommonly rewarding to reflect on the implications of the age of the enlightenment and its effect on liturgy and church music. Here pp. 149-52 and 198-201, for example, are

especially germane, not least when they are compared with the present post-conciliar situation (pp. 363–9). Parallels suggest themselves at once to the reflective reader of statements like these: "The rationalistic faith which penetrated Catholic theology during the enlightenment is the foundation of the superficial, externalized church music of the time. . . . In the anthropocentric sense of the enlightenment, music itself became a bearer of expression, and was no longer determined by the liturgy. . . . The task of the liturgy during the enlightenment was to promote the edification of the people through reason."

Probably the most valuable, and certainly the most timely section of the book, is that dealing with Vatican II and church music. The core of this section is formed by two articles dealing with the liturgico-musical innovations of Vatican II and the decisions of the council, authored by the former secretary of the subcommittee *De musica sacra* of the conciliar commission on the liturgy, Monsignor Johannes Overath. (This subcommittee was chaired by Abbot-Bishop Cesare d'Amato of S. Paolo fuori le Mura and included the following members: Iginio Angles, president of the Pontificio Istituto di Musica Sacra, Rome; Abbot Jean Prou, Solesmes; Johannes Wagner, secretary of the Liturgical Institute, Trier.

Overath's articles are of particular value for three reasons. First, the method followed is completely logical and appropriate. Following although not citing the correct canonist Hans Barion in *Das Zweite Vatikanische Konzil- Kanonistischer Bericht II: Der Staat* 4 (1965), p. 358, Overath reminds us that according to the norms of canon law (C. 18), one of the still valid norms of legal interpretation is the connection between the (conciliar) texts to be interpreted and the intention and will of the concrete lawgiver (the fathers who took part in the council) before the texts were voted upon. In this light, it is clear what great importance must be attached to the *relationes* or explanatory statements read to the fathers before they voted on the texts, and it is Overath's great service to have made more readily accessible the pertinent passages from the original *schema* (in Latin) of the *Constitution on the Sacred Liturgy*, the *relationes* of Bishops Calewaert and Enciso concerning articles 36 and 54 of the constitution, and the complete text (in German translation) of Abbot d'Amato's *relatio* explaining the final formulation of chapter 6 of the constitution. (pp. 372–4, 375, 378–80).

Since the method proceeds from a substantial amount of primary documentary evidence, it produces the second great advantage of Overath's articles: the tone is completely objective and factual, and hence entirely convincing. On this basis the author is also able to correct widespread misconceptions and one-sided interpretations (e.g., Jungmann, Lengeling, pp. 370, 376–7, 388, 389).

Finally, the conclusions to which the evidence points are of vital interest to both pastors and church musicians, and this by the express will of the conciliar commission on the liturgy, which presented in Abbot d'Amato's *relatio* helpful indications for the work of the post-conciliar

reform. To take the question of the vernacular as an example: Bishop Enciso expressly said, in explaining the sense of article 54 of the constitution, that no doors were closed for those who wished to celebrate the whole Mass in Latin, but neither were doors closed for those who desired to use the vulgar tongue in certain parts of the Mass. That lesser persons have one-sidedly gone ahead where the council itself was wisely reticent, belongs to the more incredible pages of post-conciliar history. Every openminded reader will surely agree that these articles urgently call for translation, for they would notably enrich both pastoral practice and serious discussion.

The work is solid, reliable, and up to date, and thus can be highly recommended not only to students and church musicians, but to liturgists and theologians as well. To the editor and his co-workers, a very grateful *Bravi tutti!*

