

# SACRED MUSIC

Volume 98, Number 1, Spring 1971



# SACRED MUSIC

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*Rev. Robert A. Skeris* 3

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## THE THIRD INSTRUCTION

By order of His Holiness, Pope Paul VI,<sup>1</sup> the Sacred Congregation for Divine Worship last summer prepared a "Third Instruction on the Correct Application of the Constitution on the Sacred Liturgy," which was approved by His Holiness on September 3, 1970, and released on September 5.<sup>2</sup>

SEPTEMBER  
1970

1. "*Hanc Instructionem, quae de mandato Summi Pontificis . . . composita est*": AAS, LXII (1970), 704.

2. For the official Latin text, see AAS, LXII (1970), 692-704. It is to be regretted that the English translation used by the Sacred Heart Fathers of Hales Corners, Wis., and in the *Crux* "Special" (Albany: Clarity Publishing, Inc., 1970), is the same as that which appeared in the English edition of *L'Osservatore Romano* on November 19, 1970, because this translation appears to be defective, omitting whole sentences in some places. Thus, for example, the Latin sentence "*Antiphonae ad introitum et ad communionem ex Graduali romano, ex Graduali simplici, ex Missali romano, atque ex textibus collectis, ab Episcoporum quidem conferentiis, approbatis, sumi possunt.*" (AAS, LXII (1970), 696), is rendered in all three of these translations as simply, "The entrance and communion songs can be selected from the collections approved by the bishops' conferences."

The document is of special interest to church musicians, although its message is intended for all who have a role to play in the public prayer of the Church, from the local ordinary to the ushers. We shall here describe the main features of the document, stressing by means of quotation the paragraphs that deal explicitly with sacred music.

INTRO-  
DUCTION

In the introduction we are told how the Instruction came to be written. Since the progress of liturgical reform was not fast enough to satisfy some, it happened that certain people, on their own initiative, arrived at hasty and sometimes unwise solutions, making changes, additions and simplifications in the rites which often contradicted the basic principles of the liturgy. In so doing they troubled the conscience of the faithful, while at the same time impeding the progress of true renewal.<sup>3</sup>

In this situation, many bishops, priests and laymen complained, requesting the Holy See to intervene and use her authority to preserve and increase that fruitful and desired harmony which is peculiar to and distinctive of the Christian family gathered before God.<sup>4</sup>

That the abuses were great, can be inferred from the statement that the Instruction is meant to do two things: to make it easier for the bishops to carry out their task of suitably applying the liturgical norms,<sup>5</sup> and to restore discipline and order in the celebration of the Eucharist.<sup>6</sup>

AUTHORITY  
OF BISHOPS

The chief means of accomplishing this goal is the fruitful exercise of authority by individual bishops.<sup>7</sup> Their duty is to guide, to direct, to encourage, and sometimes also to correct, but above all they should exemplify in practice the real renewal.<sup>8</sup>

In the succeeding thirteen paragraphs, the Instruction gives rules and exhortations (not, as the defective translation has it, mere "guidelines")<sup>9</sup> to help achieve the desired result.

At the outset we are told quite emphatically that the renewal of the liturgy in no way aims at what is called "desacralization," and it is not at all meant to be the basis for what is known as the "secularization of the world." Hence

3. *"quidam ad privata incepta, ad festinatas compositiones, quandoque inconsultas, ad inventiones et additiones vel ad ritus simpliciores devenerint, quae haud raro praecipuis Liturgiae normis essent contraria; itemque fidelium conscientiam perturbarent atque ipsi rectae renovationis causae obsessent vel eam difficiliorem redderent"*: AAS, LXII (1970), 693.

4. *"Quibus de causis, haud pauci Episcopi et sacerdotes atque laici homines, ut Apostolica Sedes suam auctoritatem interponeret expetiverunt ad eum servandum et augendum in Liturgia fecundum exspectatumque concentum, qui christianae familiae, coram Deo congregatae, proprius peculiarisque est"*: AAS, LXII (1970), 694.

5. *"quo expeditior Episcoporum evadat munus apte exsequendi normas liturgicas"*: AAS, LXII (1970), 694.

6. *"utque in Eucharistia celebranda . . . et disciplina et ordo restituantur"*: AAS, LXII (1970), 695.

7. *"Ac primum ad singulorum auctoritatem Episcoporum est appellandum"*: AAS, LXII (1970), 694.

8. *"Ipsorum enim est moderari, dirigere, instimulare, quandoque etiam arguere, semper vero illustrare rectae renovationis executionem"*: AAS, LXII (1970), 694.

9. The original Latin reads *"hasce regulas et hortationes"*: AAS, LXII (1970) 695.

the dignity, gravity, and sacred character of the rites must be preserved.<sup>10</sup> In the search for the “noble simplicity” referred to by the Council, pre-established limits must not be exceeded, for this would divest the liturgy of its sacred signs and of the beauty and elegance which it has in itself.<sup>11</sup>

The second paragraph stresses the primacy of the texts of Holy Scripture in the Liturgy of the Word; wherefore it is never allowed to substitute for the Word of God other readings, whether from sacred or profane authors of past or present.<sup>12</sup> Since the homily is above all the task of the priest, the faithful are to refrain from adding comments, engaging in dialogue, and the like.<sup>13</sup>

Quoting Article 22 of the Constitution on the Sacred Liturgy, the next paragraph lays down that no one may make changes, substitutions, additions, or deletions in the liturgical texts composed by the Church.<sup>14</sup> In this context we find the following paragraphs which are of special interest to the church musician:

10. “*Sacrorum enim rituum instauratio nullo prorsus modo spectat ad desacralizationem, quem vocitant, nulloque vult esse argumento illi eventui, quem mundi saecularizationem appellant. Ideoque rituum dignitas et gravitas et sacra indoles servantur oportet*”: AAS, LXII (1970), 695.

The quasi-official commentary of the Sacred Congregation for Divine Worship (see *Notitiae*, VII (1971), 13) specifies this concept more precisely. “Desacralization, or the secularization of the world, is understood here, as is clear from the context, to mean the loss of the sense of the sacred, the ‘laicization’ by which the sense of Divinity is expelled from human life. Emphasis is placed on the hierarchical aspect of the liturgy, insofar as it is a work of the Church. No new limits are placed on the accomplishment of the liturgical action. What has been said a thousand times, is repeated: the liturgical action does not pertain to any private individual, no matter if he be a priest, but rather to the Church, whose *minister* the priest is. Therefore, he must act like a minister.

“‘Creativity’ is by no means excluded from the liturgy, provided it remains within the limits established by the law and by the hierarchy. We all wish to see the liturgy restored, but in an orderly fashion, not in upheaval and indiscriminate liberty, which would result in harm to the liturgy and hence also to the Christian people.”

11. “*Sed ne in huiusmodi quidem provincia praefiniti limites sunt transgrediendi: hoc enim qui faciant, Liturgiam sacris signis propriaque venustate exuunt*”: AAS, LXII (1970), 695.

12. “*divinae Scripturae libri peculiari pollent dignitate: . . . Quapropter . . . Nunquam licet pro ea alias lectiones substituere, sive a sacris sive a profanis auctoribus, veteribus vel recentioribus, depromptas*”: AAS, LXII (1970), 695–696.

“It is to be regretted that Authority has had to recall once more that only *sacred* readings can be read in liturgical celebrations. It is only the sacred Scriptures which are inspired, and only in them that God speaks to His people, and *Christ is present*. The validity of this statement should be obvious. Why should the faithful regrettably be offered other voices, other ‘teachers’, other heralds who scarcely contain the *certain* presence of Christ speaking?” Thus *Notitiae*, loc. cit., 14.

