SACRED MUSIC

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Cloister, Church of St. Trophime, Arles, France Photography by Warren J. Wimmer, Jr.

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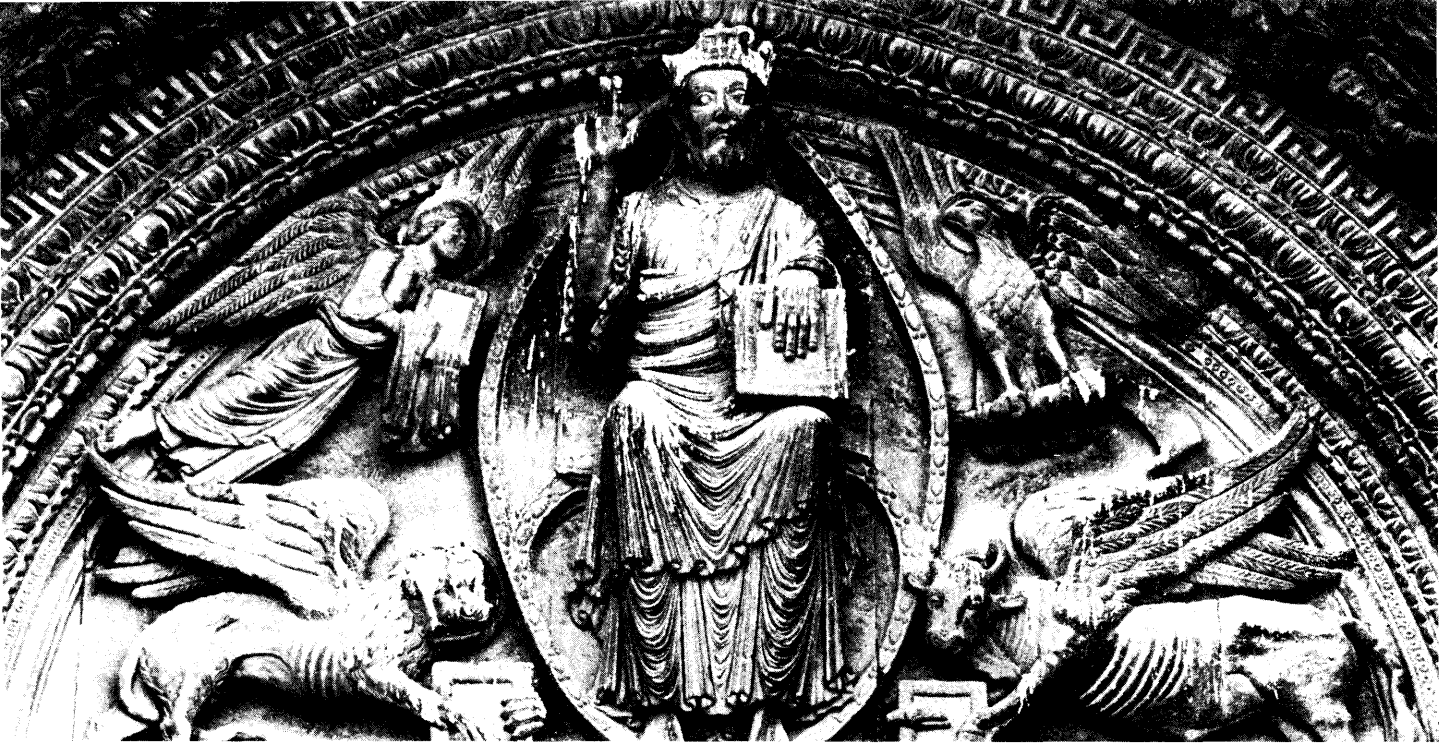

Tympanum, Christ in Majesty, Church of St. Trophime, Arles, France Photography by Warren J. Wimmer, Jr.

CHURCH MUSIC ASSOCIATION

In the late summer of 1964, at the close of the twelfth annual liturgical music workshop, members of the Society of Saint Gregory of America and the American Society of Saint Cecilia and other interested church musicians met at Boys Town in Nebraska, at the invitation of Monsignor Francis P. Schmitt, to consider the possibilities of uniting the two organizations into a single society for church musicians in the United States. In the friendly hospitality of Father Flanagan's Boys' Home and its president, Monisgnor Nicholas J. Wegner, the procedures for forming the Church Music Association of America moved along smoothly, and the new society was born.

Representation at the meeting was truly nation-wide and well divided among clerical and lay persons. Among those present were the members of the board of directors of the Society of St. Gregory: Monsignor Richard B. Curtin, Reverend Benedict Ehmann, Reverend Joseph F. Mytych, Reverend Cletus Madsen, Reverend Joseph R. Foley, C.S.P., J. Vincent Higginson and Ralph Jusko. Representing the Society of Saint Cecilia were Monsignor Francis P. Schmitt, Reverend Richard J. Schuler, Reverend Francis A. Brunner, C.Ss.R., Sister M. Theophane, O.S.F., Archabbot Rembert Weakland, O.S.B., Paul Koch, Alexander Peloquin, Lavern Wagner, Roger Wagner, James Welch, James Keenan, Frank Szynskie, Norbert Letter and Mrs. Winifred Flanagan. Reverend Elmer Pfeil was a member of both boards. Monsignor Curtin, who represented Father John Selner, S.S., president of the Society of Saint Gregory, and Monsignor Schmitt acted as co-chairmen of the meetings.

A provisional constitution was drafted and officers were chosen for one year. Archabbot Weakland was named president; Father Madsen, vice-president; Father Schuler, secretary; and Frank Szynskie, treasurer. Various committees and a board of directors were selected. Two resolutions, submitted by Father Brunner, Father Robert A. Skeris and Father Schuler, were adopted by the new

society: 1) We pledge ourselves to maintain the highest artistic standards in church music; 2) we pledge ourselves to preserve the treasury of sacred music, especially Gregorian chant, at the same time encouraging composers to write artistically fine music, especially for more active participation of the people according to the norms of the *Constitution on the Sacred Liturgy* of the Second Vatican Council and the wishes of the American hierarchy.

As a result of subsequent smaller meetings a permanent constitution was drafted, submitted to the membership and adopted. Questions concerning the journal of the society were resolved. *The Catholic Choirmaster*, begun in 1915 and published through fifty volumes by the Society of Saint Gregory, merged with *Caecilia*, then in its ninety-fourth volume and published by the Society of Saint Cecilia. Plans for national and regional meetings were formulated in an effort to fulfill the decrees of the Vatican Council and the directives of the American bishops in the reforms of the liturgy and its music.

The first general meeting of the Church Music Association was held in Milwaukee, Wisconsin, August 28, 1966, at the conclusion of the convention held in conjunction with the Fifth International Church Music Congress sponsored by the Consociatio Internationalis Musicae Sacrae, an international sacred music federation founded by Pope Paul VI in 1963. The event was the first international meeting of church musicians following the close of the Second Vatican Council and the publication of the *Constitution on the Sacred Liturgy*. It was truly an historic event for CMAA and for CIMS because of the significance of the papers and discussions on the nature of active participation by the faithful in the liturgy, a central concept of the conciliar instructions.[1] The Masses, concerts, lectures and discussions, both in Chicago and in Milwaukee, marked the occasion as one of international import. The election of officers made Theodore Marier president with all the other officers re-elected for another term.

In 1968, the general meeting was held in Detroit, Michigan. Racial difficulties in the city restricted the attendance at the convention, resulting in serious financial losses having to be assumed by CMAA. On April 19, Theodore Marier was re-elected president; Noel Goemanne became vice-president; Father Skeris, secretary; and Frank Szynskie remained treasurer.

Boston, Massachusetts, was the host of the third general meeting, April 2, 1970. A larger attendance was the result of considerable effort by the chairman, Robert Blanchard, and his committee. Roger Wagner was elected president with all the other officers retained.

The fourth general meeting was originally planned for Los Angeles, California, but circumstances made it impossible to meet in 1972 as the constitution directed. Because of ill health the president, Roger Wagner, resigned. Father Skeris, vice-president, was in Europe preparing for a doctorate in theology. Finally, Monsignor Schuler called the meeting on December 27, 1973, at Saint Paul, Minnesota. The occasion was an opportunity to celebrate the centennary of the founding of the American Society of Saint Cecilia. Monsignor Johannes Overath, representing the federated Cecilian societies of the German-speaking countries, presented the Palestrina medal to CMAA in the name of the Allegemeiner Cäcilien-Verband für die Länder der deutschen Sprache, and spoke concerning John Singenberger and the early work for church music in this country. New officers were elected: Gerhard Track, president; Father Skeris, vice-

president; Monsignor Schuler, secretary; and Mrs. Richard Dress, treasurer. Solemn Mass was celebrated in the Church of Saint Agnes by Monsignor Overath with a congregation of a thousand guests, including Archbishop Leo Binz of Saint Paul and Minneapolis and Bishop Alphonse J. Schladweiler of New Ulm, Minnesota. The Twin Cities Catholic Chorale sang Joseph Haydn's *Paukenmesse.*

The fifth general meeting was held in Pueblo, Colorado, February 1, 1975, in conjunction with the Mozart festival held in that city. Attendance was small because of the rising cost of travel. The convention heard reports on the Sixth International Church Music Congress held in Salzburg, Austria, in August 1974, at which CMAA was represented by two American choirs, the Dallas Catholic Choir under the direction of Father Ralph S. March, S.O.Cist., and the Twin Cities Catholic Chorale directed by Monsignor Schuler.

New elections for CMAA were held in 1977. Monsignor Schuler was elected president; Gerhard Track, vice-president; Virginia Schubert, secretary; B. Allen Young, treasurer. Plans for a general meeting of the association will be made at the first meeting of the board of directors planned for April.

Besides conventions, the chief activity of the Church Music Association has been the publication of its quarterly journal, *Sacred Music.* One of the first acts of the newly organized society was to bring together *The Catholic Choirmaster* and *Caecilia*. While some wished to continue the title *Caecilia* and others suggested a combination title, *Caecilia-Choirmaster*, the ultimate decision was to find a new name, and *Sacred Music* emerged as the winner. Archabbot Weakland assumed the editorship, and printing and publication was done at the Archabbey of Saint Vincent, Latrobe, Pennsylvania. Volumes 91 and 92 (eight issues) came from Latrobe during Archabbot Weakland's editorship. At a meeting of the board of directors in Boston, Massachusetts, November 11, 1966, Father March was selected to be editor. The editorial office was moved to Dallas, Texas, and the printing was done by North Central Publishing Co., Saint Paul, Minnesota. A new format was introduced. Father March edited thirty-six issues (Vol. 94–102, No. 2). He resigned in 1975, and Gerhard Track, president, appointed Monsignor Schuler as editor. The magazine is now edited and printed in Saint Paul.

The Church Music Association of America is now in its thirteenth year. The period of its existence coincides with the years of ferment following on the close of the Vatican Council. Many of the hopes eagerly embraced in 1966 have been shattered by the course of events. The music of the liturgy in this country today can hardly be hailed as the realization of what was eagerly expected at the first convention of the association in Milwaukee in 1966. In every area a regression has occurred: performance, composition, education. Deep theological controversies surfaced early after the council and soon became apparent in liturgical music, a fact that brought the conflicts growing out of the council into the focus of most of the faithful producing many doubts and worries. The church musicians were among the first to wonder about some interpretations of the conciliar documents and the Roman instructions that followed. The documents themselves were clear; the goal was clear and attainable; but the path along which liturgical music in this country has been drawn (or pushed) reflects little of what is set forth in the instructions from Rome.[2]

What has been the role of the Church Music Association during all this development? A quiet one. Yet one that eventually will be seen to be the true one. I

firmly believe CMAA has been faithful to the directives of the council and the Holy See. And it has been faithful to the pledges made at its inception: 1) to maintain the highest artistic standards in church music; 2) to preserve the treasury of sacred music, especially the Gregorian chant, at the same time encouraging composers to write artistically fine music, especially for more active participation of the people according to the norms of the *Constitution on the Sacred Liturgy* of the Second Vatican Council and the wishes of the American hierarchy.

