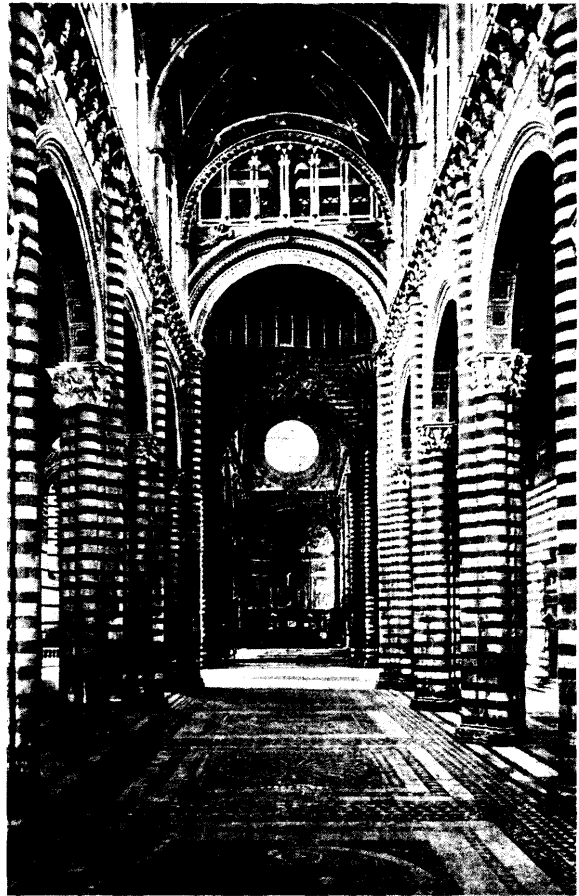


SACRED MUSIC

Spring 2005

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*Interior, Cathedral, Siena
Italian Gothic, c. 1245—84, Extension Abandoned 1369*

SACRED MUSIC

Volume 132, Number 1, Spring 2005

	EDITORIAL	3
CATHOLIC CHURCH MUSIC TODAY IN THEORY AND PRACTICE: PART II		5
	<i>Dr. Barbara Murphy and Rev. John Arthur Orr</i>	
OBITUARY OF JAMES A. BURNS (BROTHER GREGORY)		20
	REVIEWS	21
	NEWS	23
	CONTRIBUTORS	24

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*Cathedral of St. Basil the Blessed. Moscow
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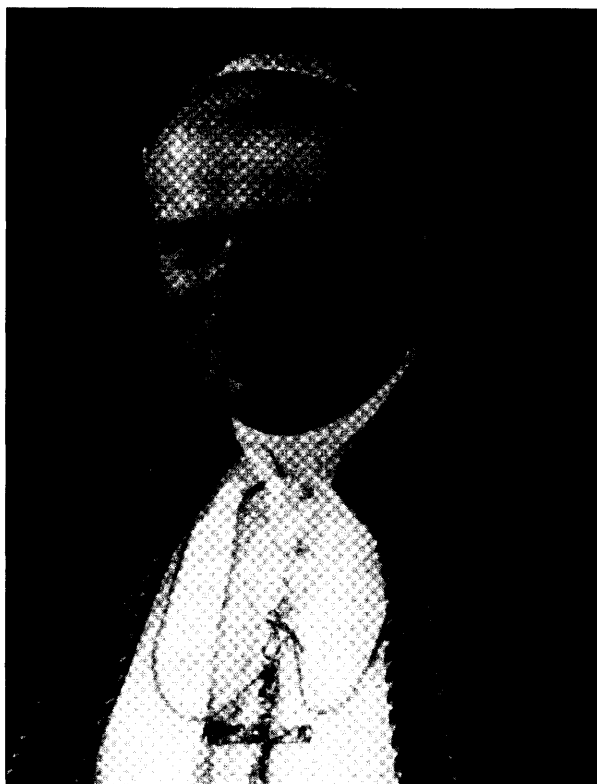
EDITORIAL

In this issue of *Sacred Music* we publish the second 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. Part I may be found in the previous issue of *Sacred Music*, vol. 131, no. 4.

SACRED MUSIC

EDITORIAL

Jesus Christ, the Lord of Life and Death
called
Pope John Paul II
Supreme Pontiff
to His eternal reward Saturday
April 2, 2005



With great gratitude and fond
memory we shall hold him in our
thoughts and prayers.



Facade, St. Paul's London
Baroque, 1675—1710. Architect, Wren
Pediment and Statue of Queen Anne
(Replica) by Francis Bird

CATHOLIC CHURCH MUSIC TODAY: PART II

What parts of the Mass are to be sung

According to the results of the survey, most parts of the Mass to be chanted or sung by the priests are never sung. The only part of the Mass that is sung more often than not is the Doxology at the end of the Eucharistic Prayer. The dismissal is sung as often as it is not sung. The Entrance antiphon, the penitential rite, the *anamnesis* of the Eucharistic prayer¹, and the embolism of the Lord's Prayer are also sung by the celebrant.