13. “*Homiliae finis . . . proinde ad sacerdotem spectat; christifideles vero notationibus, dialogis, hisque similibus sese absterneant*”: AAS, LXII (1970), 696.

14. “*textus liturgici, . . . nemini igitur licet in iis proprio Marte quidquam immutare, substituere, demere vel addere*”: AAS, LXII (1970), 696.

In *Notitiae*, VII (1971), 16, the Sacred Congregation asks, “Do these words not limit what is called liturgical ‘creativity’? Without a doubt. Limit, but not destroy. Limits that come from the Council, not from the Sacred Congregation for Divine Worship. This applies to all liturgical texts, but in a preeminent way to the Eucharistic prayers themselves, on which depend the liceity and validity of the entire liturgical action. Certain Eucharistic prayers which have been composed for purposes of discussion, and are nevertheless actually used (by way of abuse) in liturgical celebrations, sometimes are so wanting in doctrinal content and precision that they place in doubt the actual *validity* of the Eucharistic celebration.”

The antiphons at the introit and the communion can be selected from the Roman Gradual, the Simple Gradual, the Roman Missal, and from the collected texts approved by the bishops' conferences. In choosing songs for the celebration of Mass, the conferences should take into account not only their harmony with the time and circumstances of the liturgical action, but also the need of the faithful who use them.

Every effort should be made to foster congregational singing, even to using new forms which are accommodated to the genius of the various peoples, and to the contemporary spirit of man. For use in Masses for particular groups, *e.g.*, youth or children, the episcopal conferences should establish some sort of repertory of songs, which will correspond to the dignity and holiness of the place and of divine worship not only in their words, but also in their melody, rhythm, and use of instruments.

For although the Church does not exclude any type of sacred music from liturgical actions,<sup>15</sup> nevertheless not every type of music, song, or sound of an instrument is equally suited to nourish prayer, or to express the mystery of Christ. Since the task of music, song, and instruments is to contribute to the celebration of divine worship, they must possess holiness and goodness of form,<sup>16</sup> correspond with the spirit of the liturgical action and the nature of each of its parts, and not hinder the active participation of the entire congregation,<sup>17</sup> but must rather direct the attention of the mind and the affection of the heart to the sacred mysteries being celebrated.

To determine these matters more specifically is the task of either the episcopal conferences, or, in the absence of general norms, of the individual bishop within the limits of his own diocese.<sup>18</sup> Moreover, musical instruments should be selected with great care, should be few in number, suitable to the place and the nature of the community, should foster piety, and should not be too loud and noisy.

LITURGY  
OF THE  
EUCHARIST

The next paragraphs remind us that the Canon should be said by the priest alone, that the bread used in the Eucharist must be unleavened wheat bread in the traditional form, and that when Communion is distributed under both species, according to the norms of the Roman Missal and the Instruction

15. In a footnote, the Instruction refers here both to the Instruction *Musicam sacram* of March 5, 1967, no. 9, and to Article 116 of the Constitution on the Sacred Liturgy. The pertinent texts cited are:

*Musicam sacram*: . . . 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 of the people. (NCWC translation)

Constitution: The Church acknowledges Gregorian chant as proper to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Article 30. (American Press translation)

16. These qualities, described first by St. Pius X in no. 2 of the *Motu proprio, Tra le sollecitudini* of 1903, are mentioned again in no. 4 of the Instruction *Musicam sacram* of 1967: "By sacred music is understood that which, being created for the celebration of divine worship, is endowed with a certain holiness and goodness of form." Cf. Latin text in AAS, LIX (1967), 301.

17. At this point the Latin text contains a footnote referring to Articles 119 and 120 of the Constitution on the Sacred Liturgy. Article 119 speaks of the need for incorporating into the liturgy, where possible, the indigenous musical traditions of peoples "in certain parts of the world, especially mission lands." Article 120 refers to the use of the organ and other instruments, whose use can be allowed if they are suitable for sacred use or can be made so, if they accord with the dignity of the temple, and if they really help edify the faithful.

18. The Instruction here cites Article 9 of *Musicam sacram*, quoted above in note 15.

*Sacramentali Communionem*, it must be done in a dignified, reverent, and orderly manner.

Article 7 made headlines in the world press. It enumerates the five areas in which women may fulfill liturgical roles which hitherto have often been reserved for men only. Women may serve as lectors (of everything but the Gospel), may say the prayer of the faithful (which should be prepared in advance, in writing),<sup>19</sup> may play the organ and other instruments which can be used in church or serve as leaders of song. They may also serve as commentators and as what we would call ushers.

The concluding paragraphs treat of sacred vessels, vestments, and sacred furnishings; of the place where Mass may be celebrated; and of the arrangement of sanctuaries.

Article 11 deals with translations, calling for slow and careful cooperation between theologians, liturgists, writers and poets.<sup>20</sup> Strict limits to liturgical experimentation are set in Article 12, and the concluding section contains an exhortation for the continuance of programs of liturgical formation and instruction, both theoretical and practical.

Although the Third Instruction was not received with enthusiasm in all quarters,<sup>21</sup> it is to be hoped that all those to whom it is addressed will respond positively to the many values it contains. The Instruction clarifies and modifies many articles of the General Instruction of the Roman Missal, *e.g.*, in the matter of women serving as lectors in the sanctuary. The emphasis on the leadership role of the local bishop is certainly to be greeted, for it augurs an intensified de-centralization in matters liturgical. The hierarchical principle of subsidiarity of roles is carried out to greater lengths, as for example in the prescriptions concerning the prayer of the faithful, or the liturgical role of women. Certainly all will applaud the call for better and more carefully wrought translations.

The central thrust of the Instruction, though, is probably best summed up in the concluding lines of Article 3: "If these choices are wisely and intelligently used, they offer such a great range of possibilities that it will be totally unnecessary to resort to the private inventions of any particular person."<sup>22</sup>

TRANSLATIONS

CENTRAL THRUST

19. "Illae autem intentiones sint antea et paratae et scriptae": AAS, LXII (1970), 698.

20. "In hoc genere opportunum erit non festinanter procedere, adiutrice multorum opera, non solum theologorum et rei liturgici peritorum, verum etiam disertorum et litteratorum hominum": AAS, LXII (1970), 702.

21. For example, remarks such as "The general line is one of retardation," and deprecating references to "negative prescriptions for the most part," "nitpicking rubricism," and "tabuistic conceptions" as well as "centralistic tendencies" trying to "put a final stop to all experiments" can be found in the anonymous article "Is die Liturgiereform für Rom beendet?," *Herder-Korrespondenz*, XXIV (Dezember, 1970), 557-559. *Gottesdienst*, the official organ of the Liturgical Institute at Trier, on page 1 of the issue of November 18, 1970, complains that the final redaction of the document was not submitted to the individual episcopal conferences for their reactions, as had been recommended at the last Synod of Bishops in Rome.

22. "Hae facultates, si cognitae sapienter adhibeantur, sat amplam copiam praebent, ita ut

That this offers a marvellous opportunity to the creatively alert church musician, should be obvious. But it is equally obvious that the challenge lies in simultaneously preserving the elements of the sacred and the beautiful which the Instruction stresses so clearly. A recent commentator asked, not without a touch of pessimistic sarcasm, "Note very carefully the title of this latest Instruction — it is the Third. What happened to the other two, and what prevents there being a Fourth?"<sup>23</sup> The answer is, of course, the grace of God, the inspiration of the Holy Spirit, and our own willingness to cooperate with both of them. *Eia, fratres, pergamus!*

Rev. Robert A. Skeris

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*nullo modo ad inventiones, cuiusvis proprias personae, sit deveniendum*": AAS, LXII (1970), 698.

