

# SACRED MUSIC

Winter 2004

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*West Portal. Cathedral, Chartres  
Early Gothic. c. 1145*

# SACRED MUSIC

## Volume 131, Number 4, Winter 2004

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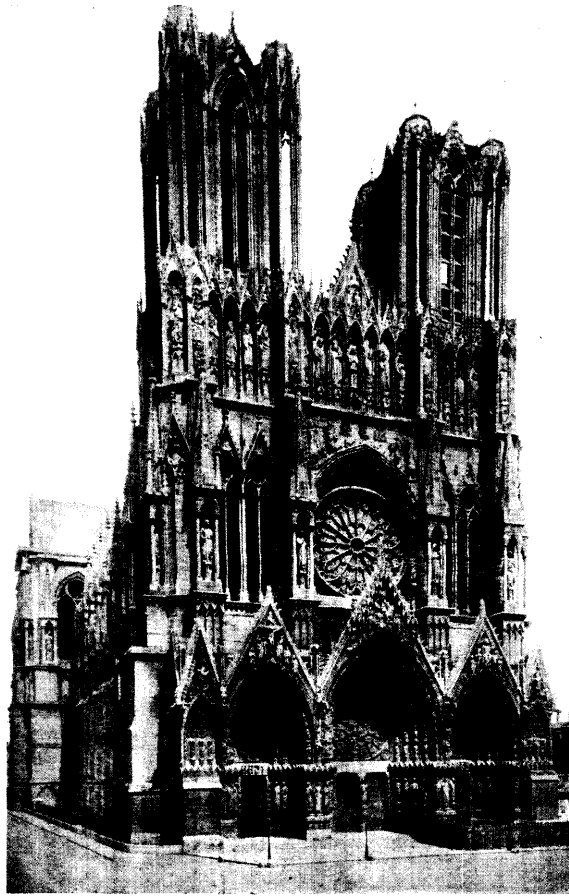
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*West End. Cathedral, Reims*  
*Gothic. 1212—1290 and XV Cent.*

## EDITORIAL

In this issue of *Sacred Music* we publish the first part of a two-part study of the state of liturgical music in the Diocese of Knoxville, TN. Written by Dr. Barbara Murphy and Fr. John Arthur Orr, this is an attempt to correlate the actual practice of sacred music in one diocese to the "theory" of sacred music as presented by the Church's magisterial teaching. Although there has been plenty of anecdotal evidence to suggest a wide discrepancy between the two, this is the first article we have published which employs surveys and a more scientific approach. As the article was too long to publish in one issue, we have divided it into two parts.

SACRED MUSIC

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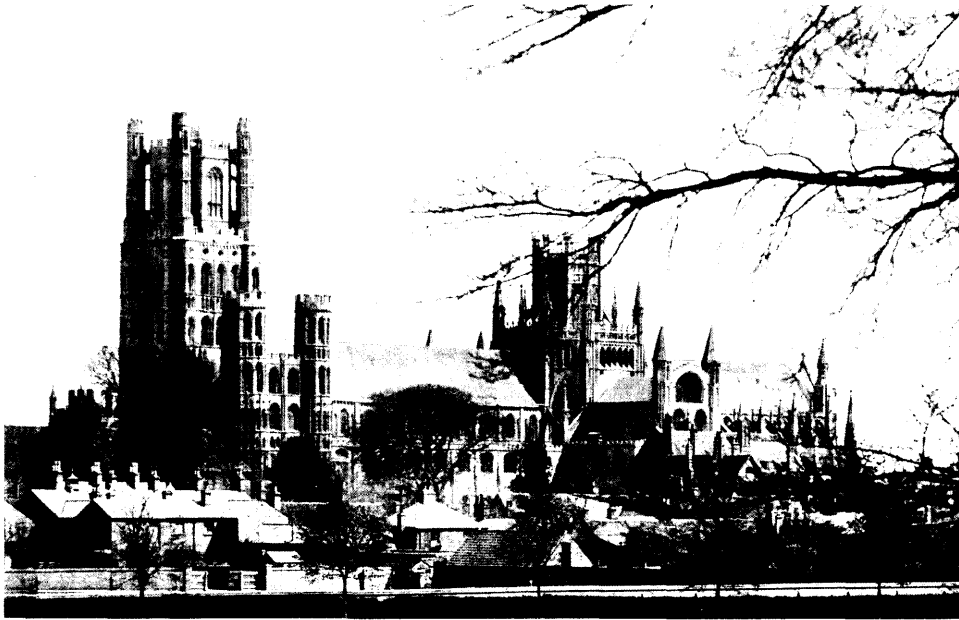
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*View from Southwest. Cathedral, Ely  
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## CATHOLIC CHURCH MUSIC TODAY IN THEORY AND PRACTICE: PART I

Music has always been an important part of the Roman Catholic Church, especially the Mass.<sup>1</sup> Throughout history the music used in the church has changed drastically. Music used in the Mass has included chant (e.g., Gregorian, Ambrosian, Byzantine, and Mozarabic); polyphonic settings of the Mass by composers as varied as Ockeghem, Machaut, Palestrina, Vivaldi, J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Britten, Brahms, and Stravinsky; and “traditional” four-part hymns. Since Vatican II (1962–1965), the types of music used in the Mass have broadened further to include folk tunes, songs from other cultures, and popular music.

Recently, there has been much discussion of the current state of Catholic Church music and whether all of the music used in churches today is appropriate for use in the Mass. Amy Welborn, in an editorial in *Our Sunday Visitor*, discussed the inappropriateness of secular music used in the Mass. (Welborn, 19) This article sparked a continuing conversation, in the form of three letters to the editor. (July 7, 2002; August 11, 2002; August 25, 2002)

In October 2002, the *Adoremus Bulletin* surveyed their readers about the liturgy. Nearly 1100 people responded to the survey (4% of their total readership). The results of their survey showed one of “The most serious concerns identified by survey respondents” was the area of music (61%), second only to reverence at Mass (74%). (Adoremus, 1) Many readers lamented “the spiritual emptiness (or simple lack of beauty) in modern liturgical music.” (Adoremus, 2) Responses focused on aspects of the lack of Gregorian chant, the “less than religious” lyrics, and level of the music, which was described as either too simplistic (“second-grade level songs”) or too difficult (“difficult

for groups singing, with odd-meter, hard-to-follow tunes, and poor breathing. They were obviously written by /for musicians, not congregations!"). (Adoremus 2-3)

Michael Olbash, in an article in *The Catholic World Report*, talks frankly about his stormy ten years in music ministry. His dislike of much of the music used in the Mass is evident in statements such as: "A good deal of the music performed in American churches today is simply not fit for the house of God, and ought to be replaced." (Olbash, 38) He continues by giving many examples of the compositions he considers offensive and the ways in which music is badly used in Masses in which he has participated.