The results of the survey also reveal that choirs tend to sing the people's prayers much more often than not. The parts of the Mass that are almost always sung include the Entrance song, *Gloria (Glory to God)*, Responsorial Psalm, Alleluia (chant before the gospel), Offertory song, *Sanctus (Holy, Holy, Holy)*, Memorial acclamation, Great Amen (at the end of the Eucharistic prayer), the *Agnus Dei (Lamb of God)*, a communion song,

and a recessional song. Choirs occasionally sing a song before Mass (prelude), the *Kyrie* (*Lord Have Mercy*), and the Lord's Prayer and its final Doxology. The only part of the Mass that is not usually sung is the *Credo* (*Creed*).

The early documents do not talk of the parts of the Mass that are to be sung. Of the documents studied here, the first to mention the specific segments of the Mass that should be sung is *Musicam Sacram* (1967). In a general discussion of which parts are to be sung, *Musicam Sacram* states:

The proper arrangement of a liturgical celebration requires the due assignment and performance of certain functions, by which "each person, minister or layman, should carry out all and only those parts which pertain to his office by the nature of the rite and the norms of the liturgy." (Constitution on the Liturgy, Art. 28.) This also demands that the meaning and proper nature of each part and of each song be carefully observed. To attain this, those parts especially should be sung which by their very nature require to be sung, using the kind and form of music which is proper to their character.

... in selecting the parts which are to be sung, *one should start with those that are by their nature of greater importance, and especially those which are to be sung by the priest or by the ministers, with the people replying, or those which are to be sung by the priest and people together* [emphasis added]. The other parts may gradually be added accordingly as they are proper to the people alone or to the choir alone (MS, 6-7).

Later in the document, "degrees of participation" (MS, 28) are listed and arranged such that "the first may be used even by itself, *but the second and third, wholly or partially, may never be used without the first* [emphasis added]. In this way the faithful will continually be led towards an ever greater participation in the singing" (MS, 28). The "degrees of participation" outlined by *Musicam Sacram* proceed as follows:

29. The following belong to the first degree:

- (a) In the entrance rites: the greeting of the priest together with the reply of the people; the prayer.
- (b) In the Liturgy of the Word: the acclamations at the Gospel.²
- (c) In the Eucharistic Liturgy: the prayer over the offerings; the preface with its dialogue and the *Sanctus*; the final doxology of the Canon, the Lord's Prayer with its introduction and embolism; the *Pax Domini*; the prayer after the Communion; the formulas of dismissal.

30. The following belong to the second degree:

- (a) the *Kyrie*, *Gloria* and *Agnus Dei*.
- (b) the Creed.
- (c) the prayer of the faithful.

31. The following belong to the third degree:

- (a) the songs at the Entrance and Communion processions.
- (b) the songs [chants] after the Lesson or Epistle.³
- (c) the Alleluia before the Gospel.
- (d) the song at the Offertory.
- (e) the readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing (MS, 29-31).

When compared to the results of the survey, it is found that the elements belonging to the third degree (with the exception of the readings of Sacred Scripture) are all sung. The elements of the first degree, however, are not sung, with the exception of the accla-

mations at the Gospel, the *Sanctus*, and the final Doxology of the Canon, contrary to the statement in article 28 of *Musicam Sacram* given above.

Like *Musicam Sacram*, *Music in Catholic Worship* (1972) states that, "The choice of sung parts, the balance between them and the style of musical setting should reflect the relative importance of the parts of the Mass (or other service) and the nature of each part. . . ." (MCW, 31). The document continues by noting that, "the Mass has more than a dozen parts that may be sung as well as numerous options for the celebrant. Each of these parts must be understood according to its proper nature and function" (MCW, 52). These parts are listed below:

- i. "...five acclamations which ought to be sung even at Masses in which little else is sung: Alleluia (Gospel Acclamation), "Holy, Holy, Holy Lord [*Sanctus*]," Memorial Acclamation, Great Amen, Doxology to Lord's Prayer" (MCW, 54).
- ii. "The two processional chants - the entrance song and the communion song. . . Proper antiphons are to be used with appropriate psalm verses. These may be replaced by the chants of the Simple Gradual, by other psalms and antiphons or by other fitting songs" (MCW, 60).
- iii. Responsorial Psalm: - the response to the first lesson.

The Ordinary Chants:

- iv. Lord, have mercy [*Kyrie*]: "When sung, the setting should be brief and simple so as not to give undue importance to the introductory rites" (MCW, 65).
- v. Glory to God [*Gloria*]: may be introduced by the celebrant, cantor or choir, but should be sung by either the choir alone or the congregation.
- vi. Lord's Prayer: "All settings must provide for the participation of the priest and everyone present" (MCW, 67).
- vii. Lamb of God [*Agnus Dei*]: "It may be sung by the choir, though the people should generally make the response" (MCW, 68).
- viii. The Credo: "It is usually preferable that the Creed be spoken in declamatory fashion rather than sung. If it is sung, it might more effectively take the form of a simple musical declamation rather than that of an extensive and involved musical structure" (MCW, 69). The statement that the Credo should be spoken is contrary to the universal statement of *Musicam Sacram* that it ought to be sung (MS, 30 above).

Supplementary Songs: "This category includes songs for which there are no specified texts [with the exception of the *Kyrie* and *Confiteor*], nor any requirement that there should be a spoken or sung text. Here the choir may play a more complete role for there is no question of usurping the people's parts. This category includes the following" (MCW, 70):

- ix. Offertory song: "not always necessary or desirable" (MCW, 71).
- x. Psalm or song after communion.
- xi. Recessional song: "The recessional song *has never been an official part of the rite* [emphasis added]; hence musicians are free to plan music which provides an appropriate closing to the liturgy" (MCW, 73).
- xii. Litanies: general intercessions [for Good Friday and the Divine Office] and penitential rite (MCW, 74).