23. Peter Purdue, "The Latest Liturgical Directives," *Doctrine & Life* (Dublin), XX (December, 1970), 651.

# Psalm 119

They Are Happy Whose Life Is Blameless

Psalm 119: 1-8, 137

Charles Anders

**Broadly**

Unison

Organ

1 ANTIPHON

Moderately

Solo

Choir

*f* O Lord, you are just in - deed; Your de-

Moderately

*mf*

Ped.

crees are right.

(Solo stop)

2nd time rit.

Fine

2nd time rit.

Fine

\*From *The Psalms: A New Translation from the Hebrew*, copyrighted by The Ladies of the Grail (England) 1963; used by permission of G.I.A. Publications, U. S. agents.

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PSALM 119

2 PSALM

Solo *mf* They are hap-py whose life is blame-less, who fol-low God's law. They are *mf* Choir

Man.

hap-py those who do his will, seek-ing him with all their hearts, Who *Solo*

nev-er do an-y-thing e - vil, but walk in his ways. You have *Choir*

laid down your pre-cepts to be o - beyed with care. May my *Solo*

foot-steps be firm to o - bey your stat - utes.

Choir Then shall I not be put to shame as I heed your com - mands. I will , Solo

thank you with an up - right heart as I learn your de - crees.

Choir I will o - bey your stat - utes: do not for-sake — me.

### 3 GLORIA PATRI

Congregation and Choir

*f* Give praise to the Fa - ther Al - might - y, to his

*f*

Ped.

Son, Je - sus Christ the Lord, to the Spir - it who dwells in our

Repeat Antiphon 1 to *Fine*

hearts, both now and for - ev - er. A - men.

G. Schirmer, Octavo No. 11616

# Let All The World in Every Corner Sing

For Four-Part Chorus of Mixed Voices

*a cappella*

George Herbert (1593-1632)

Sven Lekberg

**Rhythmically vigorous** (♩=112)

Soprano  
Alto  
Tenor  
Bass  
Piano (For rehearsal only)

Let all the world in ev-ry cor-ner sing,  
Let all the world in ev-ry cor-ner sing,  
Let all the world in ev-ry cor-ner sing,  
Let all the world in ev-ry cor-ner sing,

in ev-ry cor-ner sing, in ev-ry cor-ner sing,  
in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God and  
world in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God and  
world in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God and

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LET ALL THE WORLD IN EVERY CORNER SING

King. *sostenuto*

*mf* My God and King, my God and King. The heav'ns are not too

King, my God and King, my God and King. The heav'ns are not too

*mf* King, my God and King, my God and King. The heav'ns are not too

King, my God and King, my God and King. The heav'ns are not too

*sostenuto*

His praise may thith-er fly, The earth

high... His praise may thith-er fly, The earth is not too low, His prais-es

high... His praise may thith-er fly, The earth is not too low, His prais-es

high... His praise may thith-er fly, The earth is not too low, His prais-es

high... His praise may fly, The earth is not too low, His prais-es

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LET ALL THE WORLD IN EVERY CORNER SING

there\_ may\_ grow. Let\_ all the world\_ sing, My

there\_ may\_ grow. Let\_ all the world\_ sing, My

there\_ may\_ grow. Let\_ all the world\_ in ev - 'ry cor - ner\_

there\_ may\_ grow. My God and King. ...in ev - 'ry cor - ner\_

*ff* *broadly*

King, my God and King.

God and King. Let\_ all the world\_ in

God and King. Let\_ all the world\_ in

sing, in ev-'ry cor-ner sing.

sing, in ev-'ry cor-ner sing.

*mf*

The church with psalms — must shout,

ev - 'ry cor - ner sing, — the church with

ev - 'ry cor - ner sing, — the church with

The church with

The church with

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with the lyrics 'The church with'. The fourth staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: 'The church with psalms — must shout, ev - 'ry cor - ner sing, — the church with ev - 'ry cor - ner sing, — the church with The church with The church with'.

psalms — must shout, No door can keep — them out, No door can

psalms — must shout, No door can keep — them out, No door can

psalms — must shout, No door can keep — them out, No door can

psalms — must shout, No door can keep — them out, No door can

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The lyrics are: 'psalms — must shout, No door can keep — them out, No door can psalms — must shout, No door can keep — them out, No door can psalms — must shout, No door can keep — them out, No door can psalms — must shout, No door can keep — them out, No door can'.

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LET ALL THE WORLD IN EVERY CORNER SING

No door can keep them out, can keep them out.

keep them out, No door can

But a-bove all the heart must bear the

keep them out. But a-bove all the heart, the

keep them out. But a-bove all the heart, the

keep them out. But a-bove all the heart, the

keep them out. But a-bove all the heart, the

7

larg - est part, the heart My God, my God and

heart — must bear — the larg - est part, — My God — and

heart — must bear — the larg - est part, — My God — and

hear — must bear — the larg - est part, — My God — and

King, my God and King, sing,

King, — my God — and King. and King, Let — all the world — in

King, — my God and King. Let — all the world — in

King, — my God — and King. — Let — all the world — in

King, — my God — and King. — Sing, — in

King, my God and King, sing,

King, — my God — and King. and King, Let — all the world — in

King, — my God and King. Let — all the world — in

King, — my God — and King. — Let — all the world — in

King, — my God — and King. — Sing, — in

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LET ALL THE WORLD IN EVERY CORNER SING

8

sing, My God and King, my God and  
 ev - 'ry cor - ner sing, King, in ev - 'ry  
 ev - 'ry cor - ner sing, world, all the world in ev - 'ry  
 ev - 'ry cor - ner sing, Let all the world, all the world in ev - 'ry  
 ev - 'ry cor - ner sing, Sing, in ev - 'ry

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is the piano accompaniment. The lyrics are: "sing, My God and King, my God and ev - 'ry cor - ner sing, King, in ev - 'ry ev - 'ry cor - ner sing, world, all the world in ev - 'ry ev - 'ry cor - ner sing, Let all the world, all the world in ev - 'ry ev - 'ry cor - ner sing, Sing, in ev - 'ry". The piano accompaniment features a steady bass line and chords in the right hand.

King  
 cor - ner sing, in ev - 'ry cor - ner sing, A - men, a - men.  
 cor - ner sing, in ev - 'ry cor - ner sing, A - men, a - men.  
 cor - ner sing, in ev - 'ry cor - ner sing, A - men, a - men.  
 cor - ner sing, in ev - 'ry cor - ner sing, A - men.

The second system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "King cor - ner sing, in ev - 'ry cor - ner sing, A - men, a - men. cor - ner sing, in ev - 'ry cor - ner sing, A - men, a - men. cor - ner sing, in ev - 'ry cor - ner sing, A - men, a - men. cor - ner sing, in ev - 'ry cor - ner sing, A - men." The piano accompaniment includes dynamic markings such as *ff* and *poco rit.* and features a more complex harmonic structure with moving lines in both hands.

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LET ALL THE WORLD IN EVERY CORNER SING

# REVIEWS

## I Magazines

MUSIC — A.G.O. and R.C.C.O. — January 1971. *Official publication of the American Guild of Organists*. New York, New York.

*Virgil Fox — Part II* by Peter J. Basch, p. 36.

In the second part of this interview with Mr. Fox, several problems are discussed: self-discipline of the artist, preparation of a recital, importance of college music departments, electronic organs ("portability" is Mr. Fox's main argument for them), musical education in high schools, Sir John Barbirolli and George Szell, other conductors, improvisations . . . and . . . well almost anything that may come to mind during an improvised interview with a taperecorder. Not very deep, but interesting from the first line to the last.

*Pop Rock and Sacred* by Herman Berlinski, p. 46.