Oost-Zinner and Tucker point out in their article that the current "crisis" in church music is the result of "Too many liturgies [that] are dominated by the standard fare [of music] that first became popular in the 1970s, which can inspire torpor and even despair." (Oost-Zinner and Tucker, 44) They then review the other times music was in crisis in the Catholic Church and how these crises were resolved. They conclude that "In all but the most recent attempts [at reform], the efforts of popes and saints managed to bring about a revival of sacred music." (Oost-Zinner and Tucker, 45) They blame this lack of reform on the fact that most of the post-conciliar music is "based on popular and commercial" music. (Oost-Zinner and Tucker, 45)

In an article in *Sacred Music*, Benjamin Smedburg discusses the inappropriateness of some liturgical music. He gives several examples of pieces from *Gather Comprehensive* which he says are inappropriate based on their lyrics, musical style, and compositional aspects such as rhythm. He berates some songs based on their paraphrase of Sacred Scripture since they overemphasize the sentiment instead of focusing "primarily on God's praise and glorification" (Smedburg, 16) and due to the fact that many of the songs are self-centered, not centered on God. (Smedburg, 16) He also says many songs are unsingable due to their "syncopations [that] make the rhythm overly complex, or the chopped-up phrases [which] break up the rhythmic unity of the piece." (Smedburg, 18) He concludes by saying that, "If the faithful come to Mass expecting the music to 'speak to them,' then we have failed: The ultimate purpose of sacred music is to glorify God." (Smedburg, 19)

Even Pope John Paul II has called for attention to the music of the Mass. In a General Audience in February 2003, he called for Catholics to "pray to God with theologically correct formulas and also in a beautiful and dignified way. In this regard, the Christian community must make an examination of conscience so that the beauty of music and hymnody will return once again to the liturgy. They should purify worship from ugliness of style, from distasteful forms of expression, from uninspired musical texts which are not worthy of the great act that is being celebrated." (General Audience, 3) In his Holy Thursday encyclical, *Ecclesia de Eucharistia*<sup>2</sup> he says that "sacred art [both the figurative arts and sacred music] must be outstanding for its ability to express adequately the mystery grasped in the fullness of the Church's faith and in accordance with the pastoral guidelines appropriately laid down by competent Authority." (EE, 50) It is apparent from these remarks that the Pope is calling for Catholics to review the "theologically correct formulas" and "pastoral guidelines" and compare these to the use of music in churches today.

In this paper, the contents of eight church documents will be reviewed regarding what each has to say about music in the Church, specifically the types of music allowed in the Church and what parts of the Mass should be sung. A comparison of the statements made in the documents to the results of a survey of parishes/missions in the Diocese of Knoxville, TN<sup>3</sup> will then be made.

### **The documents**

The documents reviewed in this paper are *Mediator Dei*, *Musicae Sacrae disciplina*, *De musica sacra et sacra liturgia*, *Sacrosanctum Concilium*, *Musicam sacram*, *Music in Catholic*

*Worship, Liturgical Music Today* and the most recent *General Instruction of the Roman Missal*. These documents are not all of the same weight or apply as broadly.

*Mediator Dei*<sup>4</sup> an encyclical of Pope Pius XII on the Sacred Liturgy, applies to the universal Church. It was issued on November 20, 1947 to the “Venerable Brethren, the Patriarchs, Primate, Archbishops, Bishops and other Ordinaries” of the Church, but not to priests or the laity of the Church. Its purpose was to clarify and expand “the directions for the active participation of the faithful in sacred worship.” (Hayburn, 337)

*Musicae sacrae disciplina*<sup>5</sup>, an encyclical issued by Pope Pius XII on Dec 25, 1955 applies to the universal Church. The purpose of this document is “to give an orderly explanation of the topic [of music] and also to answer somewhat more completely several questions which have been raised and discussed during the past decades.” (MSD, 1.)

*De musica sacra et sacra liturgia ad mentem litterarum Pii Papae XII “Musicae sacra disciplina” et “Mediator Dei,”* an Instruction on Sacred Music and Sacred Liturgy, was issued in Rome from the office of the Sacred Congregation of Rites on September 3, 1958. This instruction also applies to the universal Church. The purpose of this document was to “put together from the” documents *Musicae Sacrae* (1955) and *Mediator Dei* (November 20, 1947) “a special instruction containing all the main points on sacred liturgy, sacred music, and the pastoral advantages of both. In this way their directives may be more easily, and securely put into practice.” (DMSL, Introduction)

*Sacrosanctum Consilium (Constitution on the Sacred Liturgy – Second Vatican Council)*: Pope Paul VI promulgated this document on December 4, 1963 with several aims:

- “to impart an ever increasing vigor to the Christian life of the faithful;
- to adapt more suitably to the needs of our own times those institutions which are subject to change;
- to foster whatever can promote union among all who believe in Christ;
- to strengthen whatever can help to call the whole of mankind into the household of the Church.” (SC, Introduction, 1)

This document applies to the universal Church and is the teaching of the twenty-first Ecumenical Council.

*Musica Sacram* (Instruction on Music in the Liturgy)<sup>6</sup>, was written by the Sacred Congregation of the Rites and went into force on May 14, 1967. *Musica Sacram* “establishes the principal norms which seem to be more necessary for our own day. It is, as it were, a continuation and complement of the preceding Instruction of this Sacred Congregation, prepared by this same Consilium on 26 September 1964 for the correct implementation of the Liturgy Constitution.” (MS, 3.) This document applies to the universal Church.

*\*Music in Catholic Worship\**(rev. ed., 1983) was written by the National Catholic Conference of Bishops’ (NCCB) Committee on the Liturgy in 1972 and revised in 1983. This document is particular in nature; it applies specifically to the Church in the United States of America. It “remains a touchstone for thinking about the function of music, its ministers, times, and kinds. It establishes norms for evaluating the selection of music and priorities for leading every assembly to be at home with a repertoire of acclamations, litanies, psalms and songs.” (Simcoe, 218)

*\*Liturgical Music Today\**<sup>10</sup>, written in 1982 by the National Catholic Conference of Bishops’ Committee on the Liturgy, “is something of an appendix [to *Music in Catholic Worship* and] attempts to speak to circumstances and rites not covered in *Music in Catholic Worship*.” (Simcoe, 218) It also is particular in scope, applying specifically to the Church in the United States of America.

The *General Instruction of the Roman Missal Including Adaptations for the Dioceses of the United States of America*.<sup>11</sup> This document is a translation of the *Institutio Generalis Missalis*

\*Editor’s Note: Both of these documents were not approved by the entire national body of bishops, and thus have no legal standing.



*Romani*. It was translated by the International Committee on English in the Liturgy, was approved at the November 2002 meeting of the US Catholic Conference of Bishops, and received the *recognitio* from Cardinal Arinze on March 17, 2003. The English translation is "confirmed for use in the Dioceses of the United States of America." (IGMR, p. 1) "The Instruction aims both to offer general guidelines for properly arranging the Celebration of the Eucharist and to set forth rules for ordering the various forms of celebration." (IGMR, 21) "Certain accommodations and adaptations are specified" to make the celebration correspond "more fully to the prescriptions and the spirit of the Sacred Liturgy, and also to increase its pastoral effectiveness." (IGMR, 23) "These adaptations consist for the most part in the choice of certain rites or texts, that is, of the chants, readings, prayers, explanations, and gestures that may respond better to the needs, preparation, and culture of the participants. ..." (IGMR, 24)

### The Survey

A summary of the survey's results are included in Appendix A. The survey contained questions on:

- **the Parishes:** size of parish, number of priests, number of Masses, number of music ministers, and the musical background of the music ministers.
- **the Choirs:** number and types of choirs, directors and cantors; musical background of choir members, directors and cantors; the physical location of the choirs in the churches during public worship.
- **the Music Used in Mass:** the songbooks used by the choir and the congregation; whether chant is used and, if so, the sources of the chant; which parts of the Mass are sung by the choir, the priests, and the people.

