

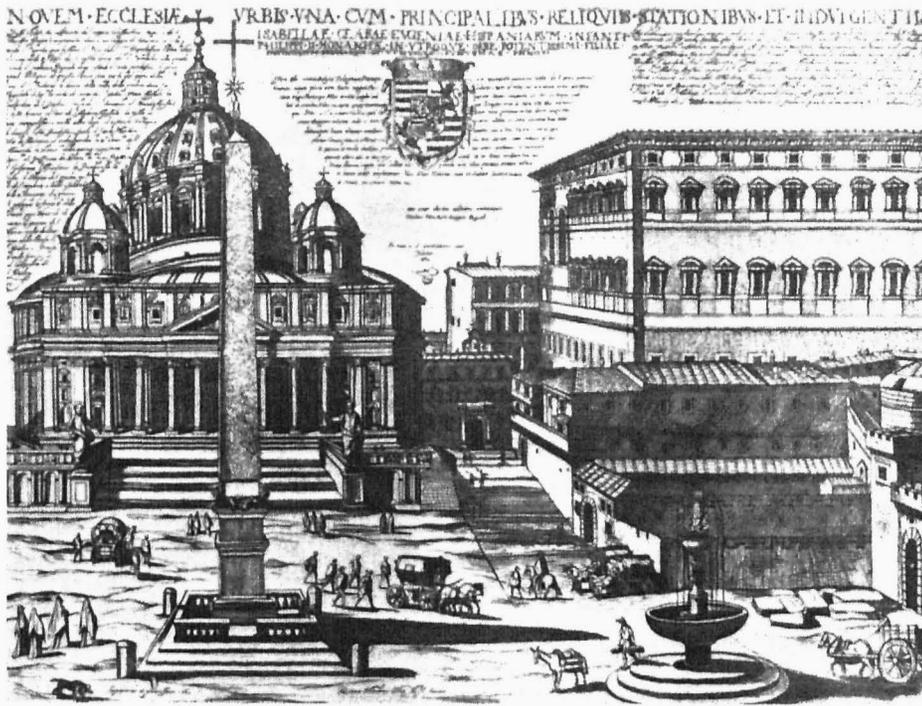
SACRED MUSIC

Volume 101

Number 1

Spring 1974





Church of Saint Peter with the obelisk after 1600.

SACRED MUSIC

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GERHARD TRACK

At the recent elections of our Association, Professor Gerhard Track was chosen by a great majority for president of the Church Music Association of America, succeeding Dr. Roger Wagner.

Gerhard Track was born in Vienna, Austria, in 1934. At the age of seven he was accepted as the youngest boy in the famed Vienna Boys Choir, where he studied and sang such great liturgical works as Bach's *St. Matthew Passion*, Masses by Palestrina, Mozart, Haydn, Schubert, Bruckner and Beethoven. In the repertoire of the choir were also motets by Gallus, Palestrina, Lotti, Vittoria, and sacred works by Verdi, Bruckner and Honegger. Young Gerhard sang the boy-soprano solo in Vienna's first performance of Honegger's oratorio, *St. Joan*. When his voice changed at fourteen, Track continued to work in the field of church music and began his studies of theory, composition and conducting at the Vienna Academy of Music and Performing Arts. Among his teachers were such world renowned conductors as the late Ferdinand Grossmann, Hans Gillesberger and Reinhold Schmied.

VIENNA
NATIVE

At the age of nineteen he was engaged as music director and conductor of one of the four concert choirs of the Vienna Boys Choir. He was the youngest conductor ever to be appointed at this famous institution. In this function he worked together with such leading European conductors as Wilhelm Furtwaeng-

MARCH: PRESIDENT TRACK

ler (Mr. Track prepared the St. Matthew Passion for this eminent German conductor, when he conducted his last *St. Matthew Passion* in Vienna before his death), Karl Boehm, Josef Krips and many more.

VIENNA
BOYS
CHOIR

He directed highly successful concert tours of the Vienna Boys Choir in Europe and in the USA (1954–55, 1957–58), and he was the first one who toured Japan (1956) with the same choir, where on Mozart's 200th birthday he directed his *Requiem* and *Coronation Mass* in a special concert in Tokyo with the NHK-Male Choir and Symphony Orchestra. The soprano and alto parts were sung by the Vienna Boys Choir. Members of the imperial family of Japan, the diplomatic corps and members of the government were present.

In his native Vienna he conducted Masses and motets of many of the famous composers in the Imperial Chapel with the Vienna Boys Choir, members of the Vienna State Opera Male Choir and members of the Vienna Philharmonic Orchestra.

In 1955, he founded a male choir of former members of the Vienna Boys Choir, the Chorus Viennensis, which today records many liturgical works for leading recording firms. In 1954, he was in charge of a festival concert of Austrian boys choirs in Vienna's St. Augustin Church during the Second International Church Music Congress and he represented Austria with his Vienna Boys Choir and the Chorus Viennensis in the final "Concert of the Nations" with works by Anton Bruckner.

In 1958, Mr. Track came to the United States to become a faculty member of St. John's University in Collegeville, Minnesota. For a decade he was associate professor of music and teacher of music theory, composition, choral conducting and string ensemble class. He also directed the St. John's Symphony Orchestra, central Minnesota's Community Orchestra, and the St. John's University Men's Chorus. With this chorus he toured Europe four times (1960, 1962, 1965 and 1969), won first prizes at the International Musical Eisteddfod in Llangollen, Wales in 1962 and 1965, and participated at the Pageant of Peace at the White House in 1962, when President Kennedy invited the choir to Washington, D.C.