Continuation of the fascinating article begun in the November issue of the magazine. Dr. Berlinski clarifies a few concepts first: What is rock music? Can it generate true religious experience? He then analyzes some requirements for religious music (cultural, structural, spiritual), and comes up with a few conclusions based on a book by Rudolf Otto, *The Idea of the Holy*. He unconditionally rejects the inclusion of rock music in worship services. An article worth repeated readings.



MUSIC MINISTRY — Volume 3, Number 6, February 1971. *Official publication of the United Methodist Church*.

*Music and Architecture* by Ruth Bampton, p. 10.

There is a good, original idea at the base of this short article. It never develops; indeed it becomes confused and confusing, e.g., the author compares Beethoven's music to a Renaissance building and that of J. S. Bach to a Gothic cathedral.

*Professional Partnership* by Richard D. Waggoner, p. 37.

A very short, but very realistic column, dealing with wedding music and the necessity to present a united front in worship and the music that belongs to it. Minister and music director *must* support each other's efforts.

*Your Conducting Conduct* by Franklin P. Poole, p. 38.

A few practical suggestions to the conductor; his motions should be precise, suggestive and authoritative, without exaggeration and shyness. Eye-contact, confidence and knowledge of the music are absolute requisites too.

*Mastering the Mechanics* by Marvin E. Peterson, p. 39.

Another short contribution that stresses the importance of cooperation and synchronization between organist, minister *and* ushers. Mr. Peterson deals with the delicate timing at offertory-time, but his remarks are also useful for the other parts of the service.

R.S.M.

PSALLITE — Octubre-Diciembre 1970, Año XIX, Num. 76. La Plata, Argentina.

The opening article, entitled "La música como expresión de fe," is a translation of the address of Pope Paul VI to an international congress of church choirs, held in Loreto, Italy, during Easter week, 1970. Choirs from several European countries were present in Loreto, and after the close of the congress they journeyed to Rome for the audience with the Holy Father. In greeting the participants, the Holy Father asked: "You wish to hear what the Pope has to say. What he says cannot but echo what the Church has recently said about the relationship between music and the liturgy and the role which you are called to play, as church choirs, in order to give ever greater splendor and devotion to the celebration of the sacred mysteries. The Church's statements are to be found in the Council's Constitution on the Sacred Liturgy, the various instructions that followed it, and especially the Instruction on Sacred Music of March 5, 1967." Pope Paul continues: "Hearts are aided by the immaterial power of art to rise more easily to

a purifying and sanctifying encounter with the bright reality of the Sacred. They are enabled to celebrate the Mystery of Salvation with better dispositions and to partake more deeply of its fruits." The words of the Pope should give great encouragement to those who have suffered from the widespread disintegration of choirs in this country, brought on, for the most part, by those who have not listened to the wishes of the Church or the Pope.

The other major article in this issue is "La educación estética." It was presented by Prof. Tobias Bonesatti as an address to the Fourth Inter-American Conference on Music Education, held at the National University of Rosario in August, 1970. A more timely subject is hard to imagine, especially when it has become so clear that the problems faced by church music today are basically cultural in origin. The need for education in aesthetic judgments lies at the root of the difficulties encountered today in selecting sacred music to be used as a means of reaching God. How to teach such appreciation of beauty is the subject of this article. The author is anxious to show the relationship between all the arts in the matter of aesthetics. A proper sense of judging beauty must precede any pleasure to be obtained from the contemplation of the beautiful. He begins with the landscape and moves to art. Accompanying the lecture is an outline of his suggested course in what we would call "music appreciation."



SINGENDE KIRCHE — Vol. 18, No. 1, 1971.  
*Quarterly of the Church Music Commission of the Austrian Bishops.*

Anton Wesely in his article entitled, "Sakral Profan," asks the question, "What is holy?" He shows the presence in the history of mankind of the practice of building sacred places or temples, and then from the very meanings of the words, "holy" and "temple," he finds the proof that a boundary has always been set to mark off what man designated as "sacred." With reference to pagan authors, as well as to the Scriptures and the documents of the Church, he shows that man has always recognized the existence of the sacred.

In another article, Heinz Kratochwil discusses the new music now available for church. Most of his titles are German pieces and many of them are very difficult to perform. Later in this issue, an

extensive listing of settings of the ordinary of the Mass and Requiem Masses in the German language is given.

Johannes Aengenvoort has an article entitled, "Von Jazz in der Kirche zur Rhythmischen Musik," which is reprinted from *Musik und Altar* and purports to be a viewpoint not regularly held by *Singende Kirche*, but published for the sake of pluralism. It makes a plea for new forms that utilize a variety of devices, claiming that no line can be drawn in experimental efforts, both in text and in music. One wonders about the directives from Rome so clearly giving the requirements for new music and new forms and whether they have been read and accepted by the author.

In the continuing discussion over electronic organs, a statement from the Diocese of Essen is significant. It is summarized in the last paragraph. "For contemporary liturgical use and for the interpretation of all organ literature up to this time, the pipe organ has the best tone and is the least complex and the best-priced instrument. It, therefore, is to be preferred to the electronic instruments."

An interview with the director of church music for the Archdiocese of Munich-Freising in Germany, Monsignor Heinrich Wismeyer, reveals the methods of recruiting organists and choirmasters in Germany, their required training, and methods of certification and remuneration.

A brief tribute to Prof. Dr. Anton Dawidowicz, choirmaster of the Cathedral of Salzburg, on his sixtieth birthday, and a memorial piece dedicated to Leopold Reiben give the usual human touch to this fine magazine. News accounts in this issue are amplified by reports on several musical congresses and workshops including the 13th International Congress of Pueri Cantores at Würzburg and the 11th Church Music Workweek at Salzburg. Several articles on the pipe organ and a report on various diocesan events and radio performances conclude the issue.



SINGENDE KIRCHE — Vol. 18, No. 2, 1971.

Anton Wesely continues his article begun in the previous issue, "Sakral Profan." He asks the question, "Where is the boundary between the sacred and the profane?" Like the boundary between light and darkness, between life and death, it is not easy to determine. He notes that there are

three spheres that can be designated as holy: 1) things that the natural moral law accounts as holy as, for example, God, His holy Name, man's life and family; 2) things that are holy in the realm of the Church, as, for example, the holy Writ, the holy sacraments, the holy places, etc.; and 3) beyond these two classes, a perimeter area between the sacred and profane, which is different among various peoples and countries, but which is overall much the same. It is here that the problem lies, but tradition, custom and tacit agreement establish the norm. After examples and discussion relative to music, he concludes that it is most difficult to put into words where the boundary between the sacred and profane lies in this third area, but in one's heart one knows what his attitude should be.

To commemorate the Beethoven centenary, Monsignor Franz Kosch writes an interesting account of the *Mass in C*, giving his reminiscences of his days as a singer in the Vienna Boys Choir when the Mass was performed each year on St. Stephen's Day. He adds his suggestions for its use today not only in the Latin high Mass but also within the framework of the vernacular liturgy. A second Beethoven article considers the composer as a Catholic. Kurt Knotzinger attempts in a well documented article to investigate the religious spirit of the man and his works.

Rupert Gottfried Frieberger presents a very practical treatment of the complaint of organists that in the new liturgy there is no time for playing anything. He says there *is* time for both improvisation and for literature. He suggests the prelude, the brief moments for meditation between the readings, the offertory and communion time, and the postlude as opportunities for well selected literature, and he gives a short bibliography of materials.

Several articles are given over to the hymn, all, of course, with German texts. The question of new hymnals, new hymns and proper teaching methods are considered. The news sections are expanded, and included with them is a tribute to Johann Nepumuck David on his seventy-fifth birthday. Listings of music performed at Masses broadcast over the Austrian Radio reveal the high level of music being used in Austria, and the listings of organ concerts show the interest in cultivating the use of the organ. The usual diocesan music news and book reviews conclude the issue.