The survey was sent to all 44 parishes/missions and the two Catholic high schools in the Diocese of Knoxville, Tennessee. Twenty-five parishes/missions and one high school replied (a return of 56.5%). The parishes range in size from 75-5516 members. Each parish has from one to three priests who say from one to six Masses on Sundays and from one to five Masses each day during the week.<sup>12</sup> The findings of this survey, even though small in geographic area and number (the diocese covers only 14,000+ square miles of East Tennessee with 48,000+ Catholics), will provide some insight into what is going on musically in the Catholic Church today.

### Purpose of Sacred Music

Only three of the documents talk about the purpose of sacred music. *Musicae Sacrae Disciplina* (1955) states that, for the universal church,

The dignity and lofty purpose of sacred music consists in the fact that its lovely melodies and splendor beautify and embellish the voices of the priest who offers Mass and of the Christian people who praise the Sovereign God. Its special power and excellence should lift up to God the minds of the faithful who are present. It should make the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently and more effectively. (MSD, 31)

*Music in Catholic Worship* (1972) emphasizes the importance of sacred music in the United States. It states:

... the function of music is ministerial; it must serve and never dominate. Music should assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith. It should heighten the texts so that they speak more fully and more effectively. ...

Music, in addition to expressing texts, can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield... (MCW, 23-24)

*Liturgical Music Today* (1982) also stresses the ministerial function of music in the United States of America. In fact, this document states that “music’s function is always ministerial and must never degenerate into idle background music.” (LMT, 59) *Liturgical Music Today* also describes music as having “a unique means of ... communicating the rhythm of the church year to the assembly. Music enhances the power of the readings and prayer to capture the special quality of the liturgical seasons. ...” (LMT, 47)

Music is intended to be used in the Mass to enhance the prayer of both the priest and the congregation. The choice of the types of music to be used and the parts of the Mass to be sung are of utmost importance.

### **The types of music to be used in the Mass**

There are many different types of music that can be considered sacred music according to the documents. These types of music include:

- Gregorian chant
- sacred polyphony
- modern sacred music
- sacred music for the organ and other instruments
- religious hymns
- other religious music

### **Gregorian chant**

Gregorian chant is mentioned in all of the documents. *Mediator Dei*, *Sacrosanctum Concilium* and the *General Instruction* mention that chant should be given “pride of place” (SC, 116; IGMR, 41) and should be “diligently and zealously promoted” (MD, 191) *Mediator Dei* calls for the “old Scholae Cantorum [to] be restored” (MD, 191) and chant to be restored to “popular use in the parts proper to the people” (MD, 192) *Musicae Sacrae Disciplina* calls for the Church to preserve the “treasure of Gregorian chant” (44) and both it and *Sacrosanctum Concilium* calls for new Gregorian melodies to be composed (MSD, 44) and for editions of chant to be prepared.<sup>13</sup> (SC, 117)

### **Sacred polyphony**

*Musicae Sacrae* states that polyphonic music can be used in the Mass only if endowed with the proper qualities of “artistic purity and richness of melody” (MSD, 53) and not music that “because of its heavy and bombastic style, might obscure the sacred words of the liturgy.” (MSD, 57)

### **Modern sacred music**

*Musica Sacram* lists sacred popular music, “liturgical or simply religious” in this category, (MS, 4b) but warns that “the introduction into the celebration of *anything which is merely secular* [emphasis added], or which is hardly compatible with divine worship, under the guise of solemnity should be carefully avoided....” (MS, 43) But *Musica Sacram* also states that “No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation<sup>14</sup> of the people.” (MS, 9)

### **Sacred music for the organ and other instruments<sup>15</sup>**

*Musica Sacram* states that “Musical instruments can be very useful in sacred celebrations, whether they accompany the singing or whether they are played as solo instruments.” (MS, 62) The instrument that is mentioned most and held in highest esteem

is the organ, specifically the pipe organ. (MSD, 58; SC, 120; MS, 62) *Musicae sacrae disciplina* also states that "Other instruments may also be used, as long as they "play nothing profane nothing clamorous or strident and nothing at variance with the sacred services or the dignity of the place." (MSD, 59) Several other documents give similar statements. (MS, 62; SC, 40; MCW, 37) The use of other instruments must also have the knowledge and consent of "competent territorial authority." (SC, 40; MS, 62)

Instruments are mainly used to accompany singing since "The song achieves much of its vitality from the rhythm and harmony of its accompaniment." (LMT, 57) However, two documents discuss when instrumental solos might be allowed. *Musicam Sacram* state solos can be used "at the beginning before the priest reaches the altar, at the Offertory, at the Communion, and at the end of Mass" (MS, 65), but "The playing of these same instruments as solos is not permitted in Advent, Lent, during the Sacred Triduum and in the Offices and Masses of the Dead." (MS, 66) *Music in Catholic Worship* states that solos can be played effectively as "an instrumental prelude, a soft background to a spoken psalm, at the preparation of the gifts in place of singing, during portions of the communion rite, the recessional." (MCW, 37) None of the documents talk about the type of music that should or should not be played as solos.

### Religious hymns

*Musicae Sacrae Disciplina* talks about sacred or religious hymns that are sung in the language of the people that serve as "a sort of catechism." (MSD, 37) These hymns can be used in conjunction with the Mass only if the custom of using these hymns cannot "prudently be removed." (MSD, 47) In addition, these hymns "must be in full conformity with the doctrine of the Catholic faith, ... use plain language and simple melody, and must be free from violent and vain excess of words." (MSD, 63) But still, these hymns cannot be used in High Masses<sup>16</sup> without express permission granted by the Holy See. (MSD, 64)

### Other religious music

*Sacrosanctum Concilium* states that "in certain parts of the world, especially mission lands<sup>17</sup>, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it." (SC, 119) The importance of using music of a culture is reinforced in *Musicam Sacram* (61). *Liturgical Music Today* adds to this discussion when it states, "the rich diversity of the cultural heritage of the many peoples of our country [USA] today must be recognized, fostered and celebrated...." (LMT, 54) "Liturgical music today must be as diverse and multi-cultural as the members of the assembly. ... the great musical gifts of the Hispanic, Black and other ethnic communities in the Church should enrich the whole Church in the United States in a dialogue of cultures." (LMT 55)

*Music in Catholic Worship* lists other types of religious music including the "chorale hymn, restored responsorial singing [i.e., antiphons at the Entrance and Communion]..., and ... many styles of contemporary composition. Music in the folk idiom is finding acceptance in eucharistic celebrations." (MCW, 28)

### Types of Music in the survey

Although very few specific questions in the survey asked about the category or genre of music used in Mass, some conclusions can be drawn from the questions on chant, the types of instruments used, the different types of choirs, and the list of music sung at the churches in the four weeks prior to the survey (i.e., during the month of September 2002)

Although chant is to be given "pride of place" in the church, only a little more than half of those responding state they use chant in the Mass (13 out of 26 or 50%). Most of the chant used is taken from choir books or the *Roman Missal*. Books of chant (*Jubilare Deo*, *the Liber Usualis*, and *By Flowing Waters*) are used by only three churches. In addi-

tion, very few priests chant parts of the Mass; most parts of the Mass are chanted (or sung) by two to nine of the thirty-one priests represented.