All of the parts of the Mass listed in the first section, with the exception of the Doxology to the Lord's Prayer [i.e., the Alleluia, *Sanctus*, Memorial acclamation, Great Amen, Entrance and Communion song, and responsorial psalm], are usually sung. Of the Ordinary chants, the *Gloria* and the *Agnus Dei* are normally sung. The *Kyrie* and Lord's Prayer are occasionally sung. Of the supplementary songs, the offertory (which is "not always necessary or desirable" [MCW, 73]) and the recessional song (which is *not*

part of the official rite) are almost *always* sung. The general intercessions are almost never sung.

Liturgical Music Today, the addendum to *Music in Catholic Worship*, lists parts of the Mass that are always to be sung: "The acclamations (i.e., Gospel acclamation, doxology after the Lord's Prayer, and Eucharistic acclamations - including the special acclamations of praise in the Eucharistic Prayers of Masses with Children) are the preeminent sung prayers of the Eucharistic liturgy. Singing these acclamations makes their prayer all the more effective. *They should, therefore, be sung, even at weekday celebrations of the Eucharist* [emphasis added]. The Gospel acclamation, moreover, must always be sung" (LMT, 17). Other parts that can be sung are The Lamb of God and litanies (i.e., the penitential rite or the sprinkling rites) (LMT, 20-21). Of the acclamations listed in *Liturgical Music Today*, only the Gospel acclamation is normally sung. Of the other parts to be sung, only the Lamb of God is usually sung.

The new *General Instruction of the Roman Missal*, being the directions for the celebration of the Mass, has an extended discussion of what parts ought to be sung and not sung. Of the parts of the Mass assigned to the priest, the Eucharistic prayer and the "presidential prayers" -the collect, prayer over the offerings, and the prayer after communion—are of "preeminent importance." While these parts are being *said*⁴ by the priest, "there should be *no other prayers or singing*, and the organ or other musical instruments should not be played" (IGMR, 30, 32). The speaking of these parts corresponds to the results of survey.

The parts of the Mass that are to be sung either by the priest or the choir are listed below. Comments on their implementation are also given.

Entrance chant: "In the dioceses of the United States of America, there are four options for the Entrance Chant: (1) the antiphon from the *Roman Missal* or the Psalm from the *Roman Gradual*⁵ as set to music there or in another musical setting; (2) the seasonal antiphon and Psalm of the *Simple Gradual*⁶; (3) a song from another collection of psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song simply approved by the Conference of Bishops or *the* [not *a*] Diocesan Bishop"⁷ (IGMR, 48).

Kyrie: "Since it is a chant ..., it is ordinarily done by ... the people with the choir or cantor.... As a rule, each acclamation is sung or said twice, though it may be repeated several times ... When the *Kyrie* is sung as part of the Act of Penitence, a trope may precede each acclamation" (IGMR, 52).

Gloria: "The Gloria is intoned by the priest or, if appropriate, by a cantor or by the choir; but it is sung either by everyone together, or by the people alternately with the choir, or by the choir alone. If not sung, it is to be recited either by all together or by two parts of the congregation responding one to the other" (IGMR, 53).

Responsorial Psalm: "It is preferable that the responsorial psalm be sung, at least as far as the people's response is concerned. ... In the dioceses of the United States of America, the following may also be sung in place of the Psalm assigned in the *Lectionary for Mass*: either the proper or seasonal antiphon and Psalm from the Lectionary, as found either in the *Roman Gradual* or *Simple Gradual* or in another musical setting; or an antiphon and Psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the Diocesan Bishop. *Songs or hymns may not be used in place of the Responsorial Psalm*" [emphasis added] (IGMR, 61).

Sequence: optional except on Easter Sunday and Pentecost and is sung before the Alleluia (IGMR, 64).

Alleluia or other chant (psalm or tract as found in the *Graduale*): “It is sung by all ... and is led by the choir or a cantor, being repeated if this is appropriate. The verse, however, is sung either by the choir or by the cantor” (IGMR, 62).

Profession of Faith (*Credo*): “The Creed is to be *sung* or *said* [emphasis added] by the priest together with the people ... If it is sung, it is begun by the priest or ... by a cantor or the choir. It is sung, however, either by all together or by the people alternating with the choir” (IGMR, 68).

Offertory Chant: continues “at least until the gifts have been placed on the altar. The norms on the manner of singing are the same as for the Entrance chant” (IGMR, 74).

Eucharistic prayer: “It is very appropriate that the priest sing those parts of the Eucharistic Prayer for which musical notation is provided” (IGMR, 147).

Memorial Acclamation: sung by the people “using one of the prescribed formulas” (IGMR, 151).

Lord’s Prayer: including the invitation of the priest, the Prayer itself (sung or said by the priest and the people), the embolism (said/sung by the priest), and the doxology (sung or said by the priest and the people) (IGMR, 81).