R.J.S.

## II Records

*The Triumphs of Oriana*. Purcell Consort of Voices: London Cornet and Sackbut Ensemble; Elizabethan Consort of Viols; Grayston Burgess, conductor. ARGO ZRG 643 (stereo) \$5.95.

A delightful record that tries to reconstruct the atmosphere of one of the numerous "triumphs" (tournaments) held during the long reign of Elizabeth I. Out of the collection of twenty-five madrigals published by Thomas Morley and written by twenty-three composers, this record gives us twelve, interspersed by poetic readings from George Peele's *Anglorum Ferae*, *Englandes Hollydayes* and diverse instrumental selections. A bouncy fanfare, based on a madrigal by Ellis Gibbons, precedes the numbers. The instruments are violins, viols, cornets and sackbuts. When you want to enjoy the mood of "merry England", listen to this record. The accompanying notes are both scholarly and fascinating.

R.S.M.

## III Choral

### I — EQUAL VOICES

*I Am the Good Shepherd* by Jan Bender. One can count on Jan Bender to come up with strong musical settings of carefully chosen texts. These verses from St. John's Gospel (10:14-16) would be appropriate during or at the end of the communion rite, especially in the Easter season. Trebles or tenors able to shape a nice musical phrase will — with the independent organ accompaniment — make this number come off well. Moderately demanding, but only four pages long (with some repetition). For two equal voices. Concordia Publishing House. No. 98-1992 @ 30¢.

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*I Am the Good Shepherd* by Dale Wood. This is a reprint from Augsburg's Collection "Music for the Contemporary Choir." The same verses are used as above, but even more briefly (two pages). For

unison voices and organ. Easy music for "little" choirs. Augsburg Publishing House. No. 11-1590 @ 20¢.



*A Canon of Praise* by Natalie Sleeth. If this anthem gives an indication of the quality and type of music published by the Choristers Guild, we are anxious to see more of the Guild's offerings. Here are fresh ideas in canon form. Easy music for three treble voices (especially children) or SAB choir — with organ accompaniment. Available from: Choristers Guild, P.O. Box 38188, Dallas, Texas, 75238. No. A-79 @ 30¢.



*Forth in Thy Name, O Lord* by Richard Purvis. Commencement is the reason for this setting based on an English folk song. The words are a Charles Wesley text, but altered. Easy music for two equal voices (or unison) with organ accompaniment. As he has done in other recent compositions (e.g., *Advent Carol*), Mr. Purvis includes music for a second (optional) instrument: harp, piano, celeste, or harpsichord. The vocal line is easy and graceful, the organ part is a little more demanding. Harold Flammer, Inc. (Shawnee Press). No. E-5101 @ 25¢.



*O, Lord of Hosts* by Ralph Hunter. One suspects that Mr. Hunter wrote this number for his singers at Manhattanville College. In other words, here is music for a trained women's chorus (SSAA) — with organ accompaniment. The musical lines are rather long and demanding; chromatic changes are numerous. A good women's chorus should be able to turn a fine number like this into a moving experience. The text is an adaptation of Psalm 84. Duration is about four and a half minutes. If you have good treble voices in your parish choir, why not challenge them with this piece, which would make a splendid prelude on some special feast day? Marks Music Corporation. No. 4507 @ 30¢.



*The Power of Prayer* by Wolfgang Bottenberg. This is, in effect, a Gospel motet on words adapted from the New Testament: "Ask and it shall be given you. . . . So, if you, evil as you are, know how to give what is good for your children, how much more surely will your Father in heaven give

good things to those who ask him!" Alert choir directors will find a place for a text such as this (perhaps at the end of the communion rite). This is easy music, written in a traditional style — for two equal or two mixed voices with organ accompaniment. The composer suggests a tempo "not too fast." I would be afraid that the piece might be sung too slowly.

World Library of Sacred Music. No. ESA-1816-2 @ 30¢.



*Sing Unto the Lord* by Eunice Lea Kettering. Selected verses from the Psalms in a lively musical setting produce an attractive piece of music with possible use as a prelude before Mass. This is traditional writing, slightly modal, but reasonably interesting throughout. Not difficult. For SSA voices with accompaniment: harp, piano, or organ. World Library of Sacred Music. No. ESA-1649-3 @ 35¢.



## II — MIXED VOICES

*God Be in My Head* by John Rutter. An old English prayer is here set to music in a very traditional style. The piece is only two pages long, not difficult, but very worthwhile because of a fine text. For SATB voices unaccompanied. Oxford University Press. No. 94. 326 @ 20¢.



*O Be Joyful* by Pelham Humfrey (1647-1674), transcribed and edited by Cyril F. Simkins. Humfrey was one of a number of composers identified with the development of the anthem in seventeenth century England. The text is the familiar Psalm 99. The anthem is a type of verse anthem — using various combinations of voices (SATB, SSA, and AATB) for different verses. There is some imitation, but chordal passages predominate. The vocal lines are long and interesting, the ranges in all voices are comfortable, while rhythmic difficulties are minimal. Exciting music for the above-average choir. For mixed voices *a cappella*. Concordia Publishing House. No. 98-2051 @ 40¢.



*O Sing Unto the Lord* by Gene Sjostrand. The contrast between this number and the two pieces

just reviewed is startling. Some choirs are not ready for this kind of writing; others will find it refreshing to meet new musical ideas. The entire composition falls into three sections, each moving up a half-step, all tied together by a somewhat "bold" rhythmic accompaniment, building to a majestic climax. This is music for the above-average choir and the young at heart. For SATB voices and organ. Harold Flammer, Inc. (Shawnee Press). No. A-5555 @ 30¢.



*Praise to the Lord, the Almighty* by Hugo Distler (d. 1942). You are right! This is the well-known tune. But Distler's treatment has quality and, as always, is rhythmically alive and interesting. Good parish choirs will welcome music as charming as this and use it as a foil for a hymn tune that has become very shopworn. For SATB voices *a cappella*. Arista Music Co. (Box 1596, Brooklyn, N.Y. 11201). No. AE-107 @ 20¢.



*Two Hymns in the Dorian Mode*, arranged by Joseph Willcox Jenkins. The first hymn is an Appalachian tune, a haunting melody joined to a text that paraphrases Psalm 127 (the "wedding" psalm). The second hymn uses a seventeenth century Flemish tune together with Michael Gannon's text: "O Mary, of All Women". Each arrangement shows skill and good taste. Not difficult. For SATB voices *a cappella*. World Library of Sacred Music. No. CA-1681-8 @ 30¢.



*Choral Recessional on "Old 100th"*, arranged by Joseph Willcox Jenkins. Here is a very familiar arrangement of familiar material. The organ has a short introduction of 8 measures. Verses 1 and 2 are for SATB voices with optional organ. Verse 3 has the choir sing in unison with a free organ accompaniment. Verse 4 employs organ, unison choir, and a descant. The first 3 verses have a "Trinity" text (this does not limit their usefulness), while verse 4 uses the words familiar to many congregations: "Praise God, from whom all blessings flow . . ." (All the verses need not be sung, of course.) Not difficult. For SATB voices and organ. World Library of Sacred Music. No. ESA-1530-8 @ 30¢.



*Where Charity and Love* by Robert Griglak. This little two-page number would probably never win a composition prize, but has several things going for it besides its obvious simplicity and brevity. The text, for one, fits the mood of our times. And the recitation style offers a pleasant relief from normal choral practice. For STB voices *a cappella*. (Altos could reinforce or substitute for the tenor line.) World Library of Sacred Music. No. ESA-1625-6 @ 25¢.