The types of instruments listed seem to indicate that contemporary music and music of other cultures is used. Even though *Musicae Sacrae*, *Sancrosantum Concilium*, *Musicam Sacram*, and the *General Instructions* all state that “the organ rightly holds the principal position” (MSD, 58) and is held in high esteem in the church among instruments (MSD, 58; SC, 120; MS, 62; IGMR, 393), 19 of 26 parishes/schools (73%) churches use organ (two pipe organs and 17 electric organs). Acoustic pianos are used in 11 (42%) parishes, while electronic pianos/keyboards are used in 16 parishes (61%). The largest number of other instruments used are guitars (17 parishes [65%] have guitarists and 11 [42%] have bass guitarists). Other instruments, the dulcimer and bagpipes in particular, indicate that music indicative of the culture of the region is being played.

The types of choirs specified do not give a clear view to the type of music sung. Of the 60 different choirs listed, four were identified as contemporary choirs, one as a folk choir, and one as a Hispanic choir. However, most churches in the Diocese surveyed do sing predominantly contemporary music. Twelve parishes and one high school provided a list of music they sung during the month of September 2002. Seven of those parishes reported using mostly (i.e., more than 50%) contemporary pieces, with one other parish using predominantly (48%) contemporary music. Two parishes reported using mostly hymns (53% and 42%), while the remaining three parishes and the school used a true mix of types of music.

Of the 254 different pieces listed, 150 (59%) had copyrights from 1965 to the present and 117 (46%) are categorized as contemporary pieces. Only 64 (25%) of the songs listed are hymns (i.e., four part [SATB] traditional hymns or arrangements of chant), 16 (6%) are arrangements of folk music, 12 (4%) are chants, and 11 (4%) are “classical” pieces (i.e., those written by composers such as Bach, Rutter, etc.).

DR. BARBARA MURPHY AND REV. JOHN ARTHUR ORR

## NOTES

- <sup>1</sup> Although music is important in all the different rites of the Church, this paper will focus on the Latin Rite.
- <sup>2</sup> In citations, referred to as EE; number indicates the article in the document.
- <sup>3</sup> The Diocese of Knoxville, TN was chosen for this study since it is the Diocese in which both of the authors have domicile.
- <sup>4</sup> In citations, referred to as MD; number indicates the article in the document.
- <sup>5</sup> In citations, referred to as MSD; number indicates the article in the document.
- <sup>6</sup> In citations, referred to as DMSSL; number indicates the article of the document.
- <sup>7</sup> In citations, referred to as SC; number indicates the article in the document.
- <sup>8</sup> In citations, referred to as MS; number indicates the article in the document.
- <sup>9</sup> In citations, referred to as MCW; number indicates the article in the document.
- <sup>10</sup> In citations, referred to as LMT; number indicates the article in the document.
- <sup>11</sup> In citations, referred to as IGMR for *Institutio Generalis Missalis Romani*; number indicates the article in the document.
- <sup>12</sup> The actual numbers of priests and Masses show that parishes with one priest have fewer Masses both on Sunday (i.e., 1-3 Masses) and during the week (i.e., 1-5 Masses) and parishes with more priests (i.e. 3) have more Masses (e.g. 5-6 on Sunday). Therefore, the 1983 Code of Canon Law Canon 905 which states:  
“Apart from those cases in which the law allows him to celebrate or concelebrate the Eucharist a number of times on the same day, a priest may not celebrate more than once a day. If there is a scarcity of priests, the local Ordinary may allow priests, for a good reason, to celebrate twice on one day or even, if pastoral need requires it, three times on Sundays or holy days of obligation.”
- <sup>13</sup> Several new editions of chant have been prepared. For example, *Jubilante Deo* (1974, 1999), “a small collection of Latin chants sung at Mass [in] modern notation. [The] chants [are] selected by the Vatican so that persons of all nationalities are able to celebrate together.” (GIA Publs. Web page) Copies of *Jubilante Deo* and its accompaniment are available from the Vatican Media center and from GIA Publications. *By Flowing Waters* (1999), a book of chant with English texts written by Dr. Paul F. Ford, contains chants translated from the *Graduale Simplex*. *By Flowing Waters* recently received approval for publication by the USCCB Committee on the Liturgy and for use as sung settings of the Responsorial Psalm, Entrance, and Communion Chants. (per e-mail from Dr. Paul Ford to the NPM users list, July 6, 2003) Finally, a vocal edition of the *Simple Kyriale*, edited by J. Michael Thompson (1999), is also available.
- <sup>14</sup> Active participation is defined in *Musicam Sacram* as participation that  
“(a) Should be above all *internal* [emphasis added], in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace,  
(b) Must be, on the other hand, *external* [emphasis added] also, that is, such as to show the internal participation by gestures and bodily attitudes, by the acclamations, responses and singing.  
The faithful should also be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.” (MS, 15)  
Active participation is also described in the General Instruction:  
“... the entire celebration [should be] planned in such a way that it leads to a *conscious, active, and full participation of the faithful both in body and in mind* [emphasis added], a participation burning with faith, hope, and charity, of the sort which is desired by the Church and demanded by the very nature of the celebration, and to which the Christian people have a right and duty by reason of their Baptism.” (IGMR, 18)
- <sup>15</sup> Although it is not stated per se, it is presumed that all instruments used in Mass are “live” and not recorded. *Only Liturgical Music Today* states this explicitly: “Music ... ought to be ‘live.’” (LMT, 60)
- <sup>16</sup> The distinction between High Masses and Low Masses no longer exists. Now there are just Masses “with greater solemnity.”
- <sup>17</sup> According to James Hennesey, the United States of America was considered a “mission land” until at least 1900. (Hennesey, 179)

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APPENDIX A: SACRED MUSIC QUESTIONNAIRE, SUMMARY OF RESULTS

**PARISH INFORMATION**

**Parishes responding**

<i>Parish</i>	<i>City</i>
All Saints C. Church	Knoxville, TN
Blessed Sacrament	Harriman, TN
Christ the King	Tazewell, TN
Good Shepherd	Newport, TN
Holy Ghost	Knoxville, TN
Holy Trinity	Jefferson City, TN
Immaculate Conception	Knoxville, TN
Knoxville Catholic High School	Knoxville, TN
Our Lady of Perpetual Help	Chattanooga, TN
Sacred Heart Cathedral	Knoxville, TN
Saint Mary's	Johnson City, TN
St. Alphonsus	Crossville, TN
St. Augustine	Signal Mtn. TN
St. Bridget	Spring City, TN
St. Dominic	Kingsport, TN
St. Elizabeth	Elizabethton, TN
St. John Neumann	Knoxville, TN
St. Joseph	Morris, TN
St. Joseph the Worker	Madisonville, TN
St. Jude	Chattanooga, TN
St. Mary-Athens	Sweetwater, TN
St. Mary's Church	Oak Ridge, TN
St. Stephen	Chattanooga, TN
St. Therese	Clinton, TN
St. Thomas the Apostle	Lenior City, TN
Srs. Peter and Paul	Chattanooga, TN