In 1968, St. John's University Men's Chorus sang in Salzburg for the 150th anniversary of *Silent Night*. The midnight Mass on Christmas was broadcast by Eurovision over the entire continent. More than 100 million Europeans heard this American chorus.

MISSA
BREVIS

In 1969, Track became music director of the Pueblo Symphony Association in Pueblo, Colorado, where he now directs the Pueblo Symphony Orchestra. The Pueblo Symphony Chorale toured Europe the summer of 1973 and participated in the festival of the 1200 Years of Salzburg Cathedral. The choir performed a new Mass by Gerhard Track entitled *Missa Brevis (Salzburg Mass)* with texts in two languages (Latin-English). In 1970, he wrote *Festive Ordinary* in three languages (Latin-German-English) for mixed choir, strings, timpani and organ.

Track has written and published many compositions for the Catholic Church both in the United States and in Europe including five Masses, numerous motets and hymns. Without a doubt, the new president of CMAA belongs to the elite of contemporary Catholic church composers. Here are a few quotes from him: "The

MARCH: PRESIDENT TRACK

Vatican Council opened many new doors, but also — through misinterpretation — slammed many doors. Pope John XXIII said: ‘Let’s open the windows and let fresh air in’ . . . but he didn’t say: ‘Let’s throw out the furniture’ . . . but that is what happened. The great master works were suddenly not ‘in’ anymore.”
“Cheap junk entered into the Church, but, at the same time, we too have a wonderful opportunity to do something great! It is totally wrong to neglect the music written for the Church from the Gregorian chant up to and including the great masterworks of our century.”

“We should not say everything that has happened before Vatican II must be thrown away and we should start anew. We have to build on the past and create the best we can for the Church. In all religions, only the greatest works of art — churches, buildings, paintings and music — were good enough for the Church. When Mozart wrote a Mass, it was a deep, thoughtful work, unlike a minuet, yet both are master works. The specialist and musicologist knows the difference. The thoughts and intentions of the great composers were different, when they wrote for the church or for the stage or entertainment. A layman may say: this classical music sounds like operatic music, because he knows a little about *The Magic Flute* or *The Marriage of Figaro*, but he doesn’t know, that this music style was the expression of the time, like a Baroque church compared to a Gothic church.”

“Today we gain comfort from the fact that the pendulum is swinging to the other direction again. We have to restore the great masterworks of the past and we must create the best for our time and for the future. We have a very serious responsibility for future generations in this matter. We have no intention of destroying the great Gothic cathedrals of Europe, while we build new churches in *our* style and for *our* needs. Both can and must stay next to each other. We can and must do the same with our music. Simplicity doesn’t have to mean *simplicistic*! A two-part invention by Bach is a small piece, but what a masterpiece! Church music for congregation or for the small church choir still can have — and must have — greatness! Let us all work in this direction, so that we can be proud of the things we create, proud today of our generation, but also proud of our future generations. Last but not least, proud of our God! God gave us all these great talents to use in His honor!”

PENDULUM
SWINGS

We are indeed, happy and proud to have a man of the stature of Professor Track as our new president. I am sure that I express the wish of all our members and associates, when I say: *Ad multos annos!*

REV. RALPH S. MARCH, S.O.CIST.

MARCH: PRESIDENT TRACK



Interior of Saint Peter.

CMAA CENTENNIAL

The hundredth anniversary of the founding of the Society of Saint Cecilia of America and of the establishment of the journal, *Caecilia*, was observed with great festivity at a solemn Mass celebrated in the Church of St. Agnes, Saint Paul, Minnesota, on December 27, 1973.

Garlands of pine boughs and wreaths tied with red velvet ribbons decorated the sanctuary of the large, Baroque style church; seasonal red poinsettias were massed on the white marble altar. As the ministers of the Mass entered the church in solemn procession accompanied by the Knights of Columbus and altar boys carrying processional banners, the red and white flags of the parish, the yellow and white papal emblem and the American flag, the Schola Cantorum under the direction of Dr. William F. Pohl intoned the Gregorian intonation for the Mass of Saint John the Apostle with alternatim sections of improvisation by Robert Strusinski, the organist. The proper of the Mass was taken from the *Graduale Romanum*.

SCHUBERT: CENTENNIAL

The Mass was celebrated by Monsignor Johannes Overath of Cologne, Germany, vice-president of the Consociatio Internationalis Musicae Sacrae, who represented the Federated Caecilian Societies of the German-speaking countries. He was assisted by Reverend John Buchanan and Reverend George Eischens. The Archbishop of Saint Paul and Minneapolis, the Most Reverend Leo Binz, and the Bishop of New Ulm, the Most Reverend Alphonse J. Schladweiler, were both present in the sanctuary.

CELEBRANTS

To mark the centennial celebration with music befitting the philosophy and history of the society, the Twin Cities Catholic Chorale, under the direction of Monsignor Richard J. Schuler, sang Joseph Haydn's *Mass in Time of War (Paukenmesse)* with soloists and orchestral accompaniment. The stirring *Dona nobis pacem* section of Haydn's *Agnus Dei* with its repeated use of timpani and trumpets, giving the Mass its title, was written at the time that the armies of Napoleon were at the gates of Vienna. Perhaps the threatening dangers portrayed in the prayer for peace in time of war could be as true today as in Haydn's day. It is not now the forces of Napoleon, but rather a struggle facing church musicians at this juncture in their efforts to preserve the treasures of the past and create a new music for our own time. The timpani and the trumpets seemed so symbolic to me.