REV. ROBERT SKERIS

FROM THE EDITORS

MUSIC IS A PASTORAL TOOL

I was in Vienna in early September, and on a Sunday morning I went to the Augustinerkirche for the solemn Mass. The choir sang Franz Schubert's *Mass in C* with string orchestra, the proper parts being done in a Gregorian setting. The long, gothic church was filled to overflowing; hundreds of people stood in the aisles. The Mass was celebrated in Latin with the readings and some of the prayers in German. Two deacons assisted the celebrant, vested in eighteenth century vestments of a pastel green floral material. An unending number of people received holy communion. The make-up of the congregation interested me, since one hears so much these days about what age groups are attracted to a sung Mass and why youth are not coming to church. I was in a place where I could easily observe those present. The most obvious characteristic of the assembly was its youth. Undoubtedly they had been attracted by the music, the choir, the orchestra and the soloists; the celebrant in his homily even referred to that fact. But it was just as obvious that those present had come to worship, not merely to hear beautiful music. They participated reverently and fully, including the reception of holy communion.

Across the world, in Cranford, New Jersey, Father John M. Oates has had much the same experience, as he so well describes it for us in his article in this issue of *Sacred Music*. Great music, well prepared and performed, has become the means of a true pastoral renewal in a parish, attracting both young and old, those who give of their talents in making the music and those who are elevated in prayer by listening to it. All truly participate, each in his own way. Music is never an end in itself; it is a part of liturgy, but an *integral* part, as the Vatican Council clearly states. And what a pastoral tool! This past month, speaking to the congress of the Italian St. Cecilia Society meeting in Naples, the Holy Father called the teaching of congregations to sing and the forming of

church choirs "urgent and opportune." He said the liturgy is "incomplete when deprived of music which is adequate and worthy of it."

Again, the same effect is visible in my own parish in Saint Paul, Minnesota. At Saint Agnes, for the past three years, the Twin Cities Catholic Chorale has been singing the Masses of the Viennese classical school — Mozart, Haydn, Schubert, Beethoven. With the accompaniment of fifteen or more instrumentalists from the Minnesota Orchestra, a series of some twenty-five Masses are scheduled for Sunday mornings at ten o'clock. The congregation is large and the number of young people is evident, including university and college students. The music is the attraction, but the event is not a concert. It is liturgy, and the elaborate musical fare is balanced by solemn, well planned ceremonies carried out in a most reverent and prayerful manner. Music without liturgical ceremony or with poorly done ceremony becomes a concert in church; ceremony without music lacks an integral element that the Holy Father himself recognizes.

History has recorded how many have been drawn to the Church through the music and the beauty of the ceremonies of the Roman rite. It should be no different today. Surely the reforms given us by the Vatican Council have opened a great vista of opportunities for the use of music since "the Church approves of all forms of true art having the needed qualities and admits them into divine worship" (*Constitution on the Sacred Liturgy*, Art. 112.) Music, well written and well performed, remains a tremendous means of grace and a wonderful pastoral tool. Its purpose, as it has been for centuries, and as the Vatican Council has repeated, remains "the glory of God and the sanctification of the faithful."

The Holy Father in his words to the Naples meeting made another astute observation that merits our consideration. "We cannot forget," he said, "that today more than ever, a parish that wants to be a leaven among the masses and a light that brightens the whole house must exhibit its liveliness on a variety of levels." Truly one of those levels must be a solemn liturgy each Sunday, carried out with fitting ceremony and worthy music. It will attract the youth that so many have observed are leaving the Church. It can save their souls.

R.J.S.

ABOUT THE PICTURES

St. Louis Cathedral on Jackson Square in the heart of New Orleans' French quarter is one of the oldest cathedrals in the territorial United States, having been established in 1794, nine years before the Louisiana territory was purchased from France for fifteen million dollars.

The Cathedral of San Fernando in San Antonio, Texas, was founded as a parish at about the same time as St. Louis in New Orleans (1731), but in a Spanish colony. San Fernando is closely associated with the battle of the Alamo and the annexation of Texas to the Union. On February 23, 1836, Colonel William B. Travis posted lookouts atop the church of San Fernando to ring the alarm at the approach of the Mexican army. When the

sentries reported the arrival of Santa Anna's army, the Texans hurried to the Alamo where they made their historic thirteen day stand, while Santa Anna flew the "flag of no quarter" from the steeple of San Fernando. Some of those fallen were buried in the old church and their remains were discovered during remodeling in 1936. The eighteenth century church was modified by the addition of the present gothic facade in 1868 and the south belfry in 1927. However, the central part of the church remains much as it was in the eighteenth century, a testimony to the history and heritage of several centuries of Christianity in Texas.