Number of Parishioners 75-5516 members; 300-1800 families

Number of Priests	<i>No. Priests</i>	<i>No. Parishes</i>
	1	10
	1 (shared)	1
	2	11
	3	2

Number of Masses on Sundays	<i>No. Masses</i>	<i>No. Parishes</i>
	1	4
	2	5
	3	3
	4	5
	5	4
	6	1

Number of Masses on Weekdays	<i>No. Masses</i>	<i>No. Parishes</i>
	1	10
	1 or 2	2
	2	4
	3	2
	4	2
	5	2
	8	1
	9	1

Is there a full-time music minister? Yes = 10; No = 14



Musical background of music minister:

4 yrs. Piano lessons  
B. Music Ed.  
B.S. & M.A.-Music Ed  
B.S.+ Elementary Education/Music  
Bachelor of Ms. Education: Vocal/Instrumental  
BM-Maryville col. /Westminister Choir College /2yrs. Grad at U.T.  
candidate for B.S. -E.D. A.A. Music.-over 25 yrs. Exp. NPM cantor sch., handbell sch., choral management & techniques.  
guitar/bass (no ms. Degree)  
high school & self taught +13 yrs. As choir member  
MM.-Choral Conducting-U.T. (1999)  
piano  
piano-adv. Classical-High School Band  
retired mus. Teacher  
some professional training plus experience  
U.T. school of music-Music Education  
violin profesional

Other paid music positions? Yes 11 No 12

Who?

Accompanists  
Organists  
directors  
instrumentalists  
guitarists  
music teacher  
assistant music director

**CHOIR INFORMATION**

<i>Choir Type</i>	<i>Number of Choirs</i>	<i>Ages</i>	<i>Number of Members</i>	<i>Amount of practice/week</i>
Adult	33 (1-3 ea.)	13-80	5-45	1-2 hrs
Children	10 (1 ea.)	7-14	3-40	.5-1.5 hrs
Contemporary	4	25-65	5-9	2-4 hrs
Folk	1	40-60	7	1 hr
High School/teen	10 (1 ea.)	13-18	3-30	1-4 hrs
Handchime choir	1	4th-8th grade		1 hr
Hispanic choir	1	18-70	8	1 hr

Total number of choir members (singers) with musical background: 1-25 (avg. 7)

Number of Directors:	<i>No. Directors</i>	<i>No. Parishes</i>
	1	7
	2	9
	3	2
	4	1
	6	1

Musical background of directors:

10 yrs. Exp.  
30 yrs. Exp. Led numerous Ms. & Lit. seminars in South East  
adult-vocalist  
B. Music Ed  
B.A. in Music, AAGO in organ, M.Mus in conducting  
B.M.E Music  
Bach. Of Music Ed. Vocal/instr.  
Bachelor degree (Music ed.)  
children-masters in Ele. Edu/music choir dir. 10+ yrs.  
Grad. Degree-liturgical music  
high school & self taught  
lover of music, trained organist

Master of Music degree  
 mus. Lessons and 20 yrs. Experience mus. W/ many yrs. Exper.  
 Music Ed./Perf. Degree  
 music teacher  
 no formal training  
 none  
 none, can't read music  
 Pres. Nat'l Harpists, singer, teacher of piano and harp  
 prof. Accomp/singer  
 self taught guitarist and cantor  
 some lessons & self taught  
 some piano  
 some professional training and experience some professional training and experience  
     student director/choir/ ensemble- High Sch.  
 undergrad-U.T. school of music  
 voice lesson's no instr.  
 workshops; seminars and 10 yrs. Exp.  
 workshops; seminars and 15 yrs. Exp.  
 youth choir dir. 10+ yrs

Number of cantors:	<i>No. Cantors</i>	<i>No. Parishes</i>
	1	2
	2	2
	3	1
	4	1
	5	2
	6	2
	7	3
	9	1
	10	1
	11	1
	12	2

Instruments used: (Please check all that apply)

2	Pipe Organ
17	Electric organ
11	Acoustic Piano
16	Electronic piano/Keyboard

Other Instruments:

Brass	2
Woodwinds	1
Flute	11
Oboe	1
Clarinet	5
Sax	1
Strings	3
Violin	7
Bass fiddle	1
Guitar	17
Bass guitar	11
Drums/percussion	8
Electric drums	1
Chimes	2
Dulcimer	3
Autoharp	2
Bag pipes	1
Midi	1
Psaltery (bowed)	1
Recorder	2

Where does the choir sing in your church?	
6	choir loft (in back)
18	in front near altar
0	in front on altar
1	rear
1	side/back

### MUSIC USED IN MASS

What songbooks/hymnals does the choir use?

Hymns of Faith	1
Breaking Bread (OCP)	4
Choral & Praise (OCP)	5
Gather comprehensive (GIA)	4
Gather (GIA)	1
Glory and Praise (OCP)	8
Heritage Missal (OCP)	1
Missalette	2
Music Issue (OCP)	7
None	1
Reprint (OCP)	2
Respond and Acclaim (OCP) (for psalms)	3
Ritual Song Hymnal (GIA)	3
Song of Praise	1
Today's Missal (OCP)	4
Spirit and Song (OCP)	1
United in Christ (OCP)	1
United Methodist Hymnal	1
We Celebrate	1
Word and Song	1
Worship (GIA)	1

What songbooks/hymnals does your congregation use?

Breaking Bread (OCP)	4
Choral and Praise	2
Gather Comprehensive (GIA)	3
Gather (GIA)	1
Glory and Praise (OCP)	4
Heritage Missal (OCP)	1
Lead me, Guide Me	1
Missalette	2
Music Issue (OCP)	5
Ritual Song	3
Spirit and Song (OCP)	1
Today's Missal (OCP)	4
United in Christ (OCP)	2
We Celebrate	2
World and Song	1
Worship (GIA)	1

Do you use chant in your Masses?

13	Yes
12	No

If yes, what sources do you use for the chant?

Roman Missal	7
Graduale	0
Liber Usualis	2
Jubilate Deo	0
Other:	
By Flowing Waters	1
In Ritual Song	1
Choir books	11
Copies	1
Gregorian Missal	1
Publisher music (GIA)	1
Respond and Acclaim	1

Which parts of the Mass does your choir/congregation sing?