In his sermon, Reverend Ralph S. March, O.S.Cist., editor of *Sacred Music*, described the difficult and noble work of those who have gone before; he reiterated the challenge facing the present members of the society; he called for efforts to enhance divine worship by preserving and fostering the treasury of sacred music and by developing new sacred music of great artistic merit.

At the conclusion of the Mass, attended by over a thousand people, announcement was made of greetings and special recognition received by CMAA on the occasion of its centennial. Archbishop Binz read a congratulatory telegram from the Holy Father. Monsignor Overath, representing Dr. Anton Saladin, president of the Federated Caecilian Societies of the German-speaking countries, announced that the silver Palestrina medal of the ACV had been awarded to CMAA and had been accepted by Prof. Gerhard Track, newly-elected president, at the business meeting of the society held during the afternoon. At the same time, the gold Lassus medal of the ACV was presented to Monsignor Schuler, secretary of CMAA and vice-president of CIMS, for his devotion to the cause of sacred music and most particularly for his work as chairman of the Fifth International Church Music Congress in Chicago and Milwaukee in 1966.

POPE'S
GREETINGS

The colorful procession of bishops and priests and the boys with their banners left the sanctuary and made its way through the church as the choir sang Tappert's *Ecce Sacerdos Magnus*. A reception for the parishioners, guests, musicians and clergy was held in the church hall.

VIRGINIA A. SCHUBERT

SCHUBERT: CENTENNIAL

IN MEMORIAM: JOHN SINGENBERGER

1848–1924

We were four Boerger boys who spent two years each at St. Francis, under Prof. Singenberger, from the years 1883 to 1892. And the chief reason why my father sent his four sons to St. Francis, was to have them study church music under a recognized master. Though I am still fifty-six years young, I love to grow reminiscent, and am going back tonight in spirit, to the old Teacher's Seminary; going to be once more, just for an hour, the carefree little college boy that I was nearly forty-two years ago.

HE WAS
FIRST What I have said perhaps a thousand times, I'll repeat: Prof. Singenberger was easily the first among the teachers of my time, both as to his vast fund of information, and his ability to impart knowledge. He was first, because he had something which the others lacked, *viz.*, genius. Only a genius in the organ loft, and at his work-desk could have accomplished what he did.

A genius in the class room, did I say? Yes, every inch of him. I can still see him coming up the steps into the building. His every appearance, his language, his smile, his mannerisms, and his sayings — all stamped him as such. Who will ever forget: "*Stück Papier, Namen drauf; beantworten Sie folgende Fragen.*" During harmony class, how often, in correcting, and in eliminating octaves and consecutive fifths, did he unconsciously groan or raise his right foot and scratch his head in mental agony!

PLAIN
CHANT Some of the older pupils who had studied under famous masters in Europe, used to come from class, marveling at the harmony Prof. Singenberger knew. "You can't catch *him*," they used to say. In piano he was usually "easy." Humming the tone, he often counted aloud, all the while leaning against the piano. But in the plain chant class! Here Singenberger was fired with zeal. No joking in this class. Many's the laugh we had at this or that, in harmony, piano or organ; but never was there any hilarity during a plain chant rehearsal. We were boys then — I was fifteen — and didn't understand. Here was the sacred text set to music, approved and desired by the Church. The master loved the chant above all else; and, in my humble opinion, no one has ever clothed it in better and simpler harmony than my former teacher.

But his organ playing! Young and zealous, Singenberger was far, far superior to any organist we had ever heard. Greatest he was in his Christmas or Easter postludes; and of course, in the accompaniments of the Proper of the Mass. He harmonized at sight from the Gradual, then written in the chant clefs, and not in the modern treble clef. I would give, oh, I don't know *how* much, to hear once more that same student choir sing Witt's *Lucia Mass*, with the master at the keyboard; and, after high Mass (supposing it to be Pentecost and in May) the old *Ihr Engel dort oben*, or *Wie schlägt das Herz so wonniglich!* During my almost forty years' service as organist, choir master, and director of singing societies, I haven't heard a single two-part Mass that is all around, as beautiful, as Haller's

BOERGER: SINGENBERGER

Tertia used to be in 1883; or a four-part composition that compares with the impression Witt's *Lucia Mass* made upon the students in the early eighties.

However, the real genius of our departed master shows in his many inspired compositions which he wrote when all alone in his study, oft late at night. On his desk one might see every day something finished, something begun. Very few, if any, were privileged to observe him there. Neither did he ever speak of this or that which he was composing. We can imagine, however, that the best things he wrote, were inspired from above, and that he sought the guidance of heaven in all that he undertook in the field of composition.

We must not forget, in these short reminiscences, to add, that nowhere was Singenberger's genius more apparent to the people than as director of the great *Caecilianfeste*. Some of the old "boys" will recall the one in Chicago; in 1885 I think it was; then again, another in the same city during the World's Fair year. Likewise were then such gatherings of several hundred singers at Milwaukee, New York City, Cleveland, etc. From the standpoint of Catholic church music, has there ever been anything like these since? Choruses of over three hundred singers, trained for months, a good organist, church crowded, and — all, all depending upon that one man who led every one of these *Feste* to a brilliant and successful close.