The general meetings have not been extraordinary successes. Travel costs continue to rise and make national conventions a luxury for the expense account set or the income tax deduction group. The very expanse of the United States works against such national assemblies, and regional meetings are hard to organize without the existence of a central office that can provide guidance and full-time organizational assistance. But CMAA has no such facilities or funds. Thus national conventions such as the Chicago-Milwaukee meeting of 1966, at least for the foreseeable future, must remain little more than local gatherings, even though dignified by the title of a national convention. Money is necessary for any such event, and CMAA simply does not have such funds.

There remains then the journal, *Sacred Music*. This is the life-blood of the society. It is the activity that can most securely bind together the members spread across the nation. It is a means of education, encouragement and communication. In it the pledges of the society can be fulfilled. It can stand as a quiet protest to the aberrations we have witnessed in liturgy and in music. It can be a record of the work of those who wish to fulfill the decrees of the Church carefully and conscientiously. It will be a record for history that a sincere effort was made in this country to implement the sixth chapter of the *Constitution on the Sacred Liturgy* and the instructions that followed it.

The subscription list of *Sacred Music* stands at about one thousand. This is not nearly enough, either from an economical viewpoint of publication costs, or from the point of view of the influence the journal should have. Nor is it commensurate with the effort put forth by those who are editing it, who all work without any fees whatsoever. The joy of the project could be so much greater were the magazine spread more widely.

We have not increased the subscription price or membership in CMAA in ten years. And there is no intention of doing so. However, if the number of subscribers could be increased financial problems would not be significant. May I then ask each subscriber to find another subscriber? Surely you know of someone who would be interested in reading our journal. Send a gift subscription. Add a name to the CMAA roster.

The new officers pledge themselves to serve you. They pledge themselves to the purposes of the society. They hope with the means at their disposal to continue its work by publishing a first-rate journal and hopefully arranging those meetings deemed to be useful.

MONSIGNOR RICHARD J. SCHULER

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1. *Sacred Music and Liturgy Reform after Vatican II.* Rome: Consociatio Internationalis Musicae Sacrae, 1969. Available from North Central Publishing Co., 274 E. Fillmore Avenue. Saint Paul, Minnesota 55107. $15.

2. Cf. "Church Music after Vatican II." *Sacred Music,* Vol. 103, No. 4 (Winter 1976), 15–18.

Bath of the newborn Christ Child, Church of St. Trophime, Arles, France

BISHOP JOHN B. DAVID—AN UNKNOWN AMERICAN COMPOSER

Books on early Catholic church music in America speak briefly of the works of John Aitken and Benjamin Carr but make no mention of a now forgotten church musician, Bishop John B. David. This is not surprising since his creative years were spent in the wilderness of Bardstown, Kentucky. In 1825, his name appeared in a collection published in Baltimore which made him known in the eastern states. Only a short time ago further search for information concerning his compositions appeared hopeless. Sister Camilla Verret in her bibliography, *A Preliminary Survey of Roman Catholic Hymnals in the United States of America*, 1962, lists three collections mentioning John B. David but adds the hopeless, "no copy located" after each entry. Later a copy of the *Collection of Sacred Hymns for the use of the Children of the Catholic Church*, 1853, was located but unfortunately the citation was lost. In the effort to find it, a copy of *True Piety*, 1814, compiled by Bishop David was also discovered. From this prayerbook published in Cork, Ireland, David selected parts and added other material from French sources. Not much could be accurately determined without two missing links, the supplement of hymns added to *True Piety*, 1815, and the *Complete Melodist*, 1855, published in Louisville. Further information and the books themselves were obtained through the Sisters of Loretto, Nerinckx, Kentucky, and the Sisters of Charity, Nazareth, Kentucky. With this help a more comprehensive study of Bishop David's contribution was possible.

John B. David, born in 1761 near Nantes and ordained to the priesthood in 1785, later joined the Sulpician order and was assigned to teach theology and philosophy at the preparatory seminary in Angers. Here he met the Rev. Joseph Flaget with whom he was to be associated for most of his remaining years. No mention is found of his interest in music during these early years but the beauty with which the liturgy was carried out made a distinct impression and became a major concern in future years. After their refusal to sign the anti-clerical oath demanded by the government, they became suspect, parted, and sought refuge in hiding. A little later they met in Bordeaux, neither knowing the decision of the other to volunteer for the mission field in America. They sailed in different vessels and when David arrived in Philadelphia in March, 1792, he set out in haste for Baltimore. In the intervening years before they both left for Kentucky, David spent eleven years as a missionary in eastern Maryland, a short period as chaplain to the aged John Carroll of Carrollton, professor at Georgetown College and St. Mary's Seminary. For a time he was chaplain to the recently founded Sisters of Charity in Emmitsburg under the now sainted Mother Elizabeth Seton.

In 1808, Baltimore became an archdiocese and new sees were created for Boston, New York, Philadelphia and Bardstown. The first to meet the newly named Bishop Flaget of Bardstown when he arrived in Baltimore was John B. David who offered himself for missionary work in the then northwest. Since the official documents were delayed, it was not until 1810 that Joseph Flaget was consecrated Bishop of Bardstown at St. Patrick's Church, Fells Point (Baltimore), then the largest church in the city.

Since they had a mutual interest in hymnody, we can presume that David discussed the subject with Bishop Cheverus who was consecrated Bishop of Boston at the pro-cathedral, St. Peter's, a few days before Bishop Flaget. Archbishop Carroll held a conference with the newly consecrated bishops and it was decided that a provincial synod be held in 1812. At this meeting and the earlier one in 1791, the subject of vernacular hymnody was mentioned. While there was no definite approval some ambiguity still remained. Because of this uncertainty instances of vernacular hymn singing are found during the Mass.

Although we have generally spoken of vernacular hymns as commonly sung in children's Masses and devotions, there is a French tradition, seldom mentioned, of singing hymns before and after catechism classes. This was a practice fostered by St. John Baptist de la Salle, founder of the Christian Brothers, and customary at that time. Evidence appears in the titles of catechisms and cantique collections of the period. *A Short Daily Exercise, with hymns before and after Catechism*, 1798, printed in Baltimore and the *Cantiques Français à l'usage de Catéchisme de l'église de St. Patrice de Baltimore, A Baltimore, de L'Imprimerie de Jean Hays, pour le compte de Jacques Rice et comp.*, 1798, are among several that could be mentioned. This 1798 collection of cantiques bears the autograph in a bold hand, of Breiteust, Louis August, Paris, 1780. This was probably printed for St. Patrick's Church in Baltimore. "The wonders which God's law contains" is one of the hymns mentioned and it is listed by Bishop David.

Despite the hardships, mission chapels were built, churches erected, many by Rev. Charles Nerinckx, and a seminary, St. Thomas, established for the Bardstown diocese. To carry on the work of education, David founded the Sisters of Charity and Nerinckx the Sisters of Loretto. David assumed the responsibilities of superior of the Sisters of Charity, professor at the seminary, organist and singer, and later rector at the cathedral. With the growth of the diocese David became the co-adjutor bishop of Bardstown in 1819. In 1832, when Bishop Flaget resigned, Bishop David became ordinary of Bardstown, but by making Flaget his vicar-general he was still able to find time for his writing and a few precious hours for his great joy, church music. In 1833, Bishop David resigned all his offices and retired to live with the Sisters of Loretto. However, during his last illness he was cared for by the Sisters of Charity of Nazareth.

The earliest appearance of a melody by Bishop David is in *Antient and Modern Music*, edited c. 1825 by Jacob Walter, a setting for the text, "Saving Host, we fall before thee," a hymn found in his 1815 supplement. In 1826, Bishop David wrote Bishop E. Fenwick of Cincinnati proposing that a collection be made of the music used at the Bardstown cathedral and be sent to Cincinnati with the hope that it be published. Although this project failed, Bishop David was soon to share in a similar one for the Boston diocese. In a letter of the 1830's he speaks of a tragedy. A fire destroyed the Boston collection which had advanced as far as the printing of the first half of the book and also the manuscripts of the hymn section that followed. However, after a second start the collection was published as *The Morning and Evening Service of the Catholic Church*, 1840, edited by Richard Garbett, the organist at the cathedral. Bishop B. Fenwick is supposed to have been largely responsible for the collection but did not want his name used. Here, melodies of Bishop David are found for "My God, my life, my love,"

"What happiness can equal mine," and two Latin hymns, *Veni Creator* and *Te Joseph celebrant*. (The Bardstown cathedral was named St. Joseph's.)

A posthumous collection appeared in 1853 that added twelve new hymns to the original collection. Melodies for many of these are found in the *Catholic Melodist*, 1855, edited by Rev. James Elliott. Bishop David is named the composer of melodies for "I hear a charming voice," "Come all devout harmonious tongues," and "O sylvan Prophet!" His melody for "My God, my life, my love" in this collection, shows that it has been altered from the 1840 collection of Richard Garbett.

The hymn "Sion rejoice, replace the doeful days" raises a number of questions. The melody in the 1855 collection is generally attributed to Bishop David, and Sister Columba Fox names him as the author of the text. There are two texts with this first line appearing in the 1815 supplement, one for Christmas and the other for Easter. They differ after the opening lines and the latter is attributed to Bishop David. They also appear in an 1807 collection published in Baltimore. Bishop David was in that area at the time and with so much in common between the 1807 collection and the 1815 supplement of David, one wonders if he could have been the anonymous editor and/or the likely author. Another text of special interest not found elsewhere is the Christmas carol, "Sweet Babe reposing in my heart." The text does not appear again in an American Catholic hymnal until the *Crown Hymnal*, 1926, and is repeated in the *Mount Mary Hymnal*, 1937, in an arrangement of Dom Gregory Huegle.

The program of studies at the seminary, although based on immediate conditions, was similar to that followed by other Sulpician seminaries. It allowed for a short period of music daily. Bishop David was meticulous in the observance of the ritual and he saw that the ceremonies were carried out with solemnity. Such care was bound to bear abundant fruit. Rev. Charles Nerinckx returned from a trip to Europe in 1817 with tons of material for the use of the churches in Kentucky. Included were many sets of vestments, chalices, bells, etc., and to Bishop David's delight an organ built in Paris that would replace the piano and add greater dignity to the cathedral services. Eventually the organ was retired to the convent of the Sisters of Loretto in Nerincx, Kentucky.

During these years Nerinckx compiled a hymnal of forty-four hymns for the use of the Sisters of Loretto. With few exceptions it was taken from Bishop David's 1815 supplement. At the time these were the only hymns the community was permitted to sing but there are indications that a few others were added later. One of these hymns was "Hail to the Queen that reigns above" (*Salve Regina*), which had an historic place in the daily life of the order.

Bishop E. Fenwick of Cincinnati sent two Roman students who volunteered for his diocese to study with Bishop David. These were Martin Henni and Martin Kundig who came to Bardstown in 1828. This assignment can be regarded as providential. To add to the solemnity of the cathedral services it was customary for the "theologians" to serve in the choir or at the altar. Bishop David's training certainly made a deep impression on them. Martin Henni, ordained in 1829, later became the pastor of Holy Trinity Church, a large German parish in Cincinnati. Here he established the first Caecilian society in America to promote good church music. In 1844, he was consecrated the bishop of Milwaukee and in time Martin Kundig became his vicar-general. Bishop David did not live to see

these developments for he died in 1841. In 1856, Bishop Henni established St. Francis Seminary in Milwaukee and later added a teacher-training school to supply teachers and organists for the diocese. In hope of obtaining a qualified person to direct the musical program, Bishop Henni wrote to Rev. Franz Witt, president of the German Caecilian society and John B. Singenberger was recommended. Shortly after his arrival in 1873, Singenberger organized the American Caecilian society and published a periodical, *Caecilia*, to broaden the scope of the society. This journal was the forerunner of *Sacred Music*. As a teacher he is honored for his lasting influence on Catholic church music in America. While John B. Singenberger's self-sacrificing career is still remembered, Bishop John B. David's arduous efforts are hardly known. In praising the accomplishments of the one, we should not overlook the achievements of the other, hampered by the frustrations of a pioneering era.