*Let All on Earth* by René Dosogne. Easy music can be imaginative, and here is an attractive example. This is a little festival anthem, very short, for SATB voices *a cappella* plus a cantor (baritone) soloist. G.I.A. Publications. No. G-1563 @ 30¢. *Ye Servants of God*, arranged by Marion Vree. The tune is the familiar "Paderborn". It is always a pleasure to see what a good arranger can do with traditional material. Not difficult and only about two minutes long. For SATB voices, organ, and two trumpets (parts included on final page). The piece would come off well even without the trumpets. Shawnee Press, Inc. No. 1075 @ 25¢.



*All People That on Earth Do Dwell* by Thomas Tallis (c. 1505-1585), edited by E. A. Wienandt. We have said before that it is good for worshippers, at least occasionally, to hear familiar texts sung in a different way. Here, for example, is an unfamiliar choral setting of reasonably well-known words. Excellent English polyphony at its best. What more need be said? For mature SATB voices *a cappella*. Lawson-Gould Music Publishers. No. 51424 @ 30¢.



*Blessed is the Nation* by Elwood Coggin. The composer selected an ABA form for this work — with a lively and rhythmic middle section framed by the main text (Psalm 33) which is handled with more reserve. No unusual demands are made on the singers. For SATB voices and organ. Theodore Presser Co. No. 312-40736 @ 30¢.

E.F.P.

Gregorian Institute of America publications recently released a number of Masses using the latest revision of the vernacular texts.

*A New Mass for Congregations* by Carroll Thomas Andrews. A very simple setting, mostly conjunct melodies with no rhythmic interest. Unison with organ accompaniment. GIA, @ \$1.25.

*Mass for Two or Four Voices* by Sister Elaine Gentemann. Simple chordal setting, more successful in the SATB version. SA or SATB with congregation and organ (guitar chords). GIA, @ \$1.00.

*Congregation Mass* by John Lee. A monothematic Mass that makes no great demands on the singers or organist. Unison and organ, GIA, @ \$1.25.

*Mass in Honor of St. Joseph* by Reverend Joseph Roff. Simple homophonic Mass; an effort has been made to give the congregation a more prominent part with singable melodies. SATB, congregation with organ. GIA, @ \$1.00.

*People's Mass* by Reverend Joseph Roff. Some interesting modulatory passages with a simple setting. GIA, @ \$1.25.

*Mass in C Minor* by Gerhard Track. Mr. Track's score is the most complex of the group. The harmony is colorful, "sophisticated" tonally, and the part writing makes some demands on the singers. The congregational part is minimal. SATB, organ and optional congregation. GIA, @ \$1.00.

C.A.C.

## IV Organ

*Ten Chorale Improvisations* by Paul Manz.

Organists familiar with the first two sets of *Chorale Improvisations* of Paul Manz will want to add the third and fourth sets to their libraries. The usefulness of these pieces is manifold. As Dr. Manz suggests, some of them were designed for an *Alternatimpraxis*. They may well be used for voluntaries at appropriate places in a service (one could easily play an entire service using only these pieces, with their wide variety of style). A selected group would make an attractive suite in recital, and their value as teaching material cannot be over-emphasized. Most organists are familiar with

Dr. Manz's colorful and fresh style and will not be disappointed in these new volumes; those who have heard him in service or recital will recognize some of the improvisations and be delighted he has shared them.

The "teachability" of these chorale-preludes must be stressed. As *all* organists are instructors (whether to themselves or others), it's a happy occasion when one finds a volume well-suited to this end. To discover music ideal for the church, which also treats the fundamental problems of performance succinctly, is somewhat rare, particularly in contemporary music. Every piece meets this requirement well, and the moderate price makes this a real bargain. These volumes make learning fun for both the amateur or professional player (no spoon-feeding, though!) and at the same time will delight the congregation! Set III, Opus 9 (97-4950), Set IV, Opus 10 (97-4951); Concordia Publishing House, St. Louis @ \$2.75.

John D. Hall

## V Books

*Histoire de la Restauration du Chant Grégorien, d'après des Documents Inédits* by Dom Pierre Combe. 480 pages, 3 photos, 8 plates. Abbaye St. Pierre de Solesmes, 1969, FF 40. — (about \$7.40).

The fascinating story of the restoration of Gregorian chant from the middle of the nineteenth century through the first revised printed editions of the monastic antiphony is told in great details by Dom Combe. New light is shed on the contributions of the pioneers (Dom Guéranger, Dom Jausions, Canon Gontier), the first scholars (Dom Pothier), the sympathizers and opponents and, finally, the gigantic part that Dom Mocquereau played in the restoration by launching the famous *Paléographie Musicale* series and by his penetrating studies about the rhythm and the execution of the chant.

The book abounds in hitherto unknown details and utilizes, for the first time, some unpublished documents of the Vatican commission on the chant (1905-1913) which reveal many details

about the famous debate on the rhythmical signs and the superhuman and stubborn efforts of Dom Mocquereau in trying to convince the ecclesiastical authorities and musicologists of the soundness of his theories.

Written in clear language, this day-by-day, blow-by-blow account of the complicated events and cabales surrounding the revised editions of the chant makes fascinating reading for Gregorian scholars and musicologists interested in the traditional music of the Church.



*The Sacred Bridge: Liturgical Parallels in Synagogue and Early Church* by Eric Werner. Schocken Books, New York, 1970, XVIII — 364 pages, \$3.45.

Professor Werner's erudite study has been, for over a decade, the best if not the only work dealing with the interrelations between the chant of the Synagogue and that of the Church. The original hardcover edition of 1959 consisted of two parts: historico-liturgical considerations and musical comparisons. It is a rather expensive volume of over 600 pages.

Now a paperback edition is published that contains the first half of the essay: the liturgico-historical part. Anyone seriously interested in comparative religion, liturgy and sacred music will find this volume a rewarding reading and a frequently used reference book. Personally, I regret the omission of the second half, but perhaps it was done for purely economic reasons: printing costs, realistic appraisal of the possible market, etc.

Post-Vatican II liturgists will read with great interest Chapter VIII on acclamations (Amen, Alleluia, etc.) and Chapter IX on the doxology. Chapter V (psalmodic forms) will be of interest to composers, Chapters III and IV (Lessons) to readers and celebrants, and Chapter X to all church musicians, since it deals with aesthetic and ethical evaluations of liturgical music. This reviewer will not attempt to evaluate the work here: it has been done before. Suffice it to say that the money invested will be well spent. Under another musical climate this volume could have become a scholastic best-seller. Today, with the sadly diminishing interest in traditional church music, it might not even pay for the costs of printing.

R.S.M.

## VI Special Reviews

*Psalm 119: They Are Happy Whose Life is Blameless* by Charles Anders. Augsburg Publishing House, No. 11-0635 @ 30¢.

As a change of pace for the Entrance Song, examine this easy responsorial setting of a few verses from Psalm 119 in the Grail translation. It offers a nice opportunity for alternating singing between a soloist or cantor and the choir. The music is cast in a metrical setting, but the composer suggests that it be sung with an ear to the natural stresses of the text, in other words, in speech rhythm. The organ part provides an unobtrusive harmonic support for the chant-like unison melody.



*Let All The World in Every Corner Sing* by Sven Lekberg. SATB voices, a cappella. G. Schirmer, Inc., No. 11616 @ 25¢.

We have learned to expect interesting, unhackneyed writing from Mr. Lekberg. Choirs with a good rhythmic sense will be able to give this number the vigour and momentum it should have. The dissonances add just the right touch of spice. Good parish choirs will thank their directors for introducing them to this kind of material. In difficulty — above average.

E.F.P.