CAECILIAN-
FESTE
DIRECTOR

In the many years that I have been away from college, I have never ceased to be grateful to John Singenberger, my first and only teacher in music. Proud am I of nothing quite so much as of once having been one of his pupils, and prouder still, of having enjoyed his friendship. Though my old friend, James Mahoney, and some of us boys used to imitate him now and then in our dormitories, or when he wasn't around, we all, at heart, loved the man. Only the lazy ones feared him. Who can ever forget his admonitions beginning with: "*Kinderchen, Kinderchen*"! I will never forget his invitations to visit him. — "*Kommen Sie doch einmal*," he wrote repeatedly. Singenberger is in a better world, but his pious compositions will live on till the end of time. Let me say of him, in conclusion, and in all sincerity:

He was a man take him for all in all
I shall not look upon his like again.

F. J. BOERGER

Editor's note: Reprinted from a 1925 issue of *The Caecilia* as a commemoration of the fiftieth anniversary of John Singenberger's death.

BOERGER: SINGENBERGER



Saint Peter and the basilica of the Lateran.

THE GREGORIAN HIGH MASS AND ITS PLACE IN THE UNIVERSITY

What should be the role of music in a church or chapel which serves a university community? In the past decade, Newman centers have witnessed, if not caused, the near demise of a traditional musical liturgy. Choirs were summarily dismissed or given music that sent the singers away almost as quickly. Subsequently, the so-called "folk mass" experienced a great boom, but it is now on the verge of a bust. Intelligent people are tired of artless music, and thoughtful Catholics are beginning to realize that the cultural and religious wasteland it creates does not pertain to their belief or practice. After nearly ten years of vernacularization, we are now once again faced with the question: where do we go from here? What do we do when the folk music fades? Can we revive the four-hymn set, which in most parishes has failed to produce the miracle of lustily singing congregations it was promised ten years ago? Can we implant the Episcopalian middle Mass, a mixture of pale settings of the Ordinary, four hymns, pseudo-Gregorian recitative, and the proclaimed word? Shall we attempt mammoth productions with choirs, orchestras, and organs, whose great public appeal rides on pomposity and show, rather than on any interiorization of the religious and aesthetic values of worship?

MAHRT: GREGORIAN HIGH MASS

It is a fact today that college students are seeking an alternative, a balance to the social activism of yesterday. They seek an experience of the mystical which leads them to something essential and above the everyday. They sought this in drugs, but that seems to have been a flash in the pan. They seek it in the "Jesus movement", but I suspect that it, too, will go the way of all fads; I give today's students the credit that in the wake of the fads of the last decade, they will also seek something that has a greater element of permanency and universality. Dare I suggest that much of what students seek is to be found in the tradition of Catholic liturgy? Dare I suggest that universities might be the centers for the revival of Gregorian chant? My own experience shows that this can be so.

MYSTICAL
EXPERIENCE

A traditionally structured Gregorian High Mass has a definite place in the liturgical worship of a university community. Here is a concentration of people as nowhere else devoted to the pursuit of excellence. Here is a group of people whose awareness of history is great, and who possess a sensitivity to historical modes of thought. Here is a population which will flock to concerts of Renaissance music, enthralled and delighted by the beauty and the mystery of sacred music of the Catholic tradition. Here are departments of music where the performance of medieval and Renaissance music is ever-more being cultivated, not as a historical curiosity but as an art, the excellence of which attracts young people to devote their lives to the study of it. A liturgy for such a university community must contain the richness of historical tradition, and must of itself be a thing of excellence. The Catholic tradition and understanding of the liturgy, if it is cultivated and understood in theory and practice by us, can, in addition, be one of our strongest contributions to ecumenical dialogue. The purest and most excellent form of this tradition is the Gregorian High Mass. I wish to propose that every church or chapel serving an excellent university should be the location of the cultivation of this tradition.

PROPOSAL

The traditional Gregorian liturgy, as a cultivated and sophisticated form of worship, is a sensitively balanced organic whole; it is based upon certain theological, liturgical, aesthetic, and musical principles which help it to cultivate a dignified, intense, joyful, even sublime sort of worship. To violate these principles and to try to make it serve other purposes than those for which it developed over the Church's long history is simply to reduce its effectiveness. Rather, it should be cultivated on its own ground, and sought to be understood for what it is.¹ I shall describe the general character of this liturgy and then show its practical application.

I

The Gregorian liturgy is characterized by a stability of form that is conducive to an intelligent, deep, and sustained participation. That its form repeats itself essentially unchanged is a positive value. On the one hand, there is a deep and complex interrelationship of meaning that sustains interest indefinitely; it requires no innovations or enticements to keep it up to date. On the other hand, because its form and many of its elements are conventional, and are repeated frequently, it allows

more than a superficial observance. When a prayer is spontaneously offered by a priest, one can unite himself to that prayer only in general outline, because the things that are new and different about it are what catch his attention; the novelty of the prayer may even strike his curiosity rather than his devotion. But when the prayer has become thoroughly familiar, then one has reconciled any difficulties or curiosities he may have had about it; and he is able to enter deeply into the meaning of that prayer.

GREGORIAN
MELODIES This feature is particularly important in the cultivation of congregational singing. The Gregorian melodies for the Ordinary of the Mass are wonders of musical composition; their interest and beauty is such that they can sustain a good deal of repetition without a loss of attention or enthusiasm in their singing. Precisely because they can be sung many times, it is possible for a congregation to sing them well. The fate of most newly composed music for congregational singing is that before the people have learned to sing it well, they have become tired of it, for it has little beauty or interest.