J. VINCENT HIGGINSON

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BOYS CHOIRS: AN APPRAISAL

Recently I visited an English cathedral city and spent the morning looking round the magnificent twelfth century greystone edifice that dominates the small market town. As I passed down the east side of the cloister, I became aware of the sound of treble voices issuing from a solid oak door. The muffled tones were at once a reminder of the glorious tradition of English cathedral music and, on a more personal note, of my own years spent as a cathedral chorister in London. Here also was proof that the tourist infested church was still a living organism dedicated to the daily worship of God. At least once a day, the boys and men processed into the cathedral to sing matins, the eucharist or evensong, or before the Reformation, matins, Mass, vespers and maybe a host of lesser services.

It is, no doubt, partly due to the ecclesiastical hallowing of the male sex in regard to its public functions that the sacrosanct nature accorded to boys choirs has persisted and will remain with us. We have become accustomed over the centuries to hear and expect high class performances in our cathedrals where the choir is invariably composed of men and boys. Of course, the inevitable question must concern the reasons for the choice of boys as opposed to girls or a combination of the two. Leaving aside the traditional ecclesiastical preference for boy singers we are faced with an interesting exercise in the justification of boys choirs.

To start with, there are certain physiological differences concerning the vocal equipment of boys and girls. Boys tend to subject their speaking voices to rougher, more vigorous treatment than girls. After all, it cannot be denied that on the whole boys lead a more rumbustious life especially during the earlier years of childhood. Their vocal chords are somewhat longer than those of a girl and, partly as a result of rough treatment through shouting, etc., are considerably thicker. There is also the question of the breaking of the voice which occurs at puberty. In preparation for this the chords may begin their gradual anatomical transformation sometime after the age of ten, which will result in greater vocal capacity and tone. What I have said so far really signifies the presence of greater vocal potential with a group of boys rather than girls. Another consideration is the question of the willingness of boys to give of their best when joined by the opposite sex. However, I shall not dwell on this as it is contingent upon particular circumstances. The question of blend, however, is a matter which requires some examination. For the reasons stated above, I have always found it far more satisfactory not to mix boys and girls as the potentials of both are at variance with one another. It is exceedingly difficult to elicit from young girls the same strength of tone (especially in the middle and low registers) that one can produce with boys after a relatively short period. However, one is rarely in the position to pick and choose in this respect.

At the beginning of this article I mentioned the voices in the cloister. In fact, I listened to a part of that rehearsal and was able to distinguish the fact that they were being taken through a number of vocal exercises. For the most part, they lay in the upper register of the voice — what we might term the "head register" — and then worked downwards. As the practice wore on, it became evident that the entire approach to the training of these young voices lay in an emphasis on

Entry of Christ into Jerusalem, Church of St. Trophime, Arles, France
Photography by Warren J. Wimmer, Jr.

the top half of the instrument, presumably with the vain hope that the middle register would look after itself. Now this method appears to have been employed fairly universally in England as one may judge from the so-called "pure" tone displayed by the boys sections of cathedral and church choirs. The listener may turn to the choir of King's College, Cambridge, by way of its numerous recordings and discover this for himself. Of course, in the case of King's, you encounter the technique I have mentioned at its very finest. (No one can deny the incomparable musicianship of this choir.)

In general, however, the characteristics of this method comprise an even, "white," vibratoless tone with a clear fluty top register and a somewhat breathy under-developed middle range. The tone, for what it is, displays evenness and homogeneity; the high register is true; and the sound is, generally speaking, extremely restful upon the ear. A choir of the calibre of King's College with its polished musical performances thus presents a tidy, homogenous, even and inoffensive sound that has appealed to the English (not to mention the Americans) for decades.

Now let us consider the other side of the coin. Readers of this article when reminded of the Vienna Boys Choir, the choirs of Regensburg Cathedral, Westminster Cathedral or St. John's College, Cambridge, will no doubt equate them with a robust boys' sound displaying a strong middle register, vibrato, and a great deal of character. To digress for a while, the methods employed by choirs in the first category pay dividends. The choirmaster halves his difficulties through a non-emphasis on the actual technique of tone production and is thus enabled to concentrate his efforts on tuning, musical and interpretative aspects, and general choral technique (consonants, vowels, etc.). Yet the reasons for this approach are often attributable to ignorance on the part of the director. He is often an organist who has found himself training a choir, and is able only to emphasize the more tangible aspects of choral performance at the expense of real vocal training.

Now the alternative approach as practiced at Westminster, St. John's in Cambridge, Regensburg, Rome (Sistine Choir) and in fact in Europe generally, has major disadvantages. Once the general principles of vocal technique as used by professional singers are applied to boys voices one is faced with certain problems: 1) temperament (boys make splendid prima donnas); 2) over singing in the middle register; 3) flat singing in the higher register; 4) the reconciliation of the middle and upper registers. The Sistine Choir actually employs the services of two directors, one of them taking care of voice production exclusively. Nevertheless, the problems listed above more than apply in the case of so many Italian and Spanish choirs!

At its best, however, the treble sound at Westminster, St. John's or Vienna is deeply satisfying and provides a real balance to the mature quality of the tenors and basses. However, one must expect such choirs to exhibit temperament in a general choral sense. If boys are trained to use the voices God gave them, it stands to reason that the voice will react accordingly. And God knows, there exists no race on earth more temperamental than singers.

At Westminster, the development of a firm supported middle register is greatly facilitated through the regular daily performance of Gregorian chant. Now the chant sits comfortably in the middle register and is very satisfying from

a vocal angle. Its legato phrases on single vowel sounds encourage good robust singing, fulfilling much the same function as a vocal exercise. Breathing, tone and vibrato, diaphragmatic control and correct use of the stomach muscles may all be studied by way of the long legato lines of the chant.

The top register always produces problems, the usual one being the natural break somewhere between B above middle C and D#, a third higher. The only way to counter this is to produce exercises that leap from the middle to the high register and vice versa in a regular pattern. Generally speaking, the extreme top will come fairly easily, but the development of a strong middle register causes problems in the lower part of the upper range (*i.e.*, D to F#). For the proponents of the "head voice extended downwards" technique the problem does not really occur.

It is encouraging to observe that the so-called "continental sound" is being encouraged on an ever widening scale, notably in America. At last the myth of the "pure boys sound" is being seen for what it is — a method founded upon misconception and to a certain degree, ignorance.

In this article, I have attempted to compare two basic methods of training boys voices, and have listed the advantages and disadvantages of both. It is, nevertheless, my contention that boys should be subjected to the very same methods of vocal training as are serious vocal students. Naturally methods employed cannot be as technically orientated, as one is dealing with children. The broader principles, however, can and must be maintained. All this calls for directors who are well versed in the art of singing and who are, preferably, singers themselves. It should be remembered that life is made far easier if the choirmaster is able to demonstrate what he wants, for boys are excellent mimics.

DAVID BEVAN

Schola Cantorum Church of the Holy Childhood, St. Paul, Minnesota

CHURCH OF THE HOLY CHILDHOOD

On a quiet tree-lined parkway in St. Paul, Minnesota, stands the Church of the Holy Childhood, described modestly by its present pastor and founder as an honest building of contemporary style. In truth, it is a treasure, planned and executed under Fr. John Buchanan's careful supervision, with unerring good taste and a single compelling goal: the creation of a beautiful house in which God can be worshiped in the most dignified and fitting way possible.

Fr. Buchanan has been the dedicated pastor of Holy Childhood for over thirty years, ever since his return from military service as a chaplain in Europe during World War II. During his tenure he has exercised a very special sort of creativity by gathering the finest works of human hands and minds and voices for the service of the Lord. He has built not only a church structure, but a total program of worship with the Sunday high Mass at the center of the activities of each week.

To describe the church building itself I must return to Fr. Buchanan's word "honest." Brick, tile and wood in warm harmonizing earth tones of red and brown cover the walls and floor. These materials, easy to care for and timeless in their classic simplicity, not only allow the church to blend with the residential neighborhood in which it is built, but also form, in the interior, a quiet background for the windows, sculpture, and most importantly, the action of the Mass.

The stained glass windows, work of Max Ingrand, a leading French artist who has created windows for the great churches of France including the cathedral of Rouen rebuilt after the ravages of World War II and the chapel of the chateau of Amboise, are arranged as are those of the Cathedral of Notre-Dame of Chartres with the color blue dominating the south side and red on the cool northern side. The large south windows are dedicated to the Blessed Virgin Mary, while the smaller ones on the north alternate with the stations of the cross and depict the symbols of the passion of Christ. Those stations, in earth-toned terra cotta, focus in strong and simple lines on details such as the hands and face of Christ. They are the work of Peter Lupori, local artist and professor at the College of St. Catherine in St. Paul. Mr. Lupori has also created the huge crucifix hanging over the free-standing altar as well as all the other sculpture in the church.

The prominence of the crucifix helps to establish the sanctuary as the focal point of the church. The choir is located there with the Wicks organ console directly behind the altar and the pipes on the walls on either side. A silver metallic screen serves as a reredos and also hides the movements of the organist and choir director. Fr. Buchanan says that he built the church around the organ. By this he means that the original cost of the thirty-five rank, three manual organ ($40,000 in 1957) was an integral part of the initial planning of the church, as was the music program centered around the choir of men and boys, the *Schola Cantorum*. To call worshipers to Sunday high Mass and to the numerous low Masses and services there is a twelve-bell chime carillon from Arle Rixtel in the Netherlands which is programmed for the liturgical week and also may be played from a keyboard.

Bruce Larsen, currently serving his second appointment as choir director, was

Pentecost, Church of St. Trophime, Arles, France
Photography by Warren J. Wimmer, Jr.

drawn to Holy Childhood originally in 1947 by an article he saw in an architectural magazine about plans for the new church in which special provisions for the choir showed quite clearly the pastor's extraordinary interest in the musical program of this new parish. When Larsen arrived he directed a choir of eighteen college and high school boys, practicing weekly in a parishioner's home, and singing Sunday high Mass in the parish dining hall at the near-by state fairgrounds. (The church, whose mortgage was burned eight years ago, was paid for by the devoted hard work of middle class parishioners whose loyalty to the parish is concretely expressed by the exceedingly low incidence of people moving from the parish.)

The congregation moved into a basement church in 1948 and into the present building in 1957, with its tradition of fine music and solemn liturgy already well established. Looking through parish scrapbooks one is reminded that the pastor has always been in the vanguard of the kind of liturgical reform which grows organically out of liturgical tradition and which we mistakenly believe only began with Vatican II: Holy Childhood had an altar facing the people in the basement church in 1947; congregational singing has been a part of its tradition for thirty years; the first renewed Easter vigil in the diocese took place at Holy Childhood in the 1950's.

To return to the music program, thanks to the work of previous choir directors, in particular Richard Proulx, now conducting and composing in Seattle, Washington, and Bruce Larsen, who returned to Holy Childhood in 1968, and under the constant inspiration of Fr. Buchanan, there exists at Holy Childhood a musical tradition justifiably admired by the parish and the larger community alike.

At present the choir consists of some thirty-five boys from the fourth through the eighth grade of the parish school and twenty men. Larsen rehearses with the boys daily by grade. The fourth grade boys are in training to join the *schola* and the fifth graders become full members at the beginning of Advent. On Thursday evenings the men and boys each rehearse separately for the first hour (the men with Merritt Nequette, the organist) and then join forces as they also do on Sunday morning for one hour before the 10:30 high Mass. During Advent and Lent they spend an additional hour after Mass in rehearsal in order to prepare the music for these great seasons and for the feasts of Christmas and Easter.

Fr. Buchanan, who modestly says that he has no musical training, but loves music, set up the musical program with two goals in mind: first and foremost, of course, to provide the finest and most beautiful music possible for the liturgy, but secondly to counteract the Puritanism and cultural poverty of the Catholic church and school system in this country. This same motive certainly was responsible for the beautiful framed reproductions of great paintings that hang throughout the school building and in the parish meeting hall.

Many beautiful voices have been developed in the *schola* throughout its history. This year Jeff Jagoe, one of the boy singers, sang an alto aria from the *Messiah* with the Minnesota Chorale at a concert in Orchestra Hall in Minneapolis. Musical vocations have been fostered; there are currently two former singers who are music majors in college; a half dozen former boy singers are now in the male choir and several who joined the choir with their sons when they were in grade school still sing even though the boys have finished school and

left. In recent years the choir boys have sung with the Minnesota Orchestra in a presentation of the Benjamin Britten *War Requiem* and also in a production of *Tosca* given by the St. Paul Civic Opera. The *schola* is supported by the Friends of the Schola, a parish organization that helps with financing and chaperoning.