## FROM THE EDITOR

Ever since the end of the Second Vatican Council, the so-called "traditionalist" musicians and liturgists have been regularly accused of "resisting" the liturgical reforms, "obstructing" the participation of the "People of God" in the Mass and clinging desperately to their old ways. They have been ridiculed; they have been called foot-draggers and disobedient to the Holy Father. But look what is happening now!

The Holy See has published an important document entitled *Third Instruction on the Correct Application of the Constitution on the Sacred Liturgy*, dated September 5, 1970, and released in November 1970. This document is the latest one from Rome concerning the liturgy. It sets down definitive rules, announces the end of changes and forbids wholesale "experimentations" by revoking "those faculties which were granted in view of the reform of the rite." It makes clear that the liturgical reform, ordered by the Council, is now completed and that both clergy and faithful should make use of the abundant treasures and variety contained in the renewed liturgy, without any further tampering with it:

"... there is no need to resort to arbitrary adaptations, which would only weaken the impact of the liturgy. The possibilities offered by the Church's reforms can make the celebration vital, moving and spiritually effective."

In the December 1970 issue of *Worship* magazine, the editor (Father Aelred Tegels, O.S.B.) comments on this document. His remarks are ill-tempered, often rebellious and many of them make a joke of the most serious directives and warnings of the Holy Father.

Let me give you a few examples:

The papal document says this about the so-called "dialogue homilies":

"The purpose of the homily is to explain the readings and make them relevant for the present day. This is the task of the priest, and the faithful should not add comments or engage in dialogue during the homily." (Art. 2, a).

Father Tegels comments thus:

"It is, first of all, distressing to see the Church's authority issuing prohibitions which will not *and*

*should not be respected.* (italics mine) What we need very greatly is more experimentation with various formats for effective mediation of God's word in our assemblies. What we don't need at all is prohibition of dialog."

One is surprised to say the least, by such an attitude.

If this does not constitute an arrogant defiance of the authority and incitement to rebellion, I do not know what does. If the editor of an important liturgical magazine thinks so little of the wish of the Holy Father in a serious matter affecting the mode of worship of all the Catholics of the world, what shall we think of the editor and those who keep him in his job? Would you rather follow Father Tegels' suggestion or the order of Pope Paul VI? Can anyone, in good conscience, approve of his rebellious fist-shaking against the clear directives of Rome?

Unfortunately, the editor of *Worship* did not stop there. He has further misgivings about another point in the Instruction:

"The Holy Scriptures, of all the texts proclaimed in the liturgical assembly, are of greatest value . . . Other readings, whether from sacred or profane authors of past or present, may never be substituted for the word of God, nor may a single Scripture lesson be read." (Art. 2)

This evidently did not sit well with Father, so he first begins to twist the meaning of this passage and then proceeds to give a little lesson in pastoral theology to the Holy Father:

"For some occasions a single, more lengthy reading might more effectively engage a given assembly in hearing God's word and responding with faith and commitment . . . As for nonbiblical readings, the Instruction does not expressly prohibit *adding* these to the required biblical readings . . . In our experience and observation substituting a well-chosen secular reading for one or the other biblical reading has contributed to faithful hearing of God's word."

You don't have to be a professor of logic to discover the strange contortions Father Tegel goes through in trying to alter and distort the meaning of an absolutely clear directive: profane readings are forbidden in the Mass. Period. Whether or not these secular substitutions are pastorally effective in Father's "experience" does not matter here. Rome has seen fit to forbid this abuse, certainly for good reasons. All who call themselves Catholics and who want peace to return in our liturgical

celebrations should obey and forget about their little pet projects, no matter how "relevant" they think they are. Nobody's "experience" may weigh more than the decisions of the Supreme Pontiff, especially when they are pronounced in such unequivocal terms and when they are meant to bind us all. Moreover, Father is wrong in telling us that "the Instruction does not expressly prohibit *adding* these (profane readings) to the required biblical readings". It does so indeed:

"The hierarchical structure of the liturgy, its sacramental value, and the respect due to the community of God's people require that the priest exercise his liturgical service as a 'faithful minister and steward of the mysteries of God.' He should not add any rite which is not contained in the liturgical books."

Thus one can notice a distinct change in the tactics of the liturgical extremists. For years they have tried to subvert the Constitution not by openly resisting it but by distorting its meaning, evoking the now definitely obsolete subterfuge, the "spirit of the Council". Naturally, they were the only true defenders and anointed champions of that nebulous "spirit," while the traditionalists were branded as "legalistic," "rubrics-minded" and totally insensitive to pastoral concerns. Those of the latter group, who wanted to be charitable at all costs, did find some excuse for the former's improvisations and experiments, since even the official documents contradicted themselves sometimes and new regulations permitted novel practices that were forbidden, in strong terms, just a few weeks before. But now, after the Holy See's final word, there is no more excuse: our liturgical busybodies are forced to remove their masks and expose themselves for what they really are.

A few inevitable conclusions come now to my mind:

1. The scandalous and artificially nurtured confusion in our liturgy has lasted long enough. Even before the publication of the Instruction such confusion was unnecessary, for the Constitution on the Sacred Liturgy and the other half-dozen documents published since 1964 spoke clearly to those who wanted to hear. But *after* this Instruction only stubbornness or bad will can maintain the havoc or add to it. Incendiary statements, such as Father Tegels', will only pour oil on the fire and will keep up the turmoil of restlessness the Instruction intended to calm down.

2. To turn to the other side of the coin, the time has come to have another, more charitable look at the so-called "traditionalists." They have loved the old liturgy longer than many of the Johnny-come-lately "liturgists" of today. Yet, they are aware of the fact that the Council — and later on the Holy Father with his advisors — saw it wise to streamline certain parts of it. Most of them admit that this work was done generally with prudence and with due precautions, preserving as much of the old as possible. Yet the changes have hurt them — sometimes deeply — and many of them take refuge and consolation in the old forms whenever, as in the case of the continued use of the Latin language, it is legitimate to do so. None of them ever intended to take away the fruits of the changes from those whose spiritual welfare needs them, but they want to use legitimate options without being ridiculed. In some rare cases they have disagreed with some of the reforms. Humbly they petitioned the Holy See to reconsider, without resorting to rebellious campaigns against them. Had they done so, this "traditionalist" would have been the first to part with them.

3. All the liturgical changes that followed Vatican II will have to stand the test of time. Those that are beneficial will remain; those that were hastily introduced will be ultimately revoked by the competent authority. More than ever we must now stand united with the Holy Father and give a chance to these reforms to work out their own course. Immature and juvenile outbursts such as the *Worship* editorial will never bear good fruits. Neither the glory of God, nor the spiritual welfare of His people can profit from them, and their authors will drift from experiment to experiment without ever capturing the elusive bluebird of a "perfect" liturgy on this earth.

## CONTRIBUTORS

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# NEWS

*Diapason* for January, 1971, listed the following new organ installations in Catholic churches:

Saint Joseph's Church, Jefferson City, Missouri. Three manual. Wicks.

Saint Ambrose Church, Houston, Texas. Three manual. Wicks.

Sain John Fisher Church, Portland, Oregon. Two manual. Balcom & Waughan.

Sacred Heart Church, Chazy, New York. Two manual. Baldwin.

Saint Mary's Church, Jefferson, Massachusetts. Two manual. Berkshire.

Church of the Nativity, Mineola, New York. Two manual. Cannarsa.

Church of the Good Shepherd, Action, Massachusetts. Two manual. Hamar-Hook & Hastings.

Saint Peter's Church. Reading, Pennsylvania. Two manual. Lehigh.

Cathedral of the Holy Name, Chicago, Illinois. Two manual. Rodgers.