	<i>Always</i>	<i>Occasionally</i>	<i>Never</i>
Prelude (song before Mass)	2	16	5
Entrance song	23	0	0
<i>Kyrie</i>	1	19	3
Gloria	16	8	0
Responsorial Psalm / Gradual	20	4	0
Alleluia / Psalm / Tract	23	1	0
<i>Credo</i>	0	2	19
Offertory song	22	2	0
<i>Sanctus</i>	21	3	0
Memorial acclamation	23	1	0
Amen (at end of Eucharistic Prayer)	23	1	0
Lord's Prayer (prayer itself)	2	14	6
Lord's Prayer (final doxology)	2	12	8
<i>Agnus Dei</i>	20	4	0
Communion song	20	3	0
Recessional song	23	1	0

Which parts of the Mass do the priests at your parish chant or sing?

<i>Part of Mass</i>	<i>chant</i>	<i>sing</i>	<i>chant/sing</i>	<i>never</i>
Entrance antiphon	3	8	1	19
Penitential rite	3	4	2	20
Opening prayer or collect	3	0	0	28
Sequence	2	2	0	22
Intercessions	0	2	0	28
Eucharistic Prayer:				
Prayer of Thanksgiving	2	3	2	24
Epiclesis	1	1	2	22
Narrative/consecration	0	2	2	24
Anamnesis	4	3	2	18
Offering	0	6	2	20
Intercessions	0	2	1	26
Final Doxology	6	9	1	9
Lord's Prayer (embolism)	5	4	1	17
Concluding Prayer	3	1	1	22
Dismissal	3	6	1	11
Other:				

Invitation to venerate the cross  
Paschal Candle Procession  
acclamation

**Priest Information**

Age	32-75
Number of years as priest	1 year, 3 months – 45+



*View from Southeast. Cathedral, Durham  
Romanesque (Norman) and Gothic. Chiefly 1093—1133*

## BOOK REVIEW: *THE ORGANIC DEVELOPMENT OF THE LITURGY* BY DOM ALCUIN REID, O.S.B.

*The Organic Development of the Liturgy* by Alcuin Reid OSB. St Michael's Abbey Press, Farnborough, England. 2004. 336 pp, cloth bound, £20.95 ISBN 0 907077 43 9.

In the last few decades, the matter of the right way to celebrate the Liturgy has increasingly become one of the points around which much of the controversy has centered concerning the Second Vatican Council, about how it should be evaluated, and about its reception in the life of the Church. There are the relentless supporters of reform, for whom the fact that, under certain conditions, the celebration of the Eucharist in accordance with the most recent edition of the Missal before the Council — that of 1962 — has once more been permitted, represents an intolerable fall from grace. At the same time, of course, the Liturgy is regarded as “*semper reformanda*,” so that in the end it is whatever “congregation” is involved which makes “its” Liturgy, in which it expresses itself. A Protestant “Liturgical Compendium” (edited by C. Grethlein — Ruddat, 2003) recently presented worship as a “project for reform” (pages 13-41), and thereby was also expressing the way many Catholic liturgists think about it. And then on the other hand there are the embittered critics of liturgical reform — not only critical of its application in practice, but equally of its basis in the Council. They can see salvation only in total rejection of the reform. Between these two groups, the radical reformers and their radical opponents, the voices of those people who regard the Liturgy as something living, and thus as growing and renewing itself both in its reception and in its finished form, are often lost. These latter, however, basing this on the same argument, insist that growth is not possible unless the Liturgy's identity is preserved, and further emphasize that proper development is only possible if careful attention is paid to the

inner structural logic of this “organism:” Just as a gardener cares for a living plant as it develops, with due attention to the power of growth and life within the plant, and the rules it obeys, so the Church ought to give reverent care to the Liturgy through the ages, distinguishing actions that are helpful and healing from those that are violent and destructive.

If that is how things are, then we must try to ascertain the inner structure of a rite, and the rules by which its life is governed, in order thus to find the right way to preserve its vital force in changing times, to strengthen and renew it. Dom Alcuin Reid’s book takes its place in this current of thought. Running through the history of the Roman Rite (Mass and Breviary), from its beginnings up to the eve of the Second Vatican Council, it seeks to establish the principles of liturgical development, and thus to draw from history — from its ups and downs — the standards on which every reform must be based. The book is divided into three parts. The first, very brief part investigates the history of the reform of the Roman Rite from its beginnings up to the end of the nineteenth century. Part two is devoted to the Liturgical Movement up to 1948. By far the longest part — the third — deals with liturgical reform under Pius XII, up to the eve of the Second Vatican Council. This part is most useful, because to a great extent people no longer remember that particular phase of liturgical reform, yet in that period — as, of course, also in the history of the Liturgical Movement — we see reflected all the questions concerning the right way to go about reform, so that we can also draw out from all this criteria on which to base our judgments. The author has made a wise decision, in stopping on the threshold of the Second Vatican Council. He thus avoids entering into the controversy associated with the interpretation and the reception of the Council, and can nonetheless show its place in history, and show us the interplay of various tendencies, on which questions as to the standards for reform must be based.

At the end of his book, the author enumerates some principles for proper reform: this should keep being open to development, and continuity with the Tradition, in a proper balance; it includes awareness of an objective liturgical tradition, and therefore takes care to ensure a substantial continuity. The author then agrees with the *Catechism of the Catholic Church* in emphasizing that “even the supreme authority in the Church may not change the liturgy arbitrarily, but only in the obedience of faith and with religious respect for the mystery of the liturgy” (CCC No. 1125, p. 258). As subsidiary criteria we then encounter the legitimacy of local traditions and the concern for pastoral effectiveness.

From my own personal point of view I should like to give further particular emphasis to some of the criteria for liturgical renewal thus briefly indicated. I will begin with those last two main criteria. It seems to me most important that the *Catechism*, in mentioning the limitation of the powers of the supreme authority in the Church with regard to reform, recalls to mind what is the essence of the primacy as outlined by the First and Second Vatican Councils: The Pope is not an absolute monarch whose will is law, but is the guardian of the authentic Tradition, and thereby the premier guarantor of obedience. He cannot do as he likes, and is thereby able to oppose those people who for their part want to do what has come into their head. His rule is not that of arbitrary power, but that of obedience in faith. That is why, with respect to the Liturgy, he has the task of a gardener, not that of a technician who builds new machines and throws the old ones on the junk-pile. The “rite,” that form of celebration and prayer which has ripened in the faith and the life of the Church, is a condensed form of living tradition in which the sphere which uses that rite expresses the whole of its faith and its prayer, and thus at the same time the fellowship of generations one with another becomes something we can experience, fellowship with the people who pray before us and after us. Thus the rite is something of benefit which is given to the Church, a living form of *paradosis* the handing-on of tradition.

It is important, in this connection, to interpret the “substantial continuity” correctly. The author expressly warns us against the wrong path up which we might be led by a

neo-scholastic sacramental theology which is disconnected from the living form of the Liturgy. On that basis, people might reduce the "substance" to the matter and form of the sacrament, and say: Bread and wine are the matter of the sacrament, the words of institution are its form. Only these two things are really necessary, everything else is changeable. At this point Modernists and Traditionalists are in agreement: As long as the material gifts are there, and the words of institution are spoken, then everything else is freely disposable. Many priests today, unfortunately, act in accordance with this motto; and the theories of many liturgists are unfortunately moving in the same direction. They want to overcome the limits of the rite, as being something fixed and immovable, and construct the products of their fantasy, which are supposedly 'pastoral,' around this remnant, this core which has been spared, and which is thus either relegated to the realm of magic, or loses any meaning whatever. The Liturgical Movement had in fact been attempting to overcome this reductionism, the product of an abstract sacramental theology, and to teach us to understand the Liturgy as a living network of tradition which had taken concrete form, which cannot be torn apart into little pieces, but has to be seen and experienced as a living whole. Anyone like myself, who was moved by this perception in the time of the Liturgical Movement on the eve of the Second Vatican Council, can only stand, deeply sorrowing, before the ruins of the very things they were concerned for.