The *schola cantorum* sees its *raison d'être* as primarily liturgical, but does give occasional seasonal concerts. Programs for the high Mass over the past year include works in both Latin and English such as the *Mariazeller Mass* by Franz Joseph Haydn, the *Deutsches Hochamt* by Michael Haydn, Pietro Yon's *Mass of the Shepherds*, the Fauré *Requiem*, the *Mass in honor of Pope John* by Zaninelli and the *Mass of the Quiet Hour* by George Oldroyd, the latter two in English. Parishioners say it would not be Christmas without Anton Diabelli's *Missa Pastoralis* which they expect to be repeated on New Year's Day. On Easter and Mother's Day they want to hear Puccini's *Messa di Gloria*. Masses on great feasts are accompanied by orchestra as well as organ.

Congregational singing is also an important part of the Holy Childhood musical program. Merritt Nequette, who is organist for the *schola*, also takes charge of this aspect in consultation with Bruce Larsen. The congregation sings a large repertory of hymns from the Benziger hymnal in a strong and vigorous manner. There is also a grade school girls choir under the direction of Sr. Mary Edward, SSND, who is in charge of the school music program. The girls sing a half dozen times throughout the year. Sr. Mary Edward also directs a handbell choir.

Miss Mary Downey, distinguished American organist, composer and choir director, former student and associate of Pietro Yon at St. Patrick's Cathedral, has been closely associated with Holy Childhood since her return to her native St. Paul. She plays the organ occasionally for great feasts and the choir sings her music. On the feast of Christ the King this year they paid tribute to their "own Mary Downey" by singing her *Missa Nativitatis* with orchestral accompaniment.

True to its tradition of sponsoring the arts, Holy Childhood also serves as the home of the Choralis Sine Nomine, an independent organization directed by Merritt Nequette. Choirs, such as the Twin Cities Catholic Chorale and the Concentus Musicus, an ensemble dedicated to performing works of the Renaissance, are invited annually to sing high Mass there. Visiting organists too have played at Holy Childhood. Monsignor Richard J. Schuler gave the dedication recital. Several years ago during Lent Sister Theophane, OSF, of Alverno College in Milwaukee, Wisconsin, played the *Stations of the Cross* by Dubois as meditations during the liturgical ceremony.

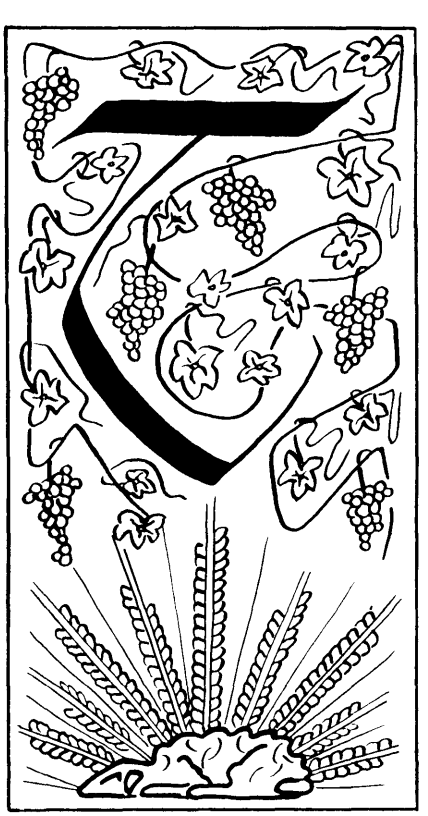
I hope that some day the readers of *Sacred Music* will be able to participate in the Holy Sacrifice of the Mass at Holy Childhood: to hear the carillon call the worshipers to Mass; to see the white-robed choir of boys and men enter in solemn procession, followed by the priest in vestments ordered with great care by the pastor from Wefer in Cologne, Germany, and Grossé in Bruges, Belgium; to notice that even the bows worn by the servers and the flowers are color co-ordinated to the liturgical season; to smell the incense and observe its smoke rising up through the sunlight that reflects the reds and blues of the windows on floor and ceiling; and of course, to hear the beautiful music. This is a true experience in active participation!

VIRGINIA A. SCHUBERT

PREX EUCHARISTICA I

seu CANON ROMANUS

With hands extended, the priest says:



EJITUR

clementíssime Pa-ter,

per Jesum Christum,

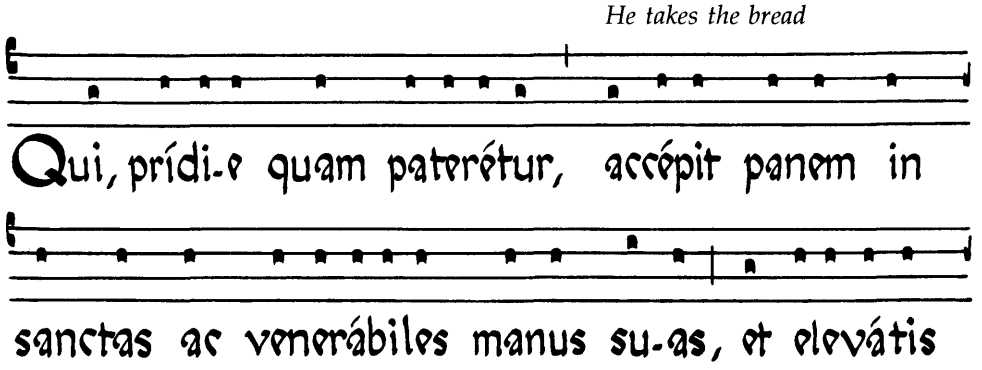
fí-li-um tu-um,

Dómi-num nostrum,

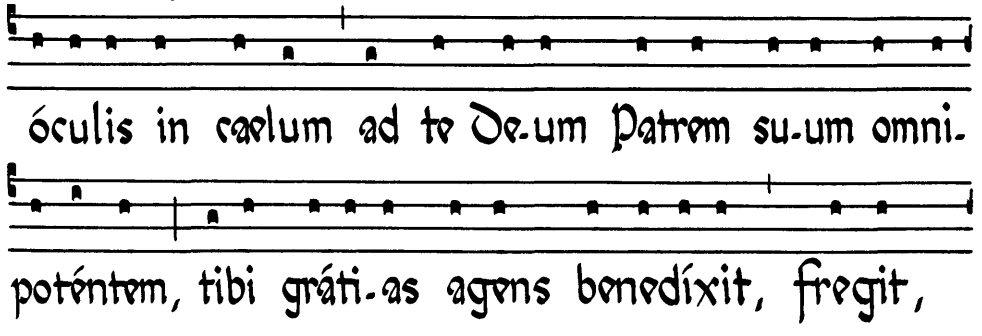
súpplices rogámus ac pétimus, uti

Angels announcing the birth of Christ to the shepherds, Church of St. Trophime, Arles, France
Photography by Warren J. Wimmer, Jr.

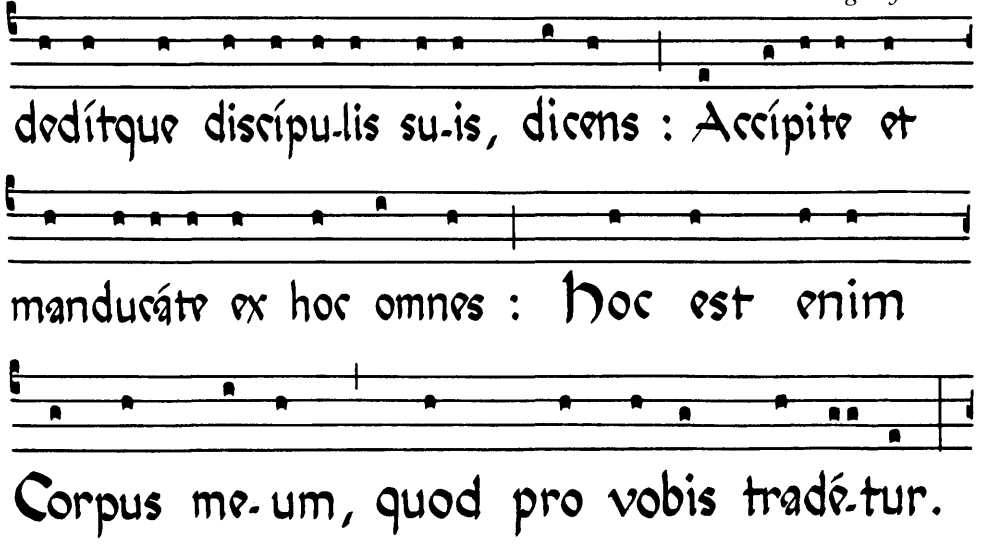
He takes the bread



He raises his eyes

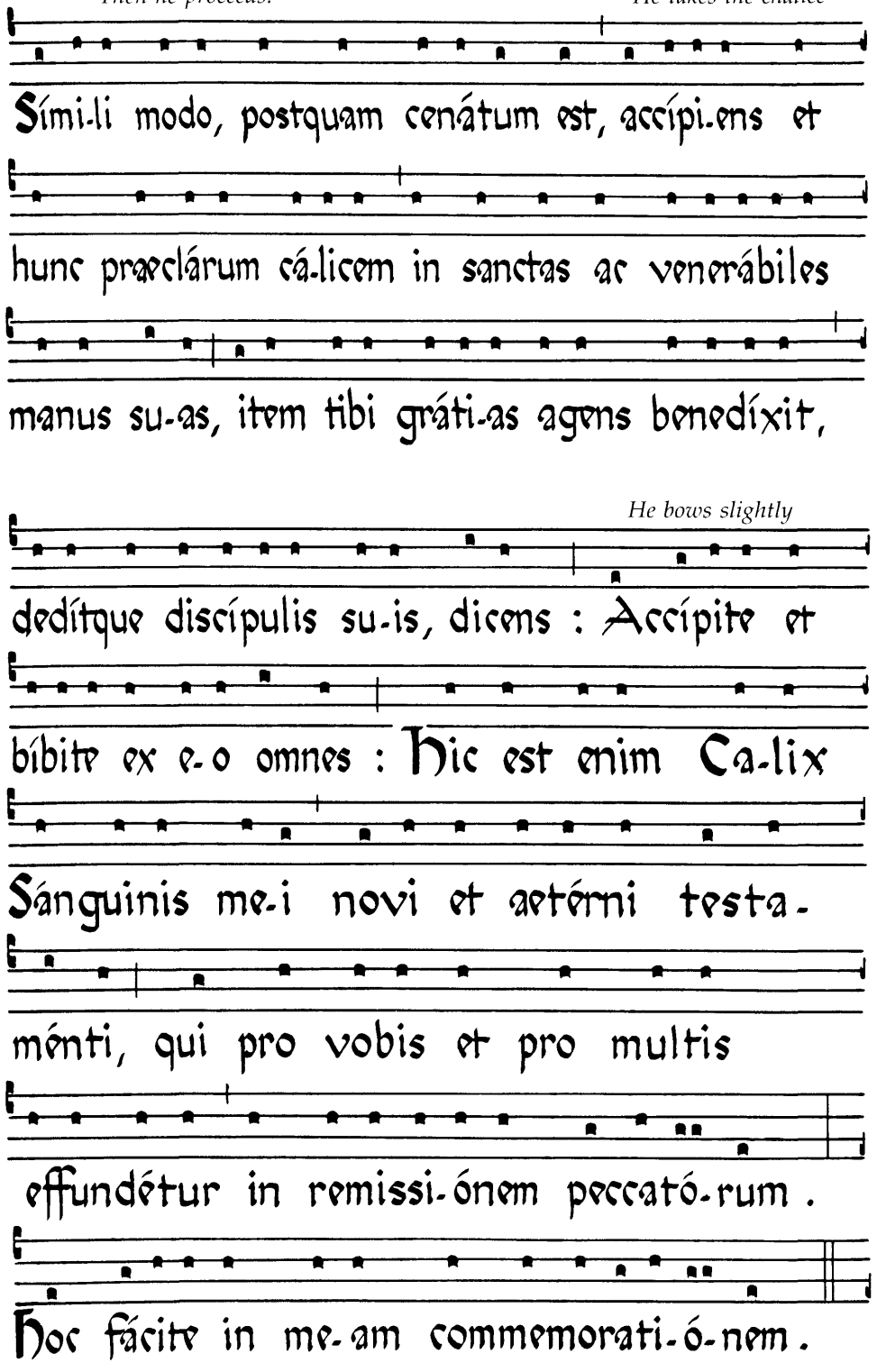


He inclines slightly

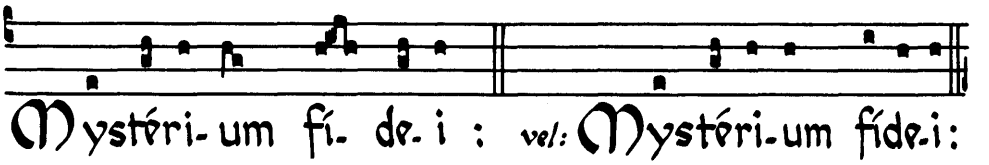


He shows the consecrated Host to the people, replaces it on the paten and genuflects to adore.