Agnus Dei: “sung by the choir or cantor with the congregation responding; or it is, at least, recited aloud. This invocation accompanies the fraction and, for this reason, may be repeated as many times as necessary until the rite has reached its conclusion, the last time ending with the words *dona nobis pacem* (*grant us peace*)” (IGMR, 83).

Communion Chant: “While the priest is receiving the Sacrament, the Communion chant is begun. ... The singing is continued for as long as the Sacrament is being administered to the faithful. If, however, there is to be a hymn after communion, the Communion chant should be ended in a timely manner” (IGMR, 86). “In the dioceses of the United States of America, there are four options for the Communion chant: (1) the antiphon from the Roman Missal or the Psalm from the *Roman Gradual* as set to music there or in another musical setting; (2) the seasonal antiphon and Psalm of the *Simple Gradual*; (3) a song from another collection of psalms and antiphons, approved by the United States Conference of Catholic Bishops or the Diocesan Bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song.... This is sung either by the choir alone or by the choir or cantor with the people” (IGMR, 87).

Psalm, canticle, or hymn after communion: “If desired, a psalm or other canticle of praise or a hymn may also be sung by the entire congregation” (IGMR, 88).

Of the fourteen parts of the Mass listed, eight (53%)—the Entrance song (not chant), *Gloria*, Responsorial Psalm, Alleluia, Offertory song (not chant), Eucharistic prayer, *Agnus Dei*, and Communion song (not chant)—are sung according to the rubrics. Five additional parts (33%)—the *Kyrie*; Sequence; *Credo*; Lord’s Prayer, its embolism and final doxology; and the prayer after communion—are only occasionally sung by the choirs or priests. It is particularly surprising that the Lord’s Prayer, with its embolism and doxology, is almost never sung since the importance of singing at least part of these prayers has been mentioned in every document.

Conclusions

Both the documents and the results of the survey tell us many things about the music to be used at Mass. The documents say that a variety of music can be used and the results of the survey show that mostly contemporary music is sung. The documents indicate a number of parts of the Mass which can be sung. The results of the survey indicate that the parishes in the Diocese of Knoxville are fairly uniform as to which parts of the Mass are sung by the congregation, the choirs and the priests. The survey results also indicate that not all parts of the Mass that could or should be sung are sung.

Some of the questions on the survey were not dealt with in this paper. Several of the most important questions dealt with the musical background of the singers and those directing music in the churches (the music ministers and choir directors). The survey results indicate that the musical background of the music ministers range from a few years of piano lessons through a Masters degree in Choral Conducting. The background of the choir directors range from no background at all (i.e., can't read music), through on the job training in directing to a graduate degree in Liturgical Music. The directors' musical training, or lack thereof, must affect the types of music used and the quality of the music. As the Bishops in the United States say in *Liturgical Music Today*, "A skillful director will . . . be able to find suitable choral repertoire to use..." (LMT, 53).

The music of the Roman Catholic Church is always changing. It is important, as the documents say, to preserve the heritage and treasure of the music of the past while expanding the repertoire of music that can be sung in the Church. New music is constantly being written and used for the Mass. It is the job of the pastoral musicians and the pastors and priests, with knowledge of the Church's documents, to choose what music should be played and when. As the editor of the *Catholic World Report* states, "You can compromise regarding the *style* of the music that is performed; we may be forced to compromise, for pragmatic reasons, on the professional *quality* of the musical performance. But we cannot willingly accept mediocrity in the choice of music. We cannot offer, in our worship, anything less than the best music we can manage" (*Catholic World Report Letters*, 5).

Pope John Paul II has appealed to all Catholics, including musicians, to observe the liturgical norms for the celebration of the Eucharist (EE, 52). "To bring out more clearly the deeper meaning of the liturgical norms," the Pope has asked "the competent offices of the Roman Curia to prepare a more specific document . . . on this very important subject" (EE, 52). In addition, the *General Instructions* state that

"...all musical settings of the texts for the people's responses and acclamations in the Order of the Mass and for special rites that occur in the course of the liturgical year must be submitted to the USCCB Secretariat for Liturgy for review and approval prior to publication [but not use]" (IGMR, 393).

It will be interesting to see what happens in the future with liturgical music. Like all music and its history, it may take decades or even centuries before it is known what new music becomes part of the heritage and treasure of the Catholic Church.

Barbara Murphy, Ph.D.
Rev. John Arthur Orr, M.A., M. Div.