San Felipe Neri in Albuquerque, New Mexico, was founded in 1706 and reflects in its style, more directly than does San Fernando, the Spanish influence in the southwest. Standing in the ancient plaza of the city, it served as the mother parish of all the mission churches established in the extensive Rio Grande valley.

In our attempt to present significant Catholic churches from various parts of the United States, we move now from southwest to northwest and St. James Cathedral of the Archdiocese of Seattle, Washington. Built in 1907, redecorated in 1950 and restored again in 1975, the cathedral is executed in fourteenth century Italian renaissance style. Its striking twin towers rise 175 feet above the downtown streets and the Seattle harbor. The exterior is a buff colored, smooth-faced brick with glazed terra-cotta accents. The church is 200 feet long, 116 feet wide and seats over 1300 people. It contains two organs: in the gallery, a Hutchings-Votey installed by Ernest M. Skinner in 1907 with 45 ranks and 4 manuals, and in the sanctuary a Casavant installed in 1927 with 20 ranks.

Rising above the Kansas plains stands St. Mary's Cathedral of the Diocese of Wichita. The cornerstone of this Roman renaissance building was laid in 1906 and the cathedral was dedicated in 1912 on the twenty-fifth anniversary of the founding of the diocese. The cathedral is built of Bedford Indiana stone with a foundation of Oklahoma red granite. It is 169 feet long and 100 feet wide. The interior height of the dome is 135 feet.

Wichita, Seattle, San Antonio and New Orleans — these great cathedrals spread across the United States, built in styles reflecting our European origins, stand as impressive witnesses to the faith of the Catholics who settled the areas and built them.

v.s.

OPEN FORUM

HOLY GHOST CHURCH, DENVER

Having grown up in a parish which had a magnificent music program, I, with many others, have found the disintegration of Catholic church music in America since Vatican II profoundly disturbing. I am fortunate enough, however, to live close enough to the Church of St. Agnes in St. Paul, Minnesota that I can frequently participate in the finest liturgical celebrations held in the country today and therefore remain in the faith. There is another church, however, where the traditional liturgy of the

Church is still carried out with taste and with dignity.

In March of this year I had occasion to be in Denver, Colorado, for a few days. On a previous visit, friends of mine had informed me of the Church of the Holy Ghost in downtown Denver where there was still a Latin high Mass every Sunday performed by a fine choir. As I was scheduled to be in the city for Sunday Mass, I decided to attend.

It was the morning of Laetare Sunday and it was springtime in the Rockies. Walking through the quiet streets of the Mile High City in that balmy weather, I caught my first glimpse of the church's bell tower rising before me. The church itself is of romanesque style with external decoration depicting the attributes of the Holy Ghost. The previous Mass was just getting out as I entered and stood in quiet appreciation of the unspoiled splendor of the interior. The sun streaming through the stained glass windows shone on the dark wood of the baldachino, the gleaming high candlesticks and the brilliant colors of the oriental rugs in the sanctuary. It was a beautiful setting for the liturgical action and the pink roses on the high altar along with the sounds of the organ prelude proclaimed that this was the Sunday to rejoice for the Lenten observance was drawing to a close.

Acolytes moved around the sanctuary preparing for the Mass as I made my way to a pew near the front. Many others were arriving for Mass as in the choir loft the singers were also assembling. I looked back to study the organ and the great window behind the pipes. I learned later that the choir director was Mr. Kevin Kennedy who also served as organist.