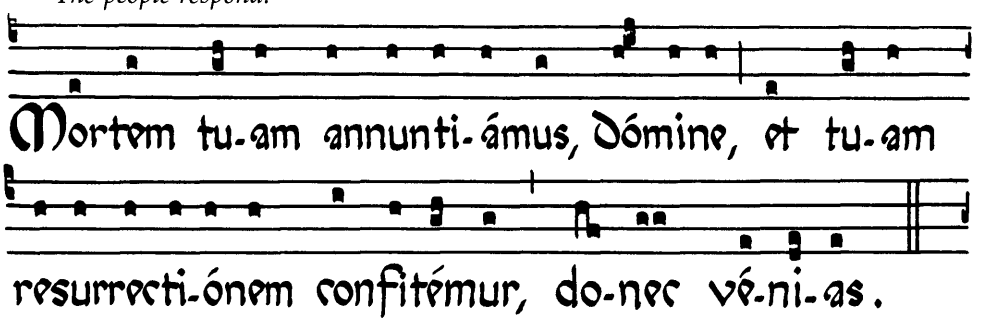
Then he proceeds: *He takes the chalice*



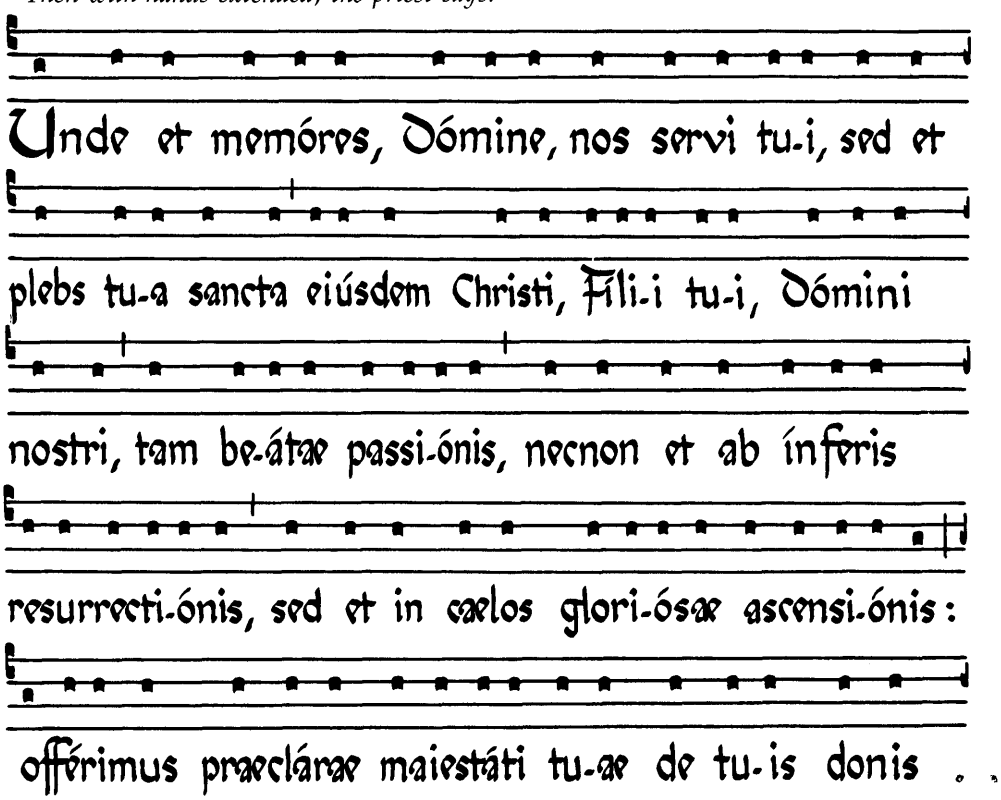
He shows the chalice to the people, replaces it on the corporal and genuflects to adore. Finally he says:



The people respond:



Then with hands extended, the priest says:



REVIEWS

Special

One of the most welcome innovations introduced in our liturgy by the new order of the Mass is the opportunity to sing the words of the canon. A simple, solemn recitation formula for the texts of all four eucharistic prayers is now available, so the celebrant may sing the canon in its entirety or select parts such as the words of the consecration. The monks of Solesmes have published the musical notation for all four canons in their volume, *Ordo Missae in cantu*. Previously, excerpts were printed in the new *Missale Romanum* of Pope Paul VI, at the end of the volume as an appendix.

In the last issue of *Sacred Music* we published the basic chants of the new order for the choir and the congregation. This issue contains a selection from the Roman canon, set to the musical formula. Beginning with the words *Qui pridie* and including the consecration, the celebrant moves directly into the acclamation *Mysterium fidei* with the congregation responding *Mortem tuam annuntiamus*. When the celebrant sings the consecration, the acclamation fits so much more reasonably into the whole.

The simplicity of the melodic formula can give great solemnity and mystery to the moment of the consecration. I recall the first time I heard this used. It was in the cathedral of Saint Paul in 1965, when the apostolic delegate, Archbishop Vagnozzi, was celebrating the Mass of consecration for a new bishop. The hush over that great church during the singing of the words of consecration must have resembled the moment of the Last Supper when the *mysterium fidei* was first announced.

The melody is simple. It should be sung slowly and without ostentation. Any priest who can manage the difference between the whole and half step of the scale can sing this. It is one of the beautiful additions given us by the *Novus Ordo*. Its wider use is much to be desired.

R.J.S.

Books

Andreas Werckmeister, *Werckmeister's Erweiterte und Verbesserte Orgelprobe in English*. Translated by Gerhard Krapf. Raleigh, N.C., Sunbury Press, 1976.

Among the many problems of church musicians is that of defects of organ construction. This charming book by the noted seventeenth century musician and theorist Andreas Werckmeister gives step-by-step instructions for the inspection of a new or newly-repaired organ prior to acceptance and final payment. It contains much practical advice for guarding against incompetence, laziness and fraud.

In those days, when an organ was completed an important organist was invited to inspect it. He was expected to spend many hours doing this and was paid an honorarium and travel expenses. (In present-day Europe this is often done by government inspectors.) Some of the frauds recounted by Werckmeister, though they must have been heart-breaking in their day, seem rather amusing after three centuries, such as the organ builder who would shut off the wind to a chest by means of a hidden trick valve while the inspector was checking it for leaks, and the organ builder who built two-manual organs without 8′ stops, or with only an unsteady 8′ regal — in this way a large number of stops could be provided at low cost and enormous profit. Similar frauds were not unknown in this country a generation ago, for example the practice of some organ repairmen to poke their fingers through the leathers of electropneumatic chests to get the job of rebuilding the organ, and the case of the country pastor who hired a man to install an old theater organ he had bought, only to have the organist coming from out-of-town to give the dedicatory recital discover that the man had put the pipes in the wrong holes. Then as now, the country church was more apt to be the victim.

The book contains remarks on several other organ matters, such as hiring an organist (ability to improvise and transpose was the thing to look for), registration, and systems of temperament (Werckmeister's systems of unequal temperament have recently come into vogue). This book will be read with fascination by anyone interested in what goes on inside an organ.

W.F.P.

John Fesperman, *Two Essays on Organ Design*. Raleigh, N.C., The Sunbury Press, 1975.

Organ building in America has changed drastically in style in the last fifteen years. The same is true of continental Europe, with Great Britain being perhaps the only hold-out in abandoning the style of organ construction with which most of us grew up.

The second of these "Two Essays," entitled "Rediscovering Classic Organ Building in America," recounts the history of the change in this country. It began in the 30's when certain leading American organists, including Carl Weinrich, Melville Smith, and E. Power Biggs, went to Europe to study old organs as well as contemporary organ building, and came away convinced of the superiority of the "classic" or baroque style of organ. Returning to America, they sought to establish this kind of organ here. At first they tried to do this by adding more "upper work" and mixtures to organs with electro-pneumatic action. Dissatisfied with the results, they and their associated builders turned to tracker action. The accounts of the construction and restoration of particular American organs, and the numerous photographs (some in color) and documents, make this an absorbing story. The account ends with the completion of the Fisk organ in Mount Calvary Episcopal Church, Baltimore, in 1961, and so has nothing to say about subsequent refinements, the awakening of interest in renaissance organs, and later thinking on wind and scaling.

Superficially, the main features of the new style are tracker action, more articulate voicing, and fewer 8′

stops. There is much more to it, however, and the first essay, "Organ Design and Organ Playing," gives an account in depth of the thinking behind it. The organ is conceived of primarily as a solo instrument. Its use as *continuo* and solo instrument in ensembles, as for example in works of Mozart, is admitted, but its use for accompanying a choir in the usual way nowadays is rejected because of intonation problems (to which one might add articulation problems). For accompaniment of congregational singing, it is clear that the new organs are better. It is maintained that the new organs are better for the performance of the nineteenth century repertory, most of which was written, after all, for performance on eighteenth century instruments.

This book will stand as an important historical document, and as an introduction to the new viewpoint. It contains, moreover, photographs, specifications, and remarks on the repertory of some fine old organs in France, Germany, Spain and Mexico. It can be recommended to anyone interested in the organ.

W.F.P.

Magazines

BOLLETTINO CECILIANO. Vol. 71, No. 10–11. October-November 1976. *Review of the Italian Society of Saint Cecilia.*

This issue reports on the great congress of Italian musicians held in Naples in September. The theme of the meeting was sacred music in parochial life. It was treated by the Holy Father who addressed a message to the congress, by Cardinal Pericle Felici in his opening address to the delegates, and by the many other speakers and panelists. In a letter from Cardinal Villot, papal secretary of state, the Holy Father indicates the need of following the prescriptions of the Vatican Council and in particular notes the need for cultivating good choirs as well as the singing of the faithful so that all can participate especially by singing during the eucharistic sacrifice. Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae, writing to the congress pointed out that sacred music must not be understood merely from a functional or useful point of view, but from its very essence which lies in its spirituality.

A chronicle of the congress events lists all the speakers, performers, the Masses and concerts that filled the three days in Naples. Cardinal Felici's address gives some very interesting observations on the need of proper musical education for seminarians and the novices in religious orders. He also insists on the need of dignity, holiness and art in music for the Church, regretting so much of the inferior music that has come to be used since the Vatican Council, music that in no way is in accord with the thinking of the conciliar decrees.

The theme of the opening day was "promoters of music." The parish assistant is the first to be considered. His work with the children and youth, encouraging them to participate in the music of the liturgy, instructing them in their musical roles as part of the catechetical program of the parish, should bring results if he has the proper spirit and sufficient training. When these are lacking, the organist or choirmaster might be able to be a substitute. Both male and female religious have roles in the parish music program, always in cooperation with the pastor, since they do not have "their liturgy," but rather they should promote the liturgy of the Church. Need for proper musical and spiritual training was emphasized by all the speakers, who pointed out how effective and how fitting such work can be for those whose lives are consecrated to God by religious vows.