NOTES

- ¹ The authors think the results of the survey regarding the singing of the *anamnesis* of the Eucharistic Prayer may be a false positive result. Neither author has heard this part of the Eucharistic Prayer sung on a regular basis, if ever.
- ² Examples of these acclamations are: *V.* The Lord be with you. *R.* And also with you. *V.* A reading from the Holy Gospel according to *N.* *R.* Glory to you Lord. After the Gospel is read: *V.* The Gospel of the Lord. *R.* Praise to You, Lord Jesus Christ.
- ³ Examples of these chants are: *V.* The Word of the Lord. *R.* Thanks be to God.
- ⁴ It should be kept in mind that “In the rubrics and in the norms that follow, words such as ‘say’ and ‘proclaim’ are to be understood of both singing and reciting, according to the principles” stated in article 38 (i.e., that “the tone of voice should correspond to the genre of the text itself” and “the tone should also be suited to the form of celebration and to the solemnity of the gathering”) (IGMR, 38).
- ⁵ The *Roman Gradual (Graduale Romanum)* contains “the propers for the entire liturgical year, the ritual and votive masses, sanctoral cycle, and the complete *Kyriale* with all the chants for the Mass” (GIA Publs. web page). The *Graduale Triplex* could be used in place of the *Roman Gradual* since it is “a reproduction of the *Graduale Romanum* with the neums from the Laon manuscript printed above the modern square notes in black, and the neums of the manuscript of the St. Gall family beneath in red. Correct interpretation of the neums is the singer’s basis for developing adequate performance of the Gregorian melodies” (GIA Publs web page).
- ⁶ The *Simple Gradual (Graduale Simplex)* contains “authentic but simpler propers for all the seasons, solemnities, and major feasts of the liturgical year, the principal ritual and votive masses, the commons of saints, a shorter *Kyriale*, and all the chants for the Mass” (GIA Publs web page). Ford explains that “The *Simple Gradual* began to be collected in the early 1960s and was used experimentally at the daily Masses during the final period of the Second Vatican Council in 1965. ... Two printings of the first edition (1967) and two printings of the second typical (or normative) edition (1975) were made. The second edition incorporates the *Kyriale Simplex*... and some elements of the *Ordo Cantus Missae* ... as well as the changes consequent upon the revision of the General Roman Calendar, the Psalter, the *Roman Missal*, and the *Lectionary*.... We yet await (1999) an official, complete edition of the *Simple Gradual*” (Ford, xxii-xxiii).
- ⁷ The authors think that the order of the four options for the Entrance chant is very important. Even though most readers of the *General Instruction* do think that the order of presentation does not indicate order of preference, the authors think that it does indeed indicate order of preference.

In all of the *General Instruction*, there are only two ordered lists (i.e., lists with items numbered): the list of options for the Entrance Chant (which is referred to again in conjunction with the Procession of Gifts (IGMR, 74)) and the list of options for the Communion Chant (IGMR, 87). Order is defined by Webster’s Dictionary as “rank [or] level” (Webster 807). Therefore, these ordered lists must rank the options according to some criteria. Lists of items or options in the *General Instruction* tend to be in order of time (i.e., forward or reverse chronological order); in order of frequency (i.e., from most often to least often occurring or the reverse); and in order of preference.

Lists given in order of occurrence in time appear throughout the *General Instruction*. For example, the description of the Introductory Rites reads: “The rites preceding the Liturgy of the Word, namely the Entrance, Greeting, Act of Penitence, *Kyrie*, *Gloria*, and Collect, have the character of a beginning, introduction, and preparation” (IGMR, 46). The lists of options for the Entrance Chant cannot be in order of time, since these are options for one event and occur at one time, not over a period of time.

Chapter IV of the *General Instruction* is in itself an example of an organization according to frequency (i.e., that which occurs most often to least often). The order of the presentation of the types of Masses is:

- I. Mass with a congregation
 - a. Mass without a Deacon
 - b. Mass with a Deacon
 - c. The duties of the acolyte
 - d. The duties of the lector
- II. Concelebrated Masses
- III. Mass at which only one minister participates
- IV. Some general norms for all forms of the Mass

The above order of types of Masses is not one of order of preference; in that order concelebrated Masses would be discussed first since concelebrated Masses show the unity of the Church (*Ceremonial of Bishops*, cf. 119). In addition, if the order were one of preference, then "Mass with a Deacon" would precede "Mass without a deacon" under "Masses with a congregation."

The list of options for the Entrance chant could be one of frequency (i.e., least often occurring to most often occurring). However, this ordering is hard to substantiate since the last option is the only one used (at least by parishes in the Diocese of Knoxville).

It seems, therefore, that this list of options for Entrance chant (and likewise for the chant for the Procession of gifts and the Communion chant) is in order of preference. This type of order occurs many other times, in other Church books and documents and in the *General Instruction*. The most important examples of order of preference is the listing of the names of the disciples; Peter is usually listed first (cf. Mark 3:16, 9:2; Luke 24:34; 1 Corinthians 15:5) since, as the Catechism of the Catholic Church states, "Simon Peter holds the first place in the college of the Twelve; Jesus entrusted a unique mission to him" (CCC, 552) (The principle of Petrine Primacy is not unrelated to discussions regarding ordered lists). "Other examples of lists in order of precedence or importance occur in the *Lectionary's* description of the ways of singing the psalm. As a rule, the responsorial psalm should be sung. There are two established ways of singing the psalm after the first reading: responsorially and directly. In responsorial singing, *which as far as possible is to be given preference....* [emphasis added]" (*Lectionary* 20). Examples of order of preference in the *General Instruction* include the end of article 48 which describes the Entrance: "If there is no singing at the entrance, the antiphon in the Missal is recited *either by the faithful, or by some of them, or by a lector; otherwise, it is recited by the priest himself...* [emphasis added];" the end of article 50 which states: "After the greeting of the people, *the priest, the deacon, or a lay minister* [emphasis added] may very briefly introduce the faithful to the Mass of the day;" and article 53 describing the singing of the Gloria: "The Gloria is *intoned by the priest or, if appropriate, by a cantor or by the choir; but it is sung either by everyone together, or by the people alternately with the choir, or by the choir alone*" [emphasis added].