At precisely ten o'clock the procession moved down the aisle to a triumphant voluntary. A full complement of servers for a solemn Mass preceded the rose-vestmented ministers. After the *Asperges*, the choir chanted the *Introit* as Fr. John Anderson, the pastor, incensed the altar and took his place at the sedilia. The polyphonic music was beautifully performed and actions of the Mass were carried out with reverence and decorum. The epistle and gospel were chanted from the sides of the sanctuary as was once done at all solemn Masses. The attitude of the priests, and the seriousness of the servers added to the devotion of the service — a devotion which is so sadly lacking in much of Catholic liturgy today.

During the sermon, which was given by a priest from the local seminary, I was amazed to learn that the deacon of the Mass was a student from the seminary who was helping out at the church and learning the traditional liturgy at the same time. It was pointed out that several other seminarians were also in attendance at the Mass. In a day and age when many ordained priests no longer know the ritual of the solemn Mass, it is, indeed, gratifying to learn that at some seminaries the training is still so thorough.

The motets at the offertory and communion heightened the solemnity of the occasion, but the consecration, as always at a solemn Mass, was for me the climactic moment. At that time, the music, the panoply, the ceremony all pause and before the kneeling congregation and ministers the host and chalice are raised to the

accompaniment of bells and incense. It is a moving moment summing up the substance of our religion: the Body and Blood of Christ.

After communion, Fr. Anderson intoned the closing prayers and the procession moved out of the church to the strains of the closing hymn. As I walked out into the Colorado sunshine of that Sunday morning I thought that we should all rejoice and be grateful that there are still churches where the holy sacrifice is carried out in such a beautiful and dignified manner.

CHARLES W. NELSON

NEWS

The School Sisters of Notre Dame have installed at their provincial house in Mankato, Minnesota, a pipe organ built originally for the Church of St. Mary of the Sacred Heart in Boston, Massachusetts. Completed in 1877 by the firm of Johnson and Son, the instrument had forty-seven stops on three manuals and pedal, to which some additions have been made. The dedicatory recitals were played by Kim R. Kasling and Thomas Murray on September 30 and October 1, 1976. The program included works of Françoise Couperin, J. S. Bach, Franz Liszt, César Franck and Maurice Duruflé. Other dedicatory events include a concert by the Saint Paul Chamber Orchestra and a recital by Douglas L. Butler.



A hymn festival celebrating "freedom in Christ" took place at Mount Olive Lutheran church in Minneapolis, Minnesota, September 21, 1976. Paul Manz was organist and during the service he was given a commission by the parish to expand his ministry in music within the congregation itself but even further to all parts of the country and in every area of musical endeavor. Dr. Manz has recently resigned as chairman of the music department of Concordia College in Saint Paul, Minnesota.



Word has reached us of the death of two eminent musicologists resident in Italy. Monsignor Lavinio Virgili, director of music at the Lateran Basilica in Rome, died suddenly and unexpectedly on April 17, 1976. He was born in 1902 and was well-known for his work on the complete edition of Palestrina, begun by Raffaele Casimiri. A distinguished gentleman and a true scholar, he worked hard to foster the polyphonic choral art in the Lateran. Father Lorenzo Feininger, a convert to Catholicism and director of his Choir of the Council of Trent, has also been called to his eternal reward. One of his major works was to begin the catalog of manuscripts deposited in the libraries of Italy, listing them according to texts and musical incipit. Among his publications were two series, *Monumenta polyphoniae liturgicae sanctae ecclesiae*

Romanae and *Documenta polyphoniae liturgicae sanctae ecclesiae Romanae*, in which he collected works of early fifteenth century composers. Another series was given over to the polychoral liturgical works of the colossal baroque period, especially as demonstrated in the Roman school by such composers as Orazio Benevoli and Giuseppe Pitoni. R.I.P.



Five thousand boys from fourteen countries took part in the congress of Pueri Cantores, held in London, July 7 through 11, 1976. Cardinal Hume presided at the opening session and celebrated the closing Mass in Westminster Cathedral. The United States was represented by the Little Singers of Ridgefield, Connecticut, under the direction of Reverend Francis Medynski. Officers of the international federation are Monsignor Roucairol, president; Monsignor Meter of Chicago and Monsignor Purney of England, vice-presidents; Monsignor Tresorier of Italy, treasurer. The next congress will be held in Vienna, Austria, in July of 1978.