An important "promoter of music" for the parish is the organist, who must be a person of faith and well prepared technically. Problems arise from lack of practice, from the pressures of having to serve as both organist and choirmaster at the same time, and from the difficulties of selection of repertory, especially in the rejection of compositions of inadequately trained amateurs. Weddings also can be either a cross or a delight for the organist, depending on the music he is requested to perform. The same demands for inferior and secular pieces seem to be made of Italian organists as are asked of Americans. And the same questions of salary plague the parish organists in every part of the world, but his work is a vocation, and he contributes his part to the grand mosaic that is the liturgy of Christ, the high priest.

An extensive article by Alvaro Grion reports on a new system of writing music that uses a kind of musical typewriter, and another long article by Natale Luigi Barosco discusses the various people who make up the parish congregation. He throws doubt on theories about young people and the assertion that they want guitars, pianos and amplification instead of the classic pipe organ.

The final day of the congress was given over to discussion on the selection of music. The primary criteria for choosing music remain as always beauty, sacredness, true art (*competenza*) and liturgical fitness (*pertinenza*). Luciano Migliavacca makes the point that the only kind of music that truly pertains to the liturgy is sacred music. Ernesto Moneta Caglio directs his remarks to the choice of pieces, observing that the responsorial psalm belongs to a soloist with the congregation or the choir performing the refrain. He notes that for the proclamation of the readings one does not employ several lectors simultaneously; so also for the psalm, which belongs to the psalmist who is a soloist.

A listing of the participating musical groups concludes this issue which is considerably richer than the usual one.

R.J.S.

BOLLETTINO CECILIANO. Vol. 71, No. 12. December 1976.

After the great national congress of church musicians in Naples, a certain let-down can be detected. One of the papers given in Naples on the question of music for special groups is published in this issue. It makes two im-

portant points: first, music for the liturgy must be sacred and it must be beautiful, regardless of what group it is intended for; secondly, special groups must not be isolated from the general community of the parish, either in their musical repertory or by regularly scheduled services for them alone.

Gastone Zotto makes a suggestion in an article written to commemorate the three hundredth anniversary of the death of Francesco Cavalli (1602–1676) that the sacred works of this master of the Italian baroque period might be revived and used in church. He lists several Masses, psalms, motets and vespers set for a variety of arrangements ranging from two to twelve parts. With the encouragement of the *Constitution on the Sacred Liturgy* for the use of fitting music from every period of history, a reappraisal of the works heretofore rejected by the early reforms of this century is certainly welcome.

The Italians are experiencing the same problems in trying to assemble a national hymnal as are the Germans and the Americans. Regional variations in melodies and texts, popularity of some hymns of doubtful worth, and the necessity of limiting the selection are causing difficulties for the compilers. A list of some forty-four hymns is given for consideration. One can appreciate the problem of a national hymnbook for the United States, when a country as small as Italy even has its troubles.

News of new pipe organs at the Benedictine monastery of Subiaco as well as concerts and recitals throughout Italy conclude the issue.

R.I.S.

MUSIC AND LITURGY. Vol. 2, No. 2. Spring 1976.

James Garvey's fascinating article, "Incense: a liturgical deodorant or something more?", presents an exhaustive study of the subject, tracing its origins from ancient Egypt, through Old Testament times, its use in the early Church and by the pagan Romans, and finally its significance in western and eastern liturgies generally.

There *is* some doubt concerning the actual origin of incense. Mr. Garvey states: "It cannot be doubted, also, that originally incense was used as a method of fumigation." He then discusses "the great army of the unwashed" and the necessity of aromatic odors to counteract other less desirable ones. Of course, incense was used in great quantities at the funerals of William the Conqueror and Pius XII to cloak the evidence of premature decomposition (this information is not in the article), and I am reliably informed that it discourages death watch beetles in the rafters. Yet Mr. Garvey does not provide us with any convincing historical justification of his statement quoted above. He discusses its use by the ancient Egyptians in the worship of deities — a use given to it as far back as he can trace, and for purposes other than fumigatory.

An excellent discussion of the Old Testament references to incense and the development of its symbolism — "This holocaust will be a burnt offering and the fragrance of it will appease Yahweh" — precedes an examination of its use in the early Church. Here Mr. Garvey is on sure ground, and it is interesting to discover that the early Christians at first eschewed incense on account of its use by the Romans in honor of their pagan deities. As the eastern Roman empire was freer of persecution, and "because incense did not have the same pagan emphasis as in the west, the Christian Church in the east . . . early on accepted incense as an expression of festive joy."

The discussion of incense as used, from the ninth century onwards, in processions and in the incensation of people and objects comprises the backbone of this article. Especially noteworthy is his account of the emergence of the thurible which superseded the practice of carrying incense in flat pans. An enlightening examination of the special symbolism of incense in the various rites of the Orthodox Church provides a splendid conclusion, and here he utters a sentiment which must appeal to those who deplore recent liturgical developments. "In our endeavors to simplify and flee from all that pertains to pomp we have left behind an immense amount of riches, some of which if used and channelled correctly could be of great benefit to our western liturgy today. In today's urban technological world, the human mind needs external symbolic action to appreciate ever more fully the message that Christ daily intends us to hear and live."

The second article, "Liverpool and Westminster," by someone calling himself Hilarion, comprises a fairly comprehensive comparison of the two recent enthronements of their respective archbishops. Yet what might have been an impartial and informative discussion soon degenerated into a puerile, partisan, point-scoring exercise in which Liverpool emerges with full marks. Needless to say, Westminster leaves the ball in a hurry, trips over herself and turns into a pumpkin.

The evident futility of comparing two entirely different services becomes more apparent as the article progresses. The Liverpool service clearly displayed a more contemporary liturgical approach with congregational participation in the parts of the ordinary, while Westminster preferred Lassus' *Missa Bell' Amfitrit Altera*, in keeping with its solid choral tradition.

The article commences with a criticism of the special service booklets and a comparison which, not unjustifiably, excoriates Westminster. The merits of the Liverpool booklet, however, are expounded in terms that might elicit the envy of the adroitest of encyclopedia salesmen.

After some statistics relating to hymns and motets in both services, the author embarks upon an extraordinary discussion of the treatments of the ordinary. Apart from his contention that the Lassus Mass was "a curiously ineffective choice," he tells us that the *Gloria* is "a people's hymn of praise" and therefore unfitted for *a cappella* performance. He then extols Liverpool for providing Mass VIII *Gloria* for the congregation. The widespread misconception that participation necessarily entails actual vocal participation is inherent in these remarks. Leaving aside the fact that a hymn of praise may be sung by choir or people (in the case of the *Gloria*, this

is especially true as witness the elaborate settings), we are required to sacrifice a fine polyphonic *Gloria* in favor of a prosaic setting (such as Mass VIII) for the sake of *participatio populi*. A grand occasion such as this surely demands something more substantial. A policy that limits a fine choir to an unessential role, by which I mean the performance of isolated fragments of the ordinary, and motets where they can be squeezed in, may spell the demise of fine choral singing in our worship. Perhaps this is exactly what the protagonists of our new liturgy would prefer.

I do not presume to analyze Liverpool's efforts as I was not present at Archbishop Worlock's enthronement. Yet these were surely two excellent and moving ceremonies. So, one asks himself, why this unnecessary denigration of Westminster's efforts?

The general conduct of the ceremonies is exhaustively scrutinized. The verdict appears to be one that accords meticulous order to Liverpool and unadulterated chaos at Westminster: "bishops elbowing and tripping over one another." I cannot but help agreeing with the author with regard to the overcrowding of the sanctuary. The sooner the fetish of concelebration disappears the better.

The article ends with a statement that hardly merits repetition: "it is this reporter's opinion that the Westminster ceremony induced a certain amount of boredom . . . partly because of those choral items which occurred (*e.g.*, at the *Gloria*) when nothing else was going on — described by one person as 'concert-bits stuck on to the liturgy.'" If this is not arrant iconoclastic nonsense I don't know what is.

DAVID BEVAN

SINGENDE KIRCHE, Volume 24, Number 2, 1976-77. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Hans Trummer remarks in his opening article of this issue that our consumer oriented society implicitly denies one of the most fundamental Christian beliefs. Advertising agencies try to convince us that we will never be satisfied until we buy such and such a product. However, when we have succumbed to that item, there is always another one which is absolutely essential to maintain our quality of life, or our happiness. Implicitly, then, they deny the possibility of attaining a state of complete happiness, one to which nothing could be added. They *must* deny this. If we could ever reach such a goal, they could no longer sell us anything! But, this is directly contrary to the Christian belief that we are pilgrims on the road to heaven, a state of perfect happiness.

We, as consumers, have become more and more attuned to the *Weltanschauung* of the advertising agencies. Trummer suggests that some of us are completely oblivious to the implications that such a philosophy has. It is part of the materialistic view of the world which modern western society seems to be adopting more and more every day. The cardinal commandment of such a society is: seek pleasure and avoid pain. Thus, many simply walk away from marital difficulties, problems at work or at school. There is no reason to struggle with these. They make life unpleasant, *i.e.*, painful. We ought to seek pleasure. There is no reason to bear them and every reason to abandon them for something better. Such a view must be anathema to Christians. We, as Christians, argues Trummer, must guard ourselves against such a point of view and try to overcome it.

The article concerning the employment problems of church musicians in Austria published in the last issue of *Singende Kirche* has stirred considerable discussion in this issue. Erwin Horn describes the musical organization of the diocese of Würzburg in West Germany. The bishop has established a diocesan wide program for the promotion of good church music in all the parishes of Würzburg. This program is presented by Horn as a model for other German and Austrian dioceses to imitate. A pastor, A. Carl, also has an article responding to the employment problem. He suggests that church musicians must be willing to fulfill the musical needs of the parish. They must be fairly accomplished on the organ; they ought to be able to direct the parish choir as well as the congregation if necessary; they should also be able to teach music to the school children. Carl complains that part of the employment problem is the attitude of the church musicians. They are not willing to do all the jobs they should. Furthermore, he argues that many are not just church musicians, but want to engage in secular music. He suggests that church music is a specialty unto itself and that it has more than enough interest and possibilities to keep most men occupied if they devote themselves to it. But, argues Carl, many young church musicians do not wish to devote themselves solely to church music and thus, in his language, refuse to be specialists. Carl raises one other point. He maintains that every parish church ought to have a qualified church musician even if the parishioners at first are opposed to engaging someone. Carl points out that the liturgy is not arranged by democratic vote, but ought to be planned by the resident liturgical expert, the pastor. Since music is an integral part of the liturgy, the pastor not only should but must engage a qualified musician to take care of this part of the divine service. It is not optional and certainly not subject to the whim of majority vote.

There is an article on Doblinger, the music publishing firm, which is celebrating its 100th anniversary. Finally, Franz Kosch contributes an article on Justine Ward who died recently.

RICHARD M. HOGAN

Recordings

Guillaume Dufay (1400–1474). *Missa sine nomine*. The Clemencic Consort directed by René Clemencic. Harmonia Mundi HMU 939 (recorded about 1973).

Same. The Capella Cordina directed by Alejandro Planchart. Lyrichord LLST 7234 (recorded May 1971).

Missa Sancti Jacobi. The Capella Cordina directed by Alejandro Planchart. Lyrichord LLST 7275 (recorded May 1974).

Missa Caput. The Girl's Chorus of Györ directed by Miklós Szabó. Qualiton SLPX 11441 (recorded about 1970).

Missa Se la face ay pale. The Early Music Consort of London directed by David Munrow. Seraphim S-60267 (recorded about 1974).

Same. The Capella Cordina directed by Alejandro Planchart. Lyrichord LLST 7274 (recorded March 1974).

Missa L'Homme armé. The Pro Musica Vocal Ensemble of Cologne directed by Johannes Hömberg. Candide QCE 31094 (recorded February 1974).

Missa Ecce ancilla Domini; Missa Ave Regina caelorum. The Prague Madrigal Singers directed by Miroslav Venhoda. Supraphon 1 12 0618 (recorded about 1969).

Missa Ave Regina caelorum. The Clemencic Consort directed by René Clemencic. Harmonia Mundi HMU 985 (recorded December 1974).