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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	Lenoir City, TN
Sts. 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. /Westminster 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 stu-
 dent 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
Julbilate 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 South. Cathedral, senlis
Gothic. XII-XIII and XVI Cent.*

JAMES A. BURNS (BROTHER GREGORY)

Oblate of Quarr Abbey, Isle of Wight, composer, professor of chant, organist, choir-master, died on the 3rd of February, at Greenville Hospital, Jersey City, New Jersey, of congestive heart failure.

Born in 1924, in New Orleans, Louisiana, Burns held church positions in New Orleans, St. Louis, and numerous churches in New Jersey: Bayonne, Jersey City, Union City, Short Hills, Garfield. He was director of music for the Dominican Sisters, Union City, NJ for over forty years. He commissioned choral music by Ned Rorem for his boy choirs, and organized numerous boy choir festivals in New Jersey, New York, and Pennsylvania.

With his strong musical principles, opinions and sardonic wit, he made striking contributions to the world of Catholic church music by composing new chants in English for the Divine Office, as well as Antiphons for the Sacramentary with a clear, accurate, uncluttered, rhythmic pulse. Dr. Burns, a man with nerves of steel, was both firm and outspoken, a symbol of his era, supremely self-confident with his understanding of liturgy and music in the Post Vatican II Roman Catholic Church.

Traveling extensively, Burns taught chant to cloistered religious sisters in India, Pakistan, Goa, the Philippines, Belgium, France, Portugal, Spain, USA, Canada, Austria, Germany, and England. A virtual encyclopedia on church history, liturgy, chant, polyphony, and ecclesiastical endeavors, he is survived by his sister, Mary Janice, a brother Thomas, many students and colleagues, including his ecclesiastical confrere of forty years, Deacon Peter J. Basch, KCHS.

REVIEWS

Choral Music

All That Hath Life and Breath, Praise Ye the Lord!, by René Clausen, arranged by Ronald Weiler II. SSAA *a cappella*. MF 926. \$1.60. Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61824-4012, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

This lively anthem, available also for SATB (MF 223) and TTBB (MF 1023), would be appropriate, perhaps, at the presentation of the gifts or at a special festive Mass. The melodies and rhythms are easy to learn; the meter is mostly 6/8. The central portion of the anthem contains a recitative-like section for solo soprano, sung over the sustained chords of the rest of the choir. The composer then introduces a section in 5/4, in which a small group sings a paraphrase of "Praise to the Lord, the Almighty." Near the end there is a brief "improvisatory" section in which, one by one, the sopranos sing in random order the three main melodic motives of the piece. This anthem is somewhat challenging, but with its conventional melodies, harmonies, and rhythms, it is not out of the reach of most choirs.

Susan Treacy

Ave Maria, by René Clausen. SATB *a cappella*. MF 2129. \$1.30. Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61824-4012, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

René Clausen sets the traditional prayer with lushly dissonant harmonies, which are made even luxurious by several *divisi* sections. The first part of the prayer contains no word repetitions, except for the name of Jesus, but the second part—the intercessory part—is full of repetitions, thereby making that section of the motet much longer than the first. The texture is homorhythmic, and there are echo-like, or polychoral passages between the men's and women's voices. Because of the contemporary harmonies, this setting of *Ave Maria* may be challenging for many choirs, but as it was composed for a high school choir, I believe that a choir's hard work will be amply repaid when it sings this beautiful motet.

S.T.

Alleluia, by Noël Goemanne. SATB *a cappella*. MF 2124. \$1.30. Fostco Music Press, sole selling agent Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61824-4012, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Noël Goemanne's setting of the single word "Alleluia" is "inspired by Revelation 7: 9-11." The verse numbering may depend on which biblical translation one uses; in the New American Bible, it would seem to be verses 9-12.

9 After this I had a vision of a great multitude, which no one could count, from every nation, race, people, and tongue. They stood before the throne and before the Lamb, wearing white robes and holding palm branches in their hands.

10 They cried out in a loud voice: "Salvation comes from our God, who is seated on the throne, and from the Lamb."

11 All the angels stood around the throne and around the elders and the four living creatures. They prostrated themselves before the throne, worshiped God,

12 and exclaimed: "Amen. Blessing and glory, wisdom and thanksgiving, honor, power, and might be to our God forever and ever. Amen."

This motet, which features a high soprano solo, appears to be very challenging for the choir, but the choir director will notice that much of the melodic material is repetitive and sequential, and will be able to use that to teach the choir. The harmonic idiom is accessibly modern, i.e., basically tonal with some dissonance. Liturgically the motet might fit during the preparation of the gifts or as a rousing canticle of praise at a special feast-day Mass, but not as the Gospel Alleluia.

S.T.

Coenantibus autem illis, by Juan de Lienas, edited by William Bausano. SATB *a cappella*. MF 2131. \$1.60. Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61824-4012, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

This motet by the sixteenth-century Mexican composer Juan de Lienas is one of many testimonies to the high quality of Catholic liturgical music in the New World. The Franciscan missionaries taught the Aztecs to sing Gregorian chant and polyphony, as well as practical musical skills. The text of this motet does not seem to be a standard liturgical text from the Propers. The words are from Matthew 26: 26: "While they were eating, Jesus took bread, and blessed it and broke it, and gave it to His disciples, and said: Take and eat, for this is My body." They are, in fact, the highest moment of the Eucharistic Prayer. Perhaps the composer intended *Coenantibus autem illis* as an Elevation motet. In today's Mass this motet would be very appropriate as a Communion motet. Its style is very reminiscent of Palestrina or Victoria, with alternation between sections of polyphonic and homophonic texture.