I should like just briefly to comment on two more perceptions which appear in Dom Alcuin Reid's book. Archaeological enthusiasm and pastoral pragmatism — which is in any case often a pastoral form of rationalism — are both equally wrong. These two might be described as unholy twins. The first generation of liturgists were for the most part historians. Thus they were inclined to archaeological enthusiasm: They were trying to unearth the oldest form in its original purity; they regarded the liturgical books in current use, with the rites they offered, as the expression of the rampant proliferation through history of secondary growths which were the product of misunderstandings and of ignorance of the past. People were trying to reconstruct the oldest Roman Liturgy, and to cleanse it of all later additions. A great deal of this was right, and yet liturgical reform is something different from archaeological excavation, and not all the developments of a living thing have to be logical in accordance with a rationalistic or historical standard. This is also the reason why — as the author quite rightly remarks — the experts ought not to be allowed to have the last word in liturgical reform. Experts and pastors each have their own part to play (just as, in politics, specialists and decision-makers represent two different planes). The knowledge of the scholars is important, yet it cannot be directly transmuted into the decisions of the pastors, for pastors still have their own responsibilities in listening to the faithful, in accompanying with understanding those who perform the things that help us to celebrate the sacrament with faith today, and the things that do not. It was one of the weaknesses of the first phase of reform after the Council that to a great extent the specialists were listened to almost exclusively. A greater independence on the part of the pastors would have been desirable.

Because it is often all too obvious that historical knowledge cannot be elevated straight into the status of a new liturgical norm, this archaeological enthusiasm was very easily combined with pastoral pragmatism: People first of all decided to eliminate everything that was not recognized as original, and was thus not part of the "substance," and then supplemented the "archaeological remains," if these still seemed insufficient, in accordance with "pastoral insights." But what is "pastoral"? The judgments made about these questions by intellectual professors were often influenced by their rationalist presuppositions, and not infrequently missed the point of what really supports the life of the faithful. Thus it is that nowadays, after the Liturgy was extensively rationalized during the early phase of reform, people are eagerly seeking after forms of solemnity, looking for "mystical" atmosphere and for something of the sacred. Yet because — necessarily, and more and more clearly — people's judgments as to what is pastorally effective are widely divergent, the "pastoral" aspect has become the point at which "creativ-

ity" breaks in, destroying the unity of the Liturgy and very often confronting us with something deplorably banal. That is not to deny that the Eucharistic Liturgy, and likewise the liturgy of the Word, is often celebrated reverently, and "beautifully" in the best sense, on the basis of people's faith. Yet since we are looking for the criteria of reform, we do also have to mention the dangers, which unfortunately in the last few decades have by no means remained just the imaginings of those traditionalists opposed to reform.

I should like to come back to the way that worship was presented, in a liturgical compendium, as a "project for reform," and thus as a workshop in which people are always busy at something. Different again, and yet related to this, is the suggestion by some Catholic liturgists that we should finally adapt the liturgical reform to the "anthropological turn" of modern times, and construct it in an anthropocentric style. If the Liturgy appears first of all as the workshop for our activity, then what is essential is being forgotten: God. For the Liturgy is not about us, but about God. Forgetting about God is the most imminent danger of our age. As against this, the Liturgy should be setting up a sign of God's presence. Yet what is happening, if the habit of forgetting about God makes itself at home in the Liturgy itself, and if in the Liturgy we are only thinking of ourselves? In any and every liturgical reform, and every liturgical celebration, the primacy of God should be kept in view first and foremost.

With this I have gone beyond Dom Alcuin's book. But I think it has become clear that this book, which offers a wealth of material, teaches us some criteria and invites us to further reflection. That is why I can recommend this book.

JOSEPH CARDINAL RATZINGER



# REVIEWS

## Music

*Miserere mei*, by David Ashley White. SATB a cappella. PPM09632. \$2.10. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

David Ashley White sets the first verse of Psalm 50/51 in Latin, in a predominantly homorhythmic texture punctuated by very brief passages of imitation. Some marvelously thick chords are produced through the use of *divisi* whenever the word “*Miserere*” occurs. The harmonies are accessibly dissonant but become very consonant and Renaissance-like at certain points in the motet. These are probably the moments when White is making a “reference to Lotti’s *Miserere mei*.” Lotti composed at least two settings of the *Miserere*—in D minor and in G minor, and I’m not exactly sure which one is referenced. This motet is not for the average choir, but could be sung by a moderately skilled ensemble.

Susan Treacy

*Hear My Cry, Holy One*, by David Ashley White. SATB a cappella. PPM09835. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

In this anthem for Lent or Holy Week the lyrics are a paraphrase of Psalm 130, by Richard Leach. From the title I expected a politically-correct, inclusive language version of the psalm, but the rest of it seems to use traditional language. This anthem is easier than the one reviewed above, and is full of lovely harmonies. The texture is homophonic and the composer employs frequent meter changes, which give a free-rhythmic, flexible quality.

S.T.

*Lamentations of the Prophet Jeremiah*, by Giovanni Nasco, edited by Wallace Hinson. SATB a cappella. PPM09638. \$4.80. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

Giovanni Nasco (ca. 1510-1561) was what the editor calls a “significant ‘minor’ composer of the sixteenth century.” He was a Netherlander working primarily in Verona and Treviso. This set of *Lamentations* consists of the tripartite first lesson of the First Nocturn of *Tenebræ* for Maundy Thursday. The original music was composed with a men’s choir in mind, and the editor has adapted it for mixed choir by transposing it up slightly. Even so, the range is still low, with the soprano line never rising any higher than C above middle C (and that only once). As the traditional *Tenebræ* is seldom held any more, the editor notes that the *Lamentations* could be sung as a concert piece—either as a “cycle” of all three motets or the individual motets could be sung separately. As with the more famous Renaissance *Lamentations* by Palestrina or Tallis, the texture is homophonic and the tempo is slow.

S.T.

*Thou Wilt Keep Him in Perfect Peace*, by Bruce Neswick. SATB (with some *divisi*) and organ. PPM09627. \$2.10. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

The publisher has recommended this anthem for General, Epiphany, or Easter use. For the lyrics Bruce Neswick has compiled Scripture verses from several places (Isaiah 26:3; Psalm 139: 11, 12; I John 1: 5; Psalm 119: 175) for this beautiful anthem. The composer’s style is reminiscent of Herbert Howells. The choral parts are not difficult, with many passages in unison or in two parts.

S.T.