Same. The Capella Cordina directed by Alejandro Planchart. Lyrichord LLST 7233 (recorded May 1970).

Something of a milestone in recorded music has been reached without fanfare. With the appearance of the first recording of Dufay's *Missa Sancti Jacobi* we now have seven of his Masses on records. These are the seven generally attributed to him in the past, although the *opera omnia* edited by de Van and Besseler now include two formerly anonymous Masses, neither of which has been recorded. The five hundredth anniversary of Dufay's death undoubtedly accounted for the six recordings of 1973 and 1974.

Since dates of composition for Dufay's works are hardly more than approximations, the first two works on the list may be placed for convenience in the 1420s, the next two in the 1440s, and the last three in the 1460s. The *Missa sine nomine* is the work first recorded in 1955 by Philippe Caillard for the French Erato label and released here on Haydn Society. It was long unavailable until Planchart came along to fill the gap. The newest recording complicates the choice. Clemencic offers a splendidly individual interpretation, but he omits the *Credo* on the ground that several manuscripts omit it; the second side offers secular dances of the period and a single Notre Dame organum. Planchart's performance is up to his usual high standard and his generous coupling is an anonymous *Missa Fuit homo missus* not otherwise recorded. Clemencic's elegant performance, the superior technical quality of the Harmonia Mundi recording, and the deluxe double-fold sleeve will appeal to specialists even at a premium price, but Planchart's worthy effort is a much better bargain. The Harmonia Mundi label can be found in stores which handle HNH imports.

The *Missa Sancti Jacobi* is the real novelty on the list. The latest Dufay Mass to become available on records, it is a product of the scholarship and enthusiasm which have given us five Dufay Masses and many other works of the period from the Yale ensemble. The work is a plenary Mass with the proper of the feast of St. James as well as the ordinary. Anyone unfamiliar with Planchart's work cannot go wrong here, since there is no alternative, and if one appreciates the intelligent preparation, smooth choral work and clean engineering evident here one can depend on Planchart's other productions to match it.

The *Missa Caput* appeared on Oiseau-Lyre in 1955 as the first complete Dufay Mass to be recorded and one of the first efforts of Denis Stevens, who has since given us so many marvelous recorded programs. Bukofzer's study of the *Caput* Masses in his *Studies in Medieval and Renaissance Music* is a classic, and it was notable that *Venit ad Petrum*, the Sarum chant which Bukofzer discovered to be the *cantus firmus* for the Mass, was included on that record. Planchart later recorded this Mass for Lyrichord (also available on Musical Heritage Society), as well as the *Caput* Masses of Obrecht and Ockeghem, but it soon had to face competition from the Hungarian import, which is available in many stores here. With the Stevens performance unavailable for many years, I recommend the Szabó performance for the tonal quality of the girl's chorus, but the Planchart is a worthy alternative.

The *Missa Se la face ay pale* reaches the remarkable total of four recordings with the two new ones, which arrived together a decade after the first two, reviewed in *Sacred Music* (Winter 1968) as the first duplicate recordings of any Dufay Mass. Both new records include Dufay's ballade from which he took the *cantus firmus* for the Mass. Hearing all four in sequence, one can only doubt the likelihood of even as stunning a work as this receiving such exceptional treatment on records. The recorded sound of all four is uniformly good. The performances range from Gillesberger's larger chorus at one end of the spectrum through Planchart and Munrow to the angular quality of the Harmonia Mundi ensemble which might be close to what Dufay himself would have heard. Planchart's smooth chorus gives a better performance than Gillesberger's but the lighter sound of Munrow's group is the most ethereal of all. Munrow's suicide last year was a great loss, and the outpouring of his last recordings now is abundant evidence of that loss. This was an outstanding record when it first appeared as a Peters International import on Odeon CSD 3751, and at the Seraphim price it becomes the choicest bargain on the list. Buy a dozen and give them to your friends!

The new recording of *Missa L'Homme armé* supersedes a good one by Alden Gilchrist and the Berkeley Chamber Singers on Lyrichord and an earlier Roger Blanchard performance on a French Ducretet-Thomson recording which never circulated here. For what it's worth, this is the first quadraphonic Dufay recording (compatible with stereo players). The price is modest and the Cologne group, which had previously recorded only some Schütz, will probably be heard again soon.

Another kind of bargain is the Venhoda record, the only coupling of two Dufay Masses ever issued, the first recording of either Mass and the only one of the former. Two works of Dufay's mature period on one record are more than anyone might hope for. Already an essential addition to any Dufay collection, it is also superb in performance and sound. Venhoda's ensemble is one of the leading renaissance groups in Europe, and these performances are typical of them at their best. The label is

available from stores handling the Qualiton label cited above.

That leaves two newer issues of the *Missa Ave Regina caelorum* without the competitive advantage of an additional Mass. In any case Planchart, though up to his usual standard, cannot equal the beauty of Venhoda's execution. The Clemencic, another deluxe package available as an HNH import, at least offers a contrasting interpretation, splendidly suitable for a major liturgical feast, and he adds the chant which gave Dufay his *cantus firmus*. At the premium price it can only be recommended to serious Dufay collectors, but like the other Clemencic record it is a delightful luxury.

No recording has omitted the chant intonations for the *Gloria* and *Credo* since Gillesberger's *Missa Se la face ay pale* did, an indication of the level of scholarship and interpretation that can be taken for granted in this field. Every performance without exception employs instruments in varying degree, Clemencic's being robust, others more discreet and Szabó using only a pair of trombones. Sections of these Masses first appeared on 78 r.p.m. records and since then on some LPs, and some of Dufay's independent Mass sections have also been recorded. The leading composer between Machaut and Josquin Des Pres now occupies a place of honor not just in textbooks but also on records.

J. F. WEBER

NEWS

The two hundredth anniversary of the Battle of Trenton was observed on December 26, 1976, at Saint Mary's Cathedral, Trenton, New Jersey, with a concert sung by the seventy-five voices of the Trenton Bicentennial Choir assisted by a twenty piece chamber orchestra. The chief work of the program was Godfrey Schroth's choral ode, *Across the Delaware.* Written under a grant from the New Jersey Bicentennial Commission for the Festival of the Ten Crucial Days, the work was very fittingly performed on the site of the headquarters of the Hessian troops now occupied by the cathedral. The program also included Johann Friedrich Peter's *Psalm of Joy* and anthems by William Billings and John Antes.

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Monsignor Dr. Gerald Mizgalski, a member of the board of consultors of the Consociatio Internationalis Musicae Sacrae and canon of the cathedral in Poznán, Poland, died there on January 29, 1977, and was buried in Poznán on February 3. Members of the CMAA pilgrimage tour to the Sixth International Church Music Congress in Salzburg in 1974 will remember him for his touching and impassioned address in the crypt of the Abbey of Saint Florian on the occasion of the visit to the tomb of Anton Bruckner. R.I.P.

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Radio station KERA-FM in Dallas, Texas, aired a program as part of its Blockbuster series on January 29, 1977, that featured Father Ralph S. March, S. O. Cist., and Noel Goemanne who appeared as guest lecturers. The program that lasted for eleven hours was called "Roads to Rome," and included commentary and discussions on Catholic music from Gregorian chant to twentieth century compositions.

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Workshops scheduled for the summer months include:

Cantica '77, sponsored by the Archdiocese of San Antonio, June 2–4, 1977, has chosen a theme for continuing education of church musicians: developing effective liturgical music programs. For information, write Committee on Sacred Music, 235 Sharon Drive, San Antonio, Texas 78216.

A Gregorian chant weekend will be held at the Benedictine Abbey of Pluscarden, Moray, Scotland, June 18–19, 1977. The sessions will be conducted by Dr. Mary Berry of the Schola Gregoriana of Cambridge at the invitation of the abbot. For information, write Schola Gregoriana of Cambridge, Newnham College, Cambridge CB 3 9DF, England.

A weekend conference on English tradition and modern worship is scheduled for June 24–26, 1977, at Addington Palace, near Croydon, east of London, England. The palace is the headquarters of the Royal School of Church Music known for its spacious amenities and beautiful house and grounds. For information, write Association for English Worship, 6 Little Dippers, Pulborough, Sussex, England.

A church music workshop will be sponsored by Michigan State University at Lansing, July 11–14, 1977. Faculty members include Albert Bolitho, Erik Routley, Howard Slenk, Ann Thompson and Marianne Webb. For information, write Mrs. Margaret Pegg, 24 Kellogg Center for Continuing Education, Michigan State University, East Lansing, Michigan 48824.

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Recent programs of sacred music brought to our attention include:

A concert of Viennese classical church music, sung by the Dallas Catholic Choir under the direction of Father Ralph S. March, S. O. Cist., at the Church of St. Bernard in Dallas, Texas, March 20, 1977. Assisted by members of the Dallas Symphony Orchestra, the choir sang Franz Schubert's *Stabat Mater*, Michael Haydn's *O fear the Lord*, and W. A. Mozart's *Coronation Mass*.

The Avoyelles Pontifical Choir of Marksville, Louisiana, sang Charles Gounod's *Messe Solennelle Sainte Cecilia* together with the Gregorian chants for the fifth Sunday of the year at a Mass at Camp Fort Polk, Louisiana, February 6, 1977. Motets sung included Anton Bruckner's *Locus iste*, Franz Schubert's *Salve Regina* and *Laudate Dominum* by Diego Ortiz. Father Adrian Malenschot conducted and Mrs. Lewis Roy was organist.

R.J.S.

FROM THE EDITORS

St. Trophîme at Arles

When I first visited the Church of St. Trophîme in the southeastern part of France known as Provence, its dark façade stained by the ravages of time and pigeons and half hidden by the surrounding buildings seemed to form a harsh and forbidding contrast to the glaring sunlight of the tiny square on which it stands. I do not know if it was the sun's unbearable heat or its blinding rays, but I found it hard to concentrate on the sculptural ornamentation and fled to the shady cloister beside the church. Before my arrival I had imagined that St. Trophîme would be a familiar old friend because Our Lady of Victory Chapel of my *alma mater*, the College of St. Catherine in St. Paul, Minnesota, had been modeled after it. However, I was disappointed initially in the original, preferring the warm stone and lovely setting of the copy. After the first hasty personal impression, a careful study has proven to me that the Church of St. Trophîme is justly famous for the beauty of its sculpture which reveals both Roman and romanesque characteristics.

The city of Arles was the capital of Roman Gaul in the fifth century. Its prominence came from its location at the intersection of trade routes between Italy and Spain, the Mediterranean basin and northern Gaul. It was a port both for the Mediterranean and the Rhone river. After a very dark period when Provence suffered greatly from barbarian and Saracen invasions, Arles and the whole region enjoyed a renaissance of culture in the twelfth century of which the poetry and music of the troubadours and the wealth of Provençal romanesque churches are well-known vestiges.

The Church of St. Trophîme, dedicated to the Greek apostle who evangelized Provence, was begun in the ninth century, but dates for the most part from the twelfth. It was at that time a cathedral, seat of the bishop, just as the city of Arles was itself capital of the medieval kingdom. The general plan of the church, its basilican façade, and its tower mark it as typical Provençal romanesque, but the sculptural decoration of the façade which is worked like a fine gold reliquary or an ivory Byzantine icon render it and neighboring St. Gilles unique.

It is interesting to compare the façade of St. Trophîme with that of Chartres. Although they were built at the same time, the architectural style of Chartres is more bold and evolved. However, similarities as to subject and style can be seen in the façade sculpture of the two churches. Like Chartres, the tympanum of this former cathedral where Frederic Barbarossa came to accept the royal crown of Arles portrays the traditional romanesque representation of Christ in an aureole flanked by the four beasts of the Apocalypse representing the four evangelists (the winged man, St. Matthew; the winged lion, St. Mark; the winged ox, St. Luke, and the eagle, St. John). Christ is presented in stylized fashion, but the more soft and flowing treatment of drapery, hair and beard forms a contrast, for example, to the style of St. Peter, also on the façade. And St. Peter's curly beard, the severely sculptured drapery of his garments and his other-worldly gaze are very different from the stern realism of St. John the Apostle who stands next to him. John seems to stare straight ahead in Roman portrait style.