S.T.

Alleluia, by Wolfgang Amadeus Mozart, edited by John Leavitt. Unison or 2-part voices & accompaniment. E 0385. \$1.40. Shawnee Press, Inc., Delaware Water Gap, PA 18327.

This condensed and arranged version of the famous Mozart *Alleluia* (the final section of his solo motet *Exsultate, Jubilate*) is, like Goëmanné's *Alleluia*, not suitable to be sung as a Gospel *Alleluia*, though I have heard it sung as such in a Catholic church. This easy unison or two-part arrangement would be good for either a children's choir or for an adult choir with little musical experience. It might also be a good way to introduce classical music into a parish that has had little or no experience of it.

S.T.

Come, my Way, my Truth, my Life!, by Godfrey Sampson. SATB & organ. 29 0525. Price unknown. Novello & Company, Ltd., A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Readers familiar with Ralph Vaughan Williams's 1911 setting of George Herbert's lyrics might want to look no further, but Godfrey Sampson's 1936 version has a noble majesty to it. Each strophe uses the same basic melody, but the composer introduces harmonic and melodic variations. The meter is 4/4, but in stanzas 1 and 3 there are a few measures of 3/2 for variety. The harmonies and diatonic and the choral parts are not difficult. This anthem is representative of the majestic Anglican style of the early twentieth century.

S.T.

How Beauteous Are Their Feet, by Charles Villiers Stanford. SATB & organ. 29 0240. Price unknown. Novello & Company, Ltd., A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

This is another majestic Anglican anthem, by one of the masters of this genre, Charles Villiers Stanford. The lyrics are by Isaac Watts and the anthem is suggested for "Saints' Days." It might, indeed, work very well for All Saints Day. The choral writing is not difficult, with several passages in unison or two parts.

S.T.

Compact Disc

Missa Cantata Summi et Aeterni Sacerdoti, by Jeff Ostrowski, various singers & organists (for information on obtaining this disc see: <http://jeffostrowski.cc>).

A few issues ago, I had the pleasure of reviewing *Dignus est Agnus*, a recording of chant, polyphony, and organ pieces performed under the direction of Jeff Ostrowski, an incredibly enthusiastic and enterprising recent graduate of the University of Kansas, who is also director of music for a Kansas outpost of the Priestly Fraternity of Saint Peter. Now comes another creative and enjoyable disc put together by the indefatigable Mr. Ostrowski.

Most of the pieces here were recorded live last May at the First Mass of the Rev. James Fryar, FSSP. A host of singers were recruited for the

Mass, which was celebrated in St. Joseph Church, Topeka Kansas (a lovely old “American-German-Gothic” church where priests celebrate a Sunday Mass each week.). The ordinary of the Mass was composed by Mr. Ostrowski for the occasion, using many motives, structures, and other musical ideas gleaned from such Renaissance masters as Victoria, Palestrina, G. Gabrieli, and Croce. This is Mr. Ostrowski’s usual method of composition and it works very well indeed. He has assimilated the style of the period very thoroughly and adapts and shapes the material for his purposes (and the abilities of his singers) most convincingly.

The sound of the recording is quite good, given the live performance circumstances. A number of other miscellaneous pieces are included, some recorded in other churches, others from studio sessions. Several pieces by well-known “golden age” composers, as well as by some remarkable rarities by almost unknown masters of the same period, are given well-judged, straightforward performances. The Gregorian chant Propers are sung with care and a reasonable approach to style. Several spirited organ pieces, mostly played (with considerable musical security) by Fr. Robert Ferguson, FSSP, round out the disc, which is just as endearing and pleasurable as its predecessor.

Listening to this recording will probably make you want to go on a pilgrimage to northeastern Kansas, to experience for yourself the high quality of liturgical music-making which Mr. Ostrowski so ably produces with his devoted singers. If it is not possible for you, check out his inventive and entertaining website, listed above. In fact, check out the website in any case (The section on liturgical torches is particularly fun.).

Calvert Shenk

NEWS

Mr. William Stoops has replaced Mr. Vincent Sly as Treasurer of the CMAA 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 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 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.

†

The International Center for Ward Method Studies of the Catholic University of America is offering a series of three-week courses with a focus on “Music Pedagogy for Elementary Schools or Home Schooling.” From June 27 to July 15, 2005, the following three courses will be offered: WARD METHOD—COURSE I, WARD METHOD—COURSE II, and WARD METHOD—COURSE IV: GREGORIAN CHANT PRACTICUM I. Instructors will be Nancy Fazio, Amy Zuberbueler, and Scott Turkington respectively. Nancy Fazio, M.F.A., is a music teacher at Stone Ridge Country Day School of the Sacred Heart in Bethesda, MD. Amy Zuberbueler, M. Mus. Ed., is the director of the Ward Center in Houston, TX. Scott Turkington is the organist/

choirmaster at St. John the Evangelist Roman Catholic Church in Stamford, CT. For more information, email the director of the Ward Center, Rev. Robert A. Skeris at skeris@cua.edu.