This stability is also conducive to choir singing. The cycle of Sunday and holyday propers when sung throughout the year is a well-balanced whole, which upon yearly repetition is the vehicle for a kind of singing in which a continual growth is comprehension, and skill is possible. My observation with singers of the Gregorian propers is that when a new singer begins his second year of singing the cycle of propers, he suddenly recognizes the order of magnitude of the cycle, and then becomes convinced of its worth.

PROPERES Likewise, the orderly arrangement of the liturgical year leaves the choirmaster generally free from the responsibility of choosing music. The wealth of interrelated meanings of both text and music embodied in the cycle of propers is the creation of centuries of learned and holy men; it far exceeds recent attempts to create a narrow theme of today's Mass.

CANON This kind of liturgy makes certain demands upon those conducting it. Since it is to be repeated frequently and to be reflected upon from many possible viewpoints, it must make sense in a very universal way. The nature of the texts and actions must be deeply understood by those participating, and there must be no inherent contradictions between what the text says and how it is said. A case in point is the way the Canon is sometimes "preached" to the people. The words of the Canon are clearly a prayer addressed to Almighty God. Why then, is it so frequently seen that, as the priest addresses the Father in words, he attempts in his gestures to look every member of the congregation in the eye? Another case in point is the attempt to make the delivery of liturgical texts seem fresh and spontaneous either by a halting, conversational style or by arbitrarily altering unimportant details of the text.² Here again one's attention is drawn to the changes of detail, and they actually constitute a distraction.

The repeatability of the service also means that the translations must be free from trivialities, which upon repetition become increasingly banal. "And also with you", a thinly disguised amelioration of "and with you, too", upon repetition loses the element of dignity due an ordained minister in a liturgical

circumstance.³ In short, in order to cultivate a deep and abiding participation in the liturgy, the performance of it has to be true to its deepest, most universal complex of meanings, and free from the introduction of idiosyncratic novelties and intentional imperfections.

II

What is this deep and universal complex of meanings that must be at the root of the sung liturgy? The central aspect of the Mass might be described as follows: a sacred action in which the Almighty Father is addressed through the intercession of the Son by way of offering a perfect sacrifice. This takes the form of a sacrificial meal at which the bread and wine are changed into the Body and Blood of the Son, renewing and commemorating His sacrifice on Calvary, once and for all time, a perfect and sufficient offering for sin. The types of this sacrifice are rich and compelling, from the sacrifice of bread and wine by Melchisedech and the Messianic prophesy of the psalmist: "Thou art a priest forever, according to the order of Melchisedech", to the passover of the vengeance of the Lord through the sacrifice of the Lamb. All of this is elementary, but its application is overlooked. If one examines the text of the Canon, he finds a long prayer which addresses the Father; it speaks from beginning to end of a sacrifice of praise and thanksgiving. Its focal point is not the community. Rather, the prayer of the Canon of the Mass should cause the community to unite with the priest in this prayer. All attempts directly to cultivate the songs of a natural community will not replace the supernatural character of a community which stands united by the fact that it makes its prayer to the Father through the Son, that it participates in the offering of the perfect sacrifice.

THE
MASS

There are two essential characteristics which follow from this description, and at the same time are basic features of the traditional Gregorian liturgy. The first is that it is a sacred action. It must occur in a sanctified time and place. One of the functions of music is to sanctify time, to extend and elaborate that instant in which one perceives the sacred. The sanctification of place is done through ceremonial: incense, vestments, gestures can help to set the place of the sacred action apart from the everyday. The second characteristic is that it addresses a God who transcends us. Our attention is not turned inward, but outward and upward. In this contest, the meaning of *sursum corda* is that in order to address the almighty Father, we must elevate our minds to His level. This is also a major function of music. A sung service establishes an elevated tone of voice for the prayers and, properly done, has the effect of lifting the heart.

SACRED
ACTION

I wish to suggest a corollary to this concerning the role of the priest. Recent liturgical terminology has called the priest the president of the liturgical assembly, indicating that his most characteristic activity is to sit before the congregation. It seems to me that his most characteristic posture should be to stand at the head of the congregation and lead them in prayer. Does the present manner of facing the people best represent the role of the priest as leading the people in addressing God?

ADDRESSES
GOD

ACCESSIBLE A final question: is all this relevant to the people, and their ways of thinking? It is a very important question, and on the face of it a critical one. Yet behind this often-asked question is an assumption which I do not accept: "relevant" is most often taken to mean that the people see it as relevant; if the answer to the question is no, then whatever is not immediately relevant must be suppressed. If something is not immediately relevant, should it be made, in addition, inaccessible? Absolutely not. Rather, if it is valuable, relevant or not, it should first be made accessible, and with effort, its relevance will be achieved.

III

CONTINUITY The Gregorian liturgy embodies the aforementioned ideas in a musical form which also has important functional characteristics. Music gives the liturgy form by providing a continuity of parts as well as distinguishing them by function. In a Gregorian Mass, the various activities of the service are made congruent with one another, and proceed one from the other in an orderly way through the medium of music. The elevated tone of the entire proceeding establishes a continuity, but more important, it is a continuity which cultivates that sense of joy in wonder which is so characteristic of the best of our tradition, and so absent from the worst of it, not excluding much of it today.