Also part of the façade, to the right of the main door, is the representation of the bath of the new-born Christ Child. This detail is a companion to a nativity scene. Christ is presented as a small man in a stylized Roman tub with the dove, the Holy Spirit, literally poised, beak down, on His head. The women on either side are treated in a foreshortened fashion typical of romanesque sculpture.

The cloister of St. Trophîme, built for the canons of the cathedral, is one of the finest in France. It was constructed in two stages, the romanesque north and east galleries in the twelfth century and the gothic west and south sections in the fourteenth. Rich sculpture decorates the piers and the capitals of the columns, some of which are of the classical Corinthian style while others recount scenes from the Old and New Testament. Again it is interesting to note the difference in sculptural style in, for example, capitals like those representing the angels announcing the birth of Christ to the shepherds (12th century), the entry of Christ into Jerusalem (12th century), and Pentecost (14th century). In the latter, the descent of the Holy Ghost is symbolized by a rope-like motif which links the heads of the apostles together.

The next three issues of *Sacred Music* will also contain photographs of French medieval churches taken by Warren J. Wimmer, Jr.: the Basilica of the Madeleine at Vézelay, the Cathedral of Notre Dame of Chartres, and the Cathedral of St. Lazarus at Autun. Each issue will carry a photograph on both the front and back covers reproduced using a new two color single negative process. The editors are extremely grateful to Mr. Wimmer for his kindness in making these exceptional photographs available to us.

V.A.S.

Cui Bono?

The autumn issue of *Music and Liturgy* (Vol. 2, No. 4) contains two reports from England on the summer school of the Society of Saint Gregory. The first is an overview of the entire meeting which was held from August 9 to 15, 1976; the second, a report from the workshop on texts. A major section of the report on the meeting is devoted to a detailed description of what is described as "the liturgical culmination of the whole week," the celebration of the vigil or the eve of the feast of the Assumption. While destructive criticism is notoriously easy, this description of a vigil celebration certainly seems to provide more questions than answers.

The whole thing, we are told, lasted from six-thirty in the evening until one-thirty in the morning. On the face of it, a seven hour celebration, and only for the *vigil!* Confronted with this at a time when a simplification of

the Roman liturgy is being urged and when much of this simplification has been achieved simply by omission (for example, the reduction of the twelve scripture readings on Holy Saturday to four, of which only one is obligatory), one wonders at the practicality of a seven hour service in any parish or indeed in any cathedral. A look at the details does little to provide answers to these questions.

The first part of the celebration was supper, held in the refectory of the Mary Ward College of Education, which was the site of the summer school. Supper, presumably, was a para-liturgical service, in that the dining room had been decorated with motifs from themes of Our Lady, and during the meal, music (we are not told what sort) was provided. The supper was followed by evening prayer, which appears to have been a modified form of vespers, with a celebrant in cope, and the use of acolytes and a thurifer. The vesper service itself appears, from the description, to follow neither the old nor the new rite, but to be a modified version of the latter, and included "a breathtaking series of simply but stunningly beautiful arm movements by the celebrant and his assistants and other members of Gillian Martlew's group." This apparently was a form of dance accompanying the act of penance and it is here that one is led to contemplate the title of this editorial — *Cui bono*?

The great merit of the old Roman liturgy, whatever its defects were, was its independence of the personality or indeed even of the personal abilities of the celebrant, or any of those taking part. A certain singing ability was required, to be sure; but further and more extraordinary talents were not. In the general shift from a theocentric to an anthropocentric liturgy which we have noted since the end of Vatican II, personalities almost of necessity obtrude in the sanctuary. The average group, even if shown "stunningly beautiful arm movements" by an appropriate expert, would need time and careful rehearsal to practice them. When done properly, they might well be edifying; when done in any way less than perfectly, they could prove at best a distraction, at worst a kind of comic relief. In any case, the net effect must be dangerously close to lowering the mind and heart to men, instead of raising it to God.

After vespers, there was an adjournment, "with joy," to the bar, which, in view of the length of the ceremony yet to come, was probably in the nature of a necessity. This was followed by a concert, with choral dancers, comic and semi-comic poems, and finally, a color-slide and tape lecture on a trip to Calcutta. The article is silent on what connection this could have had with the vigil of the Assumption or with any other vigil. In any event, it was followed by a second adjournment to the bar.

The second half of the concert, which contained an outstanding solo dance entitled "The Virgin," was integrated with scripture readings, "forming a kind of liturgy of the Word." The finale of this part was a multi-media setting of Psalm 104, using slides, taped music, a narrator and a response.

The celebration then began to move outside, followed by the procession proper, which moved in darkness around the back of the campus, with recitation of decades of the rosary interspersed with hymns. As it came back to its starting point, it was met by three concelebrants, who recited the prayer of the faithful, ending each invocation with a declaimed *Alleluia*. A certain amount of confusion appears to have followed in that, to the sounds of a fanfare on a French horn, *Credo III* was sung, the procession started again until it reached an appropriate gathering point, in which "a succession of unexpected events then took place whose order could not be readily determined in retrospect." There were again slides, a narrator, the voice of God, the voice of Man, dancers, movement, and finally, the procession restarted for the third time, now with lighted candles carried by everybody until it reached a place outside the chapel, where the gospel was proclaimed from an outside balcony. This was followed by three salvos of rockets and a gospel round-dance in the middle of the area outside the chapel.

It now being midnight, the presumably exhausted participants were led into the chapel for the liturgy of the eucharist, which we are told continued "more or less as usual." The communion antiphon with Palestrina's six-part motet, *Assumpta est Maria*, and a final triumphant blast from the organ ended the proceedings except for refreshments of a potent punch, served outside at the end of the event.

We are told that the new liturgy is to be relevant. One is really tempted to ask: What conceivable relevance does all this have to the average celebration in the average parish setting? Apart from local regulations which might interfere with certain of the events, the blatant departures from the norms which have been provided in the new missal surely lead one to feel that here we see, par excellence, an example of change or novelty purely for its own sake.

This may be what will fill the churches in the United Kingdom. It does not appear to be doing so in the United States. It may well have worked in the highly specialized situation in which it was used; but the most complex form of the old liturgy would have been simplicity itself, compared with trying to stage something of this nature. One can only ask again: *Cui bono*?

A second article, in the same issue of *Music and Liturgy*, a report on the workshop on texts, by contrast, provides some extremely workable suggestions and some examples for upgrading the prayers of the faithful. It is interesting to note that in many churches in the United States these are not prayers at all. They are modeled on the old bidding prayers from the Mass of the Presanctified, which, it may be remembered, began with a statement of those for whom the prayer was being offered (*e.g., Oremus pro catechuminis nostris . . .*), followed by a genuflection, and then the declamation of a petition. The average prayer of the faithful in the United States contains the recitation clause only, followed by the phrase, "Lord, hear our prayer," when in fact no prayer has been offered. We have been told only for whom we are offering it. By contrast, those produced by the workshop on texts are indeed real prayers, carefully com-

posed, and clothed in appropriate language. Those produced for Thursday of the workshop week will illustrate this:

The dying words of Mary Ward, in whose honour this college is named, were:

"Cherish God's vocation in you.
Let it be constant, efficacious and loving."

1 Almighty God, we beg you to bless all who are dedicated to your love in the ministry of the Church.
We pray for our pope, our bishops, our priests and deacons, and all religious, both men and women.
May they be constant, efficacious and loving.

2 Lord, sustain and strengthen all who are dedicated to your love in the ministries of healing and nursing, of teaching and of caring for the poor, the deprived, the lost and the lonely, the rejected and the despised.
May they be constant, efficacious and loving.

3 Father, Creator, we pray for all who are dedicated to your love in the ministry of family life.
Inspire yet more, husbands and wives, fathers and mothers, in their gentleness and tenderness towards each other.
Strengthen them in caring for their families. Bless their children.
May they be constant, efficacious and loving.

4 Lord, forgive us our failures in loving, especially where we have failed those who also call you Father. Breathe life and love into our relationships with other Christian churches. Guide all who are dedicated to bringing about unity in Christ.
May they be constant, efficacious and loving.

5 In our silence, Come, Holy Spirit, speak to us.
(Silent prayer)

6 In Nazareth a young girl welcomed the Holy Spirit in awe, in wonder and trust.
Let us join the angel in greeting her.
Hail, Mary. . . .

If this pattern leads to a re-examination of the standard of the prayers of the faithful, as offered in the average parish, then good will have been done and done where it is very greatly needed.

H.H.

OPEN FORUM

I have enclosed a slightly modified version of the twenty points for the worthier celebration of Mass that conclude my article "Resacralization," which was published in the last issue of *Sacred Music*. I am thinking of issuing them in circular or leaflet form here in England.

1. There should be no microphone on the altar or (obtrusively) in the sanctuary at all.

2. The use of the voice should be varied (low, medium, full) with a due regard for silence, notably at the offertory.

3. Readings need not be taken from the Jerusalem or modern American versions. The Revised Standard or the Douai are at least to be preferred.

4. There is no obligation to include the responsorial psalm when there are only two readings, nor when there are three readings if the Mass is sung. The refrain of the responsorial psalm only makes sense if it is sung, and if the Mass is spoken let the psalm be recited straight through without the repetitions.

5. Without prejudice to the use of the vernacular where judged suitable, it should be remembered that Latin remains the language of the Church and it can have positive pastoral value.

6. The full use of music and ceremonial (incense, etc.) is to be maintained. There should be regular solemn Mass whether in Latin (entirely or partly) or in the vernacular.

7. The chalice veil should always be used.

8. The hands of the ministers should be held in the traditional attitude of prayer when they are not otherwise engaged.

9. Care should be taken to bow to the altar for the *Confiteor* and at the *Et incarnatus est*, if indeed genuflection at the latter point should not be speedily and authoritatively re-introduced.

10. It should not be assumed that altar rails and kneeling for communion are a thing of the past, nor that standing to receive is meant to signify anything different from kneeling.

11. Priests should always be properly vested: to celebrate with a stole over ordinary street clothes is philistine as well as forbidden.

12. For priests to fail to elevate the host and chalice at the consecration and to genuflect then is an abuse crying out for correction.

13. Priests should take care to genuflect after placing the ciborium (containing consecrated hosts) on the altar and also before removing it. Likewise they should genuflect when passing the tabernacle.

14. During the canon of concelebrated Masses only the voice of the leading concelebrant should be heard. It seems undesirable for more priests to concelebrate than can stand at the altar to do so.

15. So-called private Masses are to be accorded their true value and dignity. Men who are not priests should be encouraged to serve them. Catholic boys brought up as in the past to serve Mass should be the norm in every parish church so that a large and well-trained altar staff with plenty to do forms the nucleus of the parish liturgical celebrations.

16. Lay ministers of holy communion should be properly (*i.e.*, sacrally) clad.

17. Only lectors who are competent should read the lections, and they also should be suitably clad.

18. When the chalice is to be received by the faithful it must always be administered to them and not left on the altar for them to help themselves.

19. The faithful may not join the priest in reciting the great doxology, still less any other part of the eucharistic prayer.

20. Let the sign of peace be made properly and sacrally or not at all (*i.e.*, no handshakes).

REV. DERYCK HANSHELL, S.J.

CONTRIBUTORS

Warren J. Wimmer, Jr., native of St. Louis, Missouri, is a recent graduate of Macalester College, St. Paul, Minnesota, where he majored in French and psychology. He took the photographs of French romanesque and gothic churches featured in this volume of *Sacred Music* during a year of study in France. Many of them were exhibited at Macalester in December, 1976, as part of his senior project in French. One of his photographs is currently part of the St. Louis Artist's Guild Show.

J. Vincent Higginson is well known for his research work in American hymnology, having recently published his *Handbook for American Catholic Hymnals*. He was editor of *The Catholic Choirmaster* and has several compositions and arrangements to his credit. Pope Paul VI made him a Knight of St. Gregory for his life-long service to the Church in the area of sacred music. He is one of the founding members of CMAA.

David Bevan is a graduate of Oxford University in music. He has been assistant master of music at Westminster Cathedral in London as well as organist there. At present he is in the United States on a temporary appointment at the Church of Saint Agnes in Saint Paul, Minnesota. He has been playing organ concerts in various parts of this country.

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