The Twin Cities Catholic Chorale has announced a schedule of twenty-five Masses to be celebrated at the Church of Saint Agnes, Saint Paul, Minnesota. The repertoire includes three Masses of Joseph Haydn, Mozart's *Requiem* and his *Coronation Mass*, Beethoven's *Mass in C*, two Masses of Franz Schubert and Palestrina's *Hexachord Mass*. Members of the Minnesota Orchestra join with the Chorale in the Viennese Masses which are performed on three Sundays of each month. The proper parts of the Masses are sung in Gregorian settings.



Quentin Faulkner, assisted by the Madrigal Singers under the direction of John Moran, presented an organ recital on the Miskell memorial organ of the University of Nebraska, September 26, 1976. The program featured Nicolas de Grigny's *Premier Livre d'Orgue: Organ Mass*. Later, the same work was performed at the Cathedral of the Risen Christ in Lincoln, Nebraska, for the celebration of the solemn liturgy. At that time the Cathedral Choir assisted with the choral sections. Dr. Faulkner and the singers are seeking other occasions for the performance of the seventeenth century work.



Saint Michael's Choral Society and Sacred Symphony Orchestra presented their third annual concert, May 22, 1976, at Saint Michael's Church in Cranford, New Jersey. The major work on the program was the *Gloria* from Anton Bruckner's *Mass in F Minor*. Under the direction of Father John M. Oates, the seventy-voice chorus and fifty member orchestra performed several patriotic American compositions in honor of the bicentenary. Rene Gabbai

is the assistant conductor; James Leaffe, organist; George Bauernschmitt, concertmaster.



Gerhard Track, president of CMAA, spent the summer in Austria, conducting and lecturing. He was a guest on an interview program on the Austrian radio, entitled "From Christianity," and spoke of the situation in the United States concerning liturgical music.



Plans are underway for a summer music course and symposium to be held in Neuberg in the Austrian province of Styria in the summer of 1977. The event will coincide with the celebration of the six hundredth anniversary of the parish. Gerhard Track will be among faculty members of the institute who will study such areas of music as choral conducting, organ, instrumental techniques and repertory. The Pueblo Symphony Orchestra will present three concerts during the symposium, and a special Mass commissioned for the anniversary will be given its first performance. Members of CMAA will be invited to take part in the event with special transportation arrangements soon to be announced.

R.J.S.

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Reverend John M. Oates is a priest of the Archdiocese of Newark assigned to parish duties at Saint Michael's Church in Cranford, New Jersey.

Charles W. Nelson is a professor of English at Northern Michigan Technical University in Houghton. He holds the Ph.D. degree from the University of Nebraska.

Members in Profile

Leo A. Fisselbrand is currently organist and choir director at the Church of the Most Holy Rosary in Syracuse, New York, where a choir of 35 men and boys sing Latin and English Masses. He formerly served in the same capacity at Holy Trinity Church, St. Vincent de Paul's Church and St. Anthony of Padua Church where he designed, purchased and supervised the installation of the three manual Casavant organ and played the dedicatory recital.



In addition to his parish work, Mr. Fisselbrand has engaged in a wide variety of musical activities. Since 1950 he has been Catholic director of the ecumenical choir at the religious service of the New York state fair. He was director of the Le Moyne College glee club for 21 years and taught music appreciation in the adult education school there. For many years he directed a group of 1200 Catholic school children when they sang a Mass in the Cathedral of the Immaculate Conception for the opening of the Syracuse Catholic music educators' conference and was also director of the sisters' choir. He served for several years on the diocesan music commission. His choral groups have appeared three times on the coast to coast Church of the Air program and at the world's fairs in New York City and Montreal.

Mr. Fisselbrand is an associate in the American Guild of Organists and a member of CIMS. He has contributed to the *Dictionary of Plainsong*.