Within this continuity there is a variety of musical styles and procedures well suited to the various rites they accompany. Each of the various acts of the priest, the concise collects, the lessons, and the solemn Eucharistic prayer (at least in the Preface) has its own tone suited to the eloquent delivery of texts whose words are of utmost importance. The parts of the Ordinary of the Mass, sung by the people, are all characterized by being liturgical actions in themselves; supplication, profession of faith and adoration; their function is to sing praise, etc., and they represent a close union of music and words. The propers sung by the choir, as a rule, accompany other actions, and their function is to give a sacred character to these actions. Although their beautiful texts are largely from the psalms, their function and realization is more independently musical, each according to its own place in the liturgy; the highest and most musical of these chants being the Gradual and Alleluia, whose melismas rejoice in sometimes nearly wordless jubilation. The function of these almost purely musical pieces is essential: to put external concerns to rest, to achieve a sense of attentive repose by the contemplation of the order of the music. I have never felt that a congregation was more receptive to the hearing of the Gospel than when the Gradual and Alleluia were sensitively and impeccably sung. These various styles are found in complementary juxtaposition throughout the service, so that each, as it is done, balances off the other; the hearer, because of this balancing of parts, is fresh and ready to listen, to sing, to pray, each at the proper time. In addition, each part of the Mass is given an element of elevation and contemplative elaboration which is conducive to the seeking of the divine.

IV

I have proposed a theoretical ideal for a Gregorian High Mass, but it is not a hypothetical one; it is the basis for a High Mass which is now being cultivated at a

university. St. Ann Chapel in Palo Alto, California, the Newman center for Stanford University, celebrates a Sunday High Mass attaining to this ideal. The St. Ann Choir was founded in 1963 by William F. Pohl, now of the University of Minnesota, and this last fall celebrated the tenth anniversary of the continuous singing of such a Mass.

The High Mass at St. Ann Chapel is a totally sung service. The congregation sings the entire Ordinary in Gregorian chant; its yearly repertory includes Masses I and XVII complete, *Kyrie* IV and XI, *Gloria* VIII, *Sanctus* and *Agnus* IV and IX, and *Credo* III. The choir sings the entire Gregorian proper including the Graduals, Alleluias and Tracts, and well as Offertory and Communion verses when time permits. The priest sings his texts, including the Canon and the Gospel, while lectors sing the minor lessons. The Communion is the occasion of a polyphonic motet by a Renaissance composer, Josquin Des Prez being the choir's unofficial musical patron.⁴ Occasionally the choir sings a polyphonic *alternatim* *Kyrie* in alternation with the congregation. Polyphonic proper compositions sometimes replace some of the chants; Isaac's *Choralis Constantinus* is a particular favorite.⁵ Special holy days see the singing of a polyphonic Mass.⁶ The language of all of the figured Gregorian chants is Latin, the language of the priests' prayers and of the lessons is generally English. While this dichotomy of language is far from ideal, the change of language is somewhat ameliorated by the fact that it is all sung.

TOTALLY
SUNG
SERVICE

This year, a few days have been the occasion of more solemn celebrations. On one or two holydays each quarter, a solemn High Mass all in Latin is celebrated in the Stanford Memorial Church. The first of these was on All Saints Day this last fall. The Ordinary of the Mass consisted of 14th century Mass movements, with the assistance of members of the Stanford music department. The proper was the Gregorian chant, including the sequence *Ecce Pulchra*. A congregation of about one thousand people was in attendance, and their reaction was very favorable. Most important, they did not see it as a musical happening, but as a unified liturgical action that was moving and significant. This is the purpose to which all sung Masses must attain.

HOLY
DAYS

WILLIAM PETER MAHRT

1. I am reminded in this context of the late Paul Tillich's response to my question: "Is the liturgy relevant, and what is to be done about it?" His answer to the first part of the question was a "resounding No!", but his solution was not to alter one iota of the traditional liturgy, since it is the product of the ages, and for that reason carries a validity and authority greater than that of any individual; rather, one should seek to understand it on all possible levels, with the aid of the terminology of the great mystics and theologians as well as depth psychology and anthropology. While this may be a more anthropological view than I myself would take, there is more than a grain of truth to it, and it provides a stark contrast to the current "do-it-yourself" approach to liturgy seen all too often.

2. There is sometimes an intentional seeking of imperfection for the sake of making something appear human. This is, of course, a false sort of humanism. Human beings can be expected to show imperfections, but not to seek them. If imperfection occurs in seeking perfection, it is by default, it is human, and can sometimes contribute to the beauty of a thing. If imperfection is sought, it is inhumane and ugly, and is a sin against Him who said "be ye perfect, even as my heavenly Father is perfect."

MAHRT: GREGORIAN HIGH MASS

3. This is not to mention the accuracy of the translation; whatever its origin may have been, the response *Et cum spiritu tuo* in a Christian liturgy carries with it the implication that the greeting responded to is the exercise of someone in orders; for this reason, when the divine office is led by someone not ordained at least a deacon, *Dominus vobiscum* is not said, but in its place *Domine, exaudi orationem meam*.

4. In the last ten years, over 120 motets have been in the repertory, including especially Byrd, Dufay, Gibbons, Josquin, Palestrina and Victoria.

5. About thirty compositions for the proper of the Mass, almost all by Isaac, have been in the repertory. The greater portion of these have been the Communions. Since the giving of communion takes some time, there is the opportunity of alternating the chant antiphon with psalm verses, and using the polyphonic setting in the place of some of the repetitions of the antiphon.

6. In the last ten years, polyphonic Masses have been sung by Byrd (3), Charpentier, Dufay (2), Isaac (4), Josquin (2), LaRue, Lassus (2), Machaut, Morales, Mouton (2), Mozart, Ockeghem, Palestrina, Peñalosa, Stravinsky and Victoria (2); in addition, individual Mass movements have been sung by Ciconia, Dufay, Josquin, as well as anonymous movements from the Mass of Tournai, the Trent Codices, the Apt and Ivrea Codices, and the Worcester and Oxford fragments.