The 15th Annual Summer Music Colloquium, entitled "Liturgical Music and the Restoration of the Sacred" will take place June 21st through June 26th 2005 at the Ward Center of the Catholic University of America in Washington D.C. Working sessions will be held in Gregorian Schola, Pastoral Liturgy, Theology of Worship and its Music, and Choral Arts. Guest faculty will include: Scott Turkington, organist/choirmaster of St. John the Evangelist Roman Catholic Church in Stamford, CT; Gisbert Brandt of the Archdiocesan Choir School in Cologne, Germany; Kurt Poterack of Christendom College; Rev. Robert Skeris, director of the Ward Center at Catholic University of America, Horsch Buchholz, cathedral choirmaster in Denver, CO; and Wilko Brouwers, conductor of the Monteverdi Choir in Holland. Highlights include sung liturgies in English and Latin, pipe organ recitals, and a Missa Cantata at the Franciscan Monastery. For more information, contact Colloquium Executive Director Kurt Poterack at kpoterack@hotmail.com.

CONTRIBUTORS

Dr. Barbara Murphy and *Fr. John Arthur Orr* write for the second time for *Sacred Music*. Dr. Murphy is Associate Professor of Music Theory and Associate Director of Undergraduate Studies at the University of Tennessee School of Music. Fr. Orr is Director of Spiritual Life for Knoxville Catholic High School and a priest for the Diocese of Knoxville.

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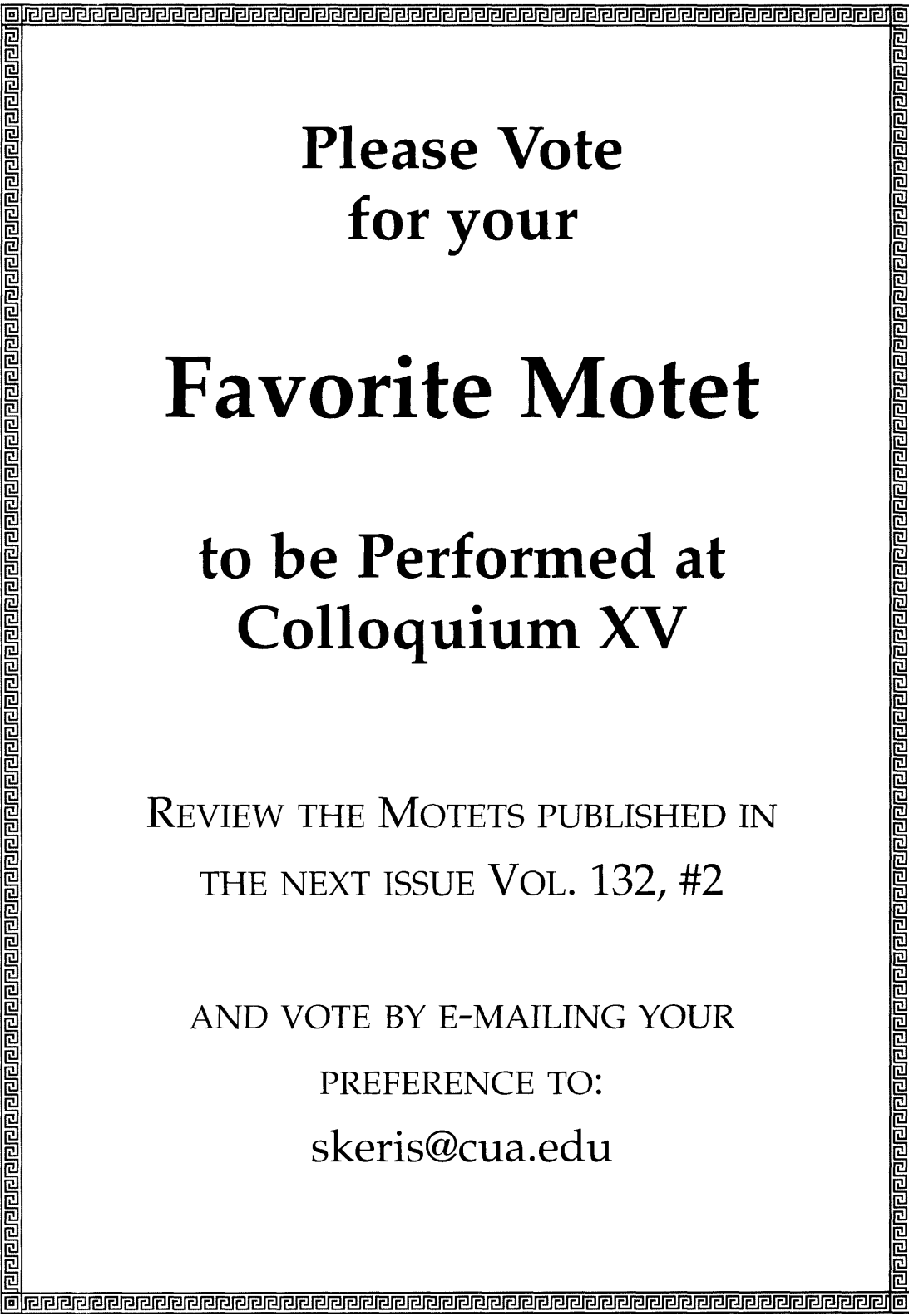
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