Michael Cordovana is a conductor, accompanist and vocal coach in the Washington area. As a choral director he is known for programs devoted entirely to the works of Orlando di Lasso and Claudio Monteverdi at the National Gallery of Art, as well as the 1971 Kindler Foundation commission at the Textile Museum. Mr. Cordovana holds a doctor of philosophy degree from Catholic University and has studied at the Peabody Conservatory and the Aspen School of Music. He has received numerous grants for study in Germany, Austria and Italy, and has performed extensively in the United States.



Mr. Cordovana joined the faculty of the Catholic University in 1959 and served as assistant dean of the school

of music until 1969, when he resigned to devote himself full time to teaching and performance. He has been responsible for the excellence of the university's opera productions for many years and has also served as assistant conductor with the opera society of Washington and the Dallas opera company.

For many years he has been closely associated with the National Catholic Music Educators Association and is a member of its national board of directors. He also serves on the board of the Composers Forum for Catholic Worship.



Father Bernard Smith, O.F.M. Capuchin, has been a tenor in the choir of the Church of the Sacred Heart in Yonkers, New York, since 1970, as well as its moderator and for a time its director.



Some might think that his activities as administrator of the parish high school with an enrollment of 1,250 or as professor at the archdiocesan major seminary at Dunwoodie should have been mentioned first as more important, but I know how rare a tenor is and wish to honor that role with

pride of place in this profile.

In all seriousness, let me explain that at the seminary Fr. Smith teaches third year theologians about the place of music in the parish. He also teaches music to the permanent deacons and serves on the archdiocesan music committee.

After ordination Fr. Smith received a Master of Music degree from the Catholic University, studying also at Manhattan School of Music in New York City, the Pius X School in Purchase, New York, and Notre Dame University.

Before his assignment in Yonkers he taught at the minor and major seminaries operated by his order in Garrison, New York, and at the Good Shepherd Sisters' novitiate. While in the Garrison area he formed an ecumenical adult choir called the Philipstown Chorale which sang in area churches from 1967 to 1970 under his direction.

Fr. Smith is a member of CIMS and the Composers' Forum for Catholic Worship.

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1. TITLE OF PUBLICATION: "Sacred Music"
2. DATE OF FILING: October 1, 1976
3. FREQUENCY OF ISSUE: Quarterly
4. LOCATION OF KNOWN OFFICE OF PUBLICATION: 548 Lafond Avenue, St. Paul, Minnesota 55103 (Ramsey County)
5. LOCATION OF THE GENERAL BUSINESS OFFICE OF THE PUBLISHERS: 548 Lafond Avenue, St. Paul, Minnesota 55103
6. PUBLISHER: Church Music Association of America, 548 Lafond Avenue, St. Paul, Minnesota 55103.
 EDITOR: Rev. Richard J. Schuler, 548 Lafond Avnue, St. Paul, Minnesota 55103
 MANAGING EDITOR (Editor serves in this capacity)
7. OWNER: Church Music Association of America, 548 Lafond Avenue, St. Paul, Minnesota 55103.
8. KNOWN BONDHOLDERS, MORTGAGES, AND OTHER SECURITY OWNERS: None

CIRCULATION	Aver. No. Copies each issue during preceding 12 months	Single issue nearest to filing date
A. Total no copies printed (net press run)	1450	1160
B. Paid Circulation		
1. Sales through dealers, carriers, vendors and counter sales	-0-	-0-
2. Mail subscriptions	910	950
C. Total Paid Circulation	910	950
D. Free distribution	130	25
E. Total Distribution	1040	975
F. Office use, left-over, unaccounted, spoiled after printing	410	185
G. TOTAL	1450	1160

I certify that the statements made by me above are correct and complete.
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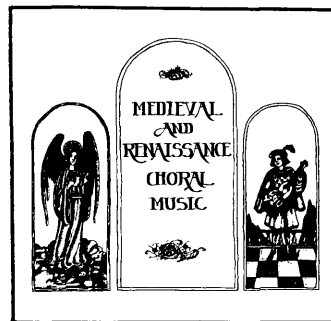
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