Saint Peter.

SELECTION OF LITURGICAL MUSIC

Sacred music has been traditionally divided into liturgical and spiritual music. Liturgical music is ancillary to the liturgical act. Spiritual music tends to represent religious experience in its totality and without the liturgical act as such.¹ We are concerned here with liturgical music.

Pope Paul VI at an audience on August 15, 1971, spoke on the subject of liturgical music. His words leave no room for misunderstanding. Music for the Church must be *sacred* and it must be *beautiful*. Texts for music to be sung in church must be taken from the Holy Scriptures or liturgical sources. The Holy Father repeats this directive of the Council. Secular words, love songs, folk ballads, musical comedy or operatic arias are not sacred and thus do not belong in God's house. The excuse that popular songs are meaningful to the young has no validity, since the Holy Father says that the "changing fashions of the day have neither spiritual nor artistic value as music for the worship of God. The key word in judging all compositions is *sacred*."²

It is necessary that one keep in mind the function of sacred music. American people, in spite of their materialistic reputation, have always had a high potential for religion. The entertainment industry has never long overlooked the potential market opportunity of the American religious awareness. The Mass after all, is the most solemn service of the Roman Catholic Church, representing the commemoration and the mystical repetition of the sacrifice of Christ on the cross. Yet the

SACRED
AND
BEAUTIFUL

VELLEK: MUSIC SELECTION

ATHEISM statement by the Music Advisory Board of the American Bishop's Committee on the Liturgy, issued in 1968, states: "The primary goal of all (Eucharistic) celebration is to make a *humanly* attractive experience." Pope Paul VI has warned so often that the sin of our age is one of atheism, not indeed a theoretical, academic denial of God, but rather a removal of God. Man has now put himself into God's place. In many subtle ways one can see the exaltation of man. Someone has pointed out that the Roman Canon of the Mass in Latin begins with the word *Te* (you-God), but in its English translation it begins with the word *we*.

Again, for example, we can examine the whole effort to turn the altar "toward the people". One can search the documents of the Second Vatican Council and not find a reference to this. It is an exaltation of man by thrusting the face and the person of the man who is a priest into the place of the *alter Christus*. The human element is therefore greatly exaggerated. Even Father Jungmann now says he has second thoughts on its pastoral advantage; there never was any historical or artistic basis for such a "reform."

RATIONALISM AND HUMANISM Again consider the current insistence, a kind of rationalism and a form of humanism, that demands that every single word be immediately understood, which is perfectly logical if liturgy is man-directed, but not really a total necessity when liturgy is God-centered and the general ends of prayer are grasped. And so too with music. If the purpose of any art in the service of worship is to give glory to God and to sanctify the faithful, then dignity, beauty and reverence are imperative marks of such art, for sacred art would not fulfill its very purpose if it lacked any of these characteristics. But let one make the purpose of art and music in liturgy the "creating of a humanly attractive experience" and immediately both art and music descend to the level, quite logically, of music for his own entertainment, at whatever level of competency or sophistication it may exist. But music created and performed for the glory of God and the sanctification of the faithful demands quite different standards for judgment.

Art is the product of both the spirit and the body of man, and it can lead him to God. But when art is aimed only toward man, then even if it be true and beautiful, it will not serve as a means of reaching God.

Sacred by definition means the setting aside of something for the exclusive use of God. Secular is what is employed for the daily use of man. Reverence, dignity and beauty will characterize the material things selected for the use of man's search for a relationship with God.

If atheism is the sin of our day, the music of our day has become its tool by abandoning its sacred function. The secular forms of art will never serve for the worship of God, but they will continue to exalt man, as they have always done throughout human history.³

Many think that the problem is to give our congregations what they want to hear. Our task as church musicians is to give them what they need to bring them into the presence of God and not merely to entertain them.

I have the impression that some of our ministers, priests and laymen are so concerned to gather in the youth that they eagerly embrace anything, musically, that they think will appeal to the modern young person and often in so doing, they

cheapen the Church in the eyes of the young, who, in spite of their blasé attitude, are *seeking something permanent which they can respect*. A surprising number of our youth are not ignorant when it comes to good music, and when they are forced to use trashy ditties in the name of the Church they are not going to want any part of it. Why can *we* not see this?⁴ The faith of the next generation may die from not finding the food it needs in the new liturgy. There is no need to monumentalize the ugliness of a materialistic civilization.⁵

Both music and singing are at the service of worship and subordinate to worship. “Therefore they should at all times be as worthy as possible of the infinite sovereignty of God . . . Such, beloved sons, is the ultimate purpose of your mission . . . You should be stimulated by the thought that your role is mighty and helpful, in the sight of the Church; that singing expresses and strengthens the faith of the Christian people, in the sight of the world. Our contemporary world is direly in need of a beautiful and fearless testimony, to bring it to the realization of the religious, of the sacred, of the divine.” (Pope Paul VI)²

In addition to these remarks let me make a few statements of my own. The point I am trying to make by abstracting thoughts of others far more learned than I, is this. We have an obligation to God and to His Church when we commit ourselves to sacred music. Whereas a piece of music may be spiritually inspired it still may not be liturgically useful. My first guide in selecting a hymn is the intent of the composer. Next comes the intent of the piece. Third, the quality of the music. (For unless the music suitably enhances the text it serves or the service it is used at, it should be rejected.) Fourth, the text. The documents of Vatican II, all statements since then, and directives from the Pope specifically limit the sources and types of texts to be used. If a specific selection passes these first tests, then I ask, does it fit a specific liturgical function? By this, I mean, does it fit a particular feast, season of the year, or special service. Then does it induce a liturgical response: reflection, stimulate imaginative comprehension, heighten awareness, etc. Does it suitably praise God and inspire the congregation?