*Three Penitential Anthems from the Gostling Manuscript (ca. 1706)*. I. *O God, Wherefore Art Thou Absent*, by John Blow. PPM09630. \$2.10. II. *Save Me, O God*, by John Blow. PPM09628. \$2.10. III. *Turn Thy Face from My Sins*, by Matthew Locke. PPM09629. \$2.10. SSATB and Organ, edited by George Guest. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

These three verse anthems are appropriate for Lent, but have extensive “verse” sections for soloists. A choir of more than average ability is called for here. The style is “serious” English

Baroque, i.e., a quasi-contrapuntal texture, rather than breezy dance rhythms. Blow and Locke were older contemporaries of Henry Purcell, and esteemed composers in their own right. Matthew Locke (1621 or 22-1677) was, additionally, a Catholic composer working in an Anglican world. The Gostling Manuscript is collection of 64 anthems copied in the late seventeenth century by John Gostling, an Anglican clergyman and widely-admired bass singer. The manuscript now resides in the library of The University of Texas.

S.T.

*Drop, Drop, Slow Tears*, by Peter Pindar Stearns. SATB *a cappella*. PPM09704. \$.80. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

I first encountered Phineas Fletcher's (1580-1650) beautiful lyrics set to Orlando Gibbons's (1583-1625) *Song 46* and then again later on in the setting by Sir William Walton (1902-83). Both settings—one from the late Renaissance and one from the 20th century—were moving in their individual ways. Gibbons's hymn tune is straightforward, diatonic, and strophic, while Walton's is through-composed, with an interpolation of the first words ("Drop, drop, slow tears") at the beginning of the third strophe, and the anthem's text is embellished with anguished dissonances. Peter Pindar Stearns sets the three-stanza poem using a modified strophic form. The first two stanzas are harmonized virtually identically, while the third is embellished melodically and varied harmonically. The publisher has ranked this anthem as medium in difficulty. The repetition of the strophes makes it accessible to many choirs despite the mildly dissonant harmonies.

S.T.

*Drop, Drop, Slow Tears*, by Donna Butler. SSATB *a cappella*. A 7344. \$1.40. Harold Flammer Music, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Donna Butler's setting of Fletcher's verses is very beautiful, and harmonically a little more accessible; however, inexplicably, she did not set the first two lines of Fletcher's second strophe.

Although the publisher lists the voicing as SSATB, the soprano part is really one, with just a few *divisi* sections. Both settings of *Drop, Drop, Slow Tears*, as well as the following anthem, would make effective Communion meditations for the Lenten season.

S.T.

*Fragrant the Prayer*, by Curt Oliver. SATB with soprano and tenor solos *a cappella*. PPM09821. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

Curt Oliver has set an "Anonymous Irish text" (translated by Alice Furlong), which is a beautiful poetic meditation on the Passion and Crucifixion of Our Lord. The solo soprano and tenor (or baritone) alternate with choral sections in a homorhythmic texture. The overall style blends elements of chant, Celtic folk music, and medieval organum for a lovely aural experience.

S.T.

*O Sun of Justice*, by William Ferris. Two-part mixed choir and organ. PPM09817. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

The text of *O Sun of Justice* is an English translation of *Jam Christe sol Justitiæ*, the hymn for Lauds during Lent. William Ferris has composed a truly chant-like setting in which men and women alternate on the first two stanzas and then sing together on stanzas 3 and 4. The voices are always in unison except for the final cadence, where men and women take different notes. The choral parts are thus quite easy, except that the choirmaster will want to train the choir to execute the melodic line in proper chant style. The organ part consists mainly of sustained chords and some melodic doubling of the voices. With its tribute to Gregorian chant, this choral hymn is a fine contribution to the treasury of sacred music.

S.T.

*Be Merciful, O God*, by William Ferris. SAB and organ. PPM09814. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

This "Lenten anthem" is another fine offering from William Ferris that is interesting but not too challenging. The three-voice texture will be welcomed by those parish choirs in which men are in short supply. The choral parts have a chant-like flow at times, thanks to changing meters, and often the vocal parts are in unison. The organ part is discreet and accompanies the choir with sustained chords; melodic sections are interspersed between the choral sections. The pedal is limited to occasional sustained F-sharps, so the parish organist who is not really an organist will be able to manage this quite well.

S.T.

*O vos omnes*, by Alan MacMillan. Two-part treble chorus and organ. PPM09805. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

Alan MacMillan has set the text of the Tenebrae Responsory to Lesson V of Matins of Holy Saturday, verses from Lamentations 1:12. The musical style is somewhat reminiscent of Benjamin Britten's church music, and the trebles for whom MacMillan was writing would have to be experienced and well-trained in music to execute this motet effectively. The music is very lovely, with a mystical quality.

S.T.

*I Sought the Lord*, by Peter Pindar Stearns. SATB and organ. PPM09720. \$2.10. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

*I Sought the Lord* is a straightforward, strophic hymn anthem that uses a well-known anonymous hymn text from 1878. Stearns abandons the dissonant complexities of some of his other works for a purely diatonic style. The choral parts are not difficult, and choirs will really enjoy singing and praying this anthem.

S.T.

*Easter Night*, by Peter Pindar Stearns. SATB a cappella. PPM09724. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. [www.paracletepress.com](http://www.paracletepress.com).

This effective anthem uses a poem by Alice Meynell (1847-1922) for its lyrics, and because at least the beginning of the poem has verses of eight syllables in iambic pentameter, the music has the quality of a Latin hymn. The vocal parts have a modal sound and are not extremely difficult to sing. The poem itself takes a more contemplative approach to the Resurrection, and might be well programmed as a Communion meditation for the Easter Vigil.

S.T.

## NEWS

Mr. William Stoops will be replacing Mr. Vincent Sly as Treasurer of the CMAA on January 1, 2005, so from now on all subscriptions, renewals, and inquiries should be sent to him at 12421 New Point Drive, Harbour Cove, Richmond, VA 23233.

†

CMAA Official Business Report of the Nominating Committee: At the general meeting of the CMAA membership on 23 June 2004 in Washington DC, a Committee was charged with preparation of nominations for the election of Officers and two At Large Members of the Board in 2005. The Committee's unanimous recommendations follow.

†

Because of the practical impossibility, under present circumstances, of presenting a double slate of candidates for each office, the Committee examined alternate possibilities. Careful research determined that a legally irreproachable and commendably practical option would be to present the Members' Meeting with one complete slate of candidates, and ask that the slate be voted upon *en bloc*. This has now been done, and all the candidates have signified their willingness to serve if elected. The Committee now presents this slate of candidates in fulfillment of its mandate. (Dan

Bradley, Sr.; Philip Crnkovich; Fr Robert A. Skeris;  
01 December 2004)

For President: William P. Mahrt, Professor,  
Stanford University. For Vice President: Horst  
Buchholz, Cathedral Choirmaster, Denver CO.  
For Secretary: Rosemary Reninger, Choirmistress,  
St Veronica's, Herndon. For Treasurer: William  
G. Stoops, Richmond VA. At Large Members:  
Scott Turkington, Choirmaster, St John the  
Evangelist, Stamford CT. Jeffrey A. Tucker, St  
Cecilia's Schola, Auburn GA.

‡

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