Saint Rita's Church, New Orleans, Louisiana. Two manual. Schoenberger.

Church of the Holy Ghost, Fremont, California. Two manual. Schoenstein.



Recent performances of choral music, both in liturgical settings and in concert, that have reached us, include the following:

The Sandusky Chorale Society, Sandusky, Ohio, under the direction of Paul V. Becker, performed Beethoven's *Mass in C Major* at Zion Lutheran Church in Sandusky, December 6, 1970. Miss Laura Long was organist.

The Boys' Choir of the Church of the Nativity of Our Lord, Saint Paul, Minnesota, sang a selection of Christmas pieces as well as the music for the Midnight Mass under the direction of Reverend Eugene J. Abbott. Thomas Ross was organist.

Music for the feast of Christmas at the Church of the Incarnation, Minneapolis, Minnesota, was under the direction of Richard D. Byrne. Mrs. Patricia Clemens was organist. The program included Stravinsky's *Ave Maria*, Brahms' *Es Ist Ein' Ros' Entsprungen, There Shall be a Star from Jacob* by Mendelssohn, and Poulenc's *O Magnum Mysterium*. For the Midnight Mass, the Ordinary was Joseph Kronsteiner's *Krippenmesse*.

The choir of Saint Lawrence Parish, Milwaukee, Wisconsin, performed H. L. Hassler's *Missa*

*Secunda*, Anton Bruckner's *Pange Lingua*, and Fr. X. Witt's *Improperium* on February 5, 1971, under the direction of Reverend Robert A. Skeris. Paul Colloton was organist.

The University Chorus of Saint Mary's and Notre Dame sang a program of Lenten music at O'Laughlin Auditorium, Notre Dame, Indiana, March 7, 1971. Arthur P. Lawrence conducted the group in *Ave Verum Corpus* by Josquin des Prèz, Mozart's *Laudate Dominum* and the Fauré *Requiem*. Margaret Korcsmar and Philip Cannata were accompanists, and Susan Stevens and Patrick Maloney, soloists.

The Choral Society of Saint Dominic and the Dominican Chorale, under the direction of Cal Stepan, presented a concert of Lenten and Easter music, March 21, 1971, in the Church of Saint Dominic, Shaker Heights, Ohio. Among the composers represented on the program were Palestrina, Archangelsky, Vulpius, Gallus, Ned Rorem, Marcello, Bach and Brahms.

Roger Folstrom conducted a program of Lenten and Easter music at Saint Bernard's Church, Madison, Wisconsin, March 21, 1971. Participating in the festival were parishes from the Madison area: St. Bernard's (Madison), St. Bernard's (Middleton), Blessed Sacrament, Immaculate Heart of Mary, St. Maria Goretti, St. Norbert's St. Peter's, and St. Raphael's Cathedral. The program included works by Lassus, Bach, Billings, Lotti, Viadana Howard Hanson and Ralph Vaughan Williams. A brass ensemble performed. Organists were Kary Hyre and Dwaine Ohmen.

At the National Shrine of the Immaculate Conception, Washington, D.C., programs of choral music were presented by the National Shrine Choir under the direction of Joseph Michaud, April 2, 1971, and by the Fisk University Choir under the direction of Sam Batt Owens, March 5, 1971. The Shrine choir sang motets by Palestrina, Ferrabosco, Marcello, Brahms, Herman Schroeder and others, and then presented *The Last Supper*, a work by Robert Evett especially commissioned by the National Shrine. The Fisk University program included traditional spirituals, motets from the Renaissance and Baroque periods, and twentieth century choral music.

The *Schola Cantorum* of the Church of the Holy Childhood, Saint Paul, Minnesota, sang Franz Schubert's *Mass in G* under the direction of Bruce Larsen at the solemn Mass marking the twenty-fifth jubilee of the parish on March 25,

1971. Reverend John Buchanan is founder and pastor of the parish.

Michael D. Cordovana conducted the *Passion according to Saint John* by J. S. Bach with the Catholic University Chorus and Orchestra, March 12, 1971. Soloists were John Aler, Michael Donaldson, Rilla Rowe Mervine, Raymond McGuire and Richard Estes.

As part of Austrian Day, Gerhard Track conducted the Pueblo Symphony Chorale in a performance of Mozart's *Coronation Mass* in the Cathedral of Pueblo, Colorado, March 21, 1971. On the same day, at Saint Theresa's Church, Kay Mudrone conducted Track's *Mass in C Minor* with the composer at the organ. On March 28, 1971, the Pueblo Symphony Orchestra and Chorale performed Anton Bruckner's *Mass in E Minor* and three motets, *Ave Maria*, *Locus Iste*, and *Virga Jesse*. The program, under Mr. Track's baton, also included works by Anton Heiller, Augustin Kubizek, Vittoria and Croce.



Over two hundred choir directors, organists and choir members attended the Ninth Annual Liturgical Music Workshop of the Diocese of Dallas, Texas, April 17-18, 1971. Dr. Roger Wagner, president of CMAA, was choral clinician, and Noel Goemanne, vice-president of CMAA, held master classes in organ. Reverend Ralph S. March, S.O.Cist., spoke on recent legislation concerning church music and conducted the classes in Gregorian chant.



Other workshops scheduled for church musicians include these:

The University of Wisconsin Extension Division will provide a series of eight workshops on "Music in the Small Church," during June and July, 1971. Arthur Cohrs and Edward Hugdahl will be the faculty members.

The 17th Church Music Conference at the University of Wisconsin at Madison will bring Paul Manz and Richard Vikstrom to that campus, August 4-6, 1971.

The Diocese of St. Petersburg, Florida, is planning a workshop to be held at St. Leo's Abbey, August 16-19, 1971. Faculty members include Johannes Somary and Rev. Daniel G. Reuning.

The sacred music commission of the Archdiocese of Chicago has begun a program of formation for organists. Faculty members are Robert J.

Batastini, Gerald Brill, Foster Deihl, René Dogogne, Harry Krush, Samuel Seuter and Sr. M. Victoria.



William J. Marsh, composer and Catholic church musician, died at Fort Worth, Texas, at the age of ninety years. A requiem Mass was celebrated at Saint Patrick's Cathedral, and he was buried in Greenwood Cemetery. Many of his sacred compositions were widely used. He was composer of the state song of Texas, *Our Texas*.

RIP



The Department of Church Music of the University of Southern California celebrated its twenty-fifth anniversary on February 19, 1971, at Saint John's Episcopal Church in Los Angeles. The festivities included a banquet at which the Baylor University Chamber Singers performed and a concert which featured a service entitled *A Celebration of Love*, an experimental and exploratory composition for contemporary worship. Dr. Charles C. Hirt is founder and chairman of the department.



Programs of organ recitals that have been sent to us include the following:

Gerre Hancock played at the National Shrine of the Immaculate Conception, Washington, D.C., on January 22, 1971. His program included works by Ginastera, Bach, Couperin and Reger.

Arthur P. Lawrence presented a program at Sacred Heart Church on the campus of the University of Notre Dame, January 29, 1971. He played compositions by Mendelssohn, Rognoni, Valente, Boehm, Sweelinck, Heiller, Bach and Alain. He was assisted by Susan Stevens, soprano.

Ivan R. Licht played works by Bach, Walcha, Dupré, Titcomb and Reubke on January 31, 1971, in a recital at the Church of Saint Christopher, Rocky River, Ohio.

Klaus-Christhart Kratzenstein performed works by Buxtehude, Guilain, Bach, Reger, Mendelssohn and Kropfreiter as well as his own improvisation at Trinity Lutheran Church in Cleveland, Ohio, February 14, 1971. He repeated the program on February 19, 1971, at the School of Music of the University of Iowa, Iowa City.

R.J.S.

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