Pope Paul has stated, “Both music and singing are at the service of worship and subordinate to worship.” Unless music can contribute something more than merely speaking the word; then it is better to say the word.

Since we have been given more “freedoms”, even more do we have to rely now on the professional church musician for guidance, because more decisions are left to us, but the aims and guidelines have really not been changed. This is the wrong time for amateurs. A thorough background in church music history is needed in addition to an understanding of the theological approach to the liturgy. One must also acquaint himself with ecclesiastical art — since music in the church is an art form. Each move we make in our task must be in proper perspective of the total liturgy.

This is the time of “participation”. Participation *ad nauseam*. Except in Masses where a considerate priest gives one a moment of silence after communion, the aim seems to be constant verbal and physical participation from start to finish.

In 1903, Pope Pius X reinforced the intent that the faithful actively participate in the liturgical celebrations. Mind you, this was back in the Latin days. Some

SINGING
STRENGTHENS
FAITH

FREEDOMS

European churches and isolated parishes in the United States implemented the singing of Mass by the congregation. But so little was done that Pope John felt the need to reform the form of worship. The permission to use the vernacular was to ease our problems. Although chaos resulted because too much was done too fast, we are still in an ideal situation in time. Our task is to teach people how to pray in beauty. Great patience is needed on the part of any teacher.

SANCTUS History points out to us a logical place to begin. Hymns will not get the people involved in the actual liturgical celebration. The first *liturgical* song we should teach is the *Sanctus*. The Greeks and the Russians have a very special name for the *Sanctus* of the Mass. They call it the victory hymn. If we reflect a bit we shall discover that a good deal of deep thinking has gone into what appears at first to be a rather strange name. It is by grace we have been saved; it is through Christ's victory over Satan that we have risen together with Him, that we are lifted up together with Him into heaven (Eph. 2:6). That is why the angels' song of praise in which we are *now* permitted to *join* is really a victory hymn for us. The great father of the Church who was the first to use the expression, St. John Chrysostom, says: "After Christ had put aside the dividing wall between heaven and earth, He delivered this song of praise into our keeping (the *Sanctus*)." Already in this world we are allowed to join with heartfelt enthusiasm in the same refrain as the angels: "Holy, holy, holy is the Lord God of hosts . . ."

For many centuries the victory hymn of the *Sanctus* stood alone at the end of the Preface. Every Sunday the Preface addressed to God the Father merged into this powerful cry of the people to their Father:

Holy, Holy, Holy,
Lord God of Hosts,
Heaven and earth are filled with Your Glory.

Then, however, came a time when a second sacred song of praise was fitted to the first. It too was selected from the Bible, but it was addressed not to the Father but to the Son: the Hosanna from Psalm 117. (It was this text that echoed through the streets of Jerusalem as an expression of Messianic veneration when the Son of God made His triumphal entry of Palm Sunday. It became the Christian battlecry.)

BENEDICTUS Hosanna in the highest,
Praise and blessing on the One who comes in the name of the Lord,
Hosanna in the highest.

It is surely no mere matter of chance that the two oldest and most honored hymns that we sing in church are both constructed on the principles of first praising God the Father and then addressing God the Son.

In Rome from the third century, the assembled faithful interrupted the solemn prayer of the celebrant and interposed the chant of the *Sanctus*, the song of the angels found already in the Old Testament and in the liturgy of the Jewish synagogue. From a letter of Pope St. Clement, who held office at the end of the first century, it seems that the *Sanctus* was a community prayer of the Christians of Rome already at that early date. By the third century it had entered the Mass. The *Benedictus* is less ancient; our earliest evidence for it comes from the sixth

century in Gaul; by the following century it was an accepted part of the Roman rite.

I feel, then, that in our task of instructing the faithful to participate we should begin at the beginning. I feel too that it is far more meaningful to include the congregation with the *Sanctus*, an actual liturgical action of the Mass, than to be merely content with hymn singing whether it fits or not. I ask that we begin by the singing of the *Sanctus* at every Mass. The same *Sanctus* so that all of the people have a common knowledge and bond, so that when gathered together in small groups or large all know one great hymn in which they can join confidently in praising God the Father and God the Son, and after the petition to the Lamb of God, ending with the battle cry: "Hosanna in the highest".

"HOSANNA
IN THE
HIGHEST"

ITA VELLEK

1. Berlinski, *Midstream Magazine*, "Bernstein's Mass", 1972.
2. Pope Paul "On Sacred Music", September 18, 1968 and April 15, 1971.
3. Schuler, "Humanism and the Sacred", *Sacred Music*, Vol. 96, No. 4, 1969.
4. Smith, "A Fairy Tale", paper at the 8th annual Liturgical Music Workshop for Diocese of Dallas-Fort Worth, March 16, 1969.
5. Buchanan, "The Subject is Worship", *Sacred Music*, Vol. 96, No. 3, 1969.



Saint Peter.

MESSAGE FROM POPE PAUL VI

On the occasion of the National Congress on Sacred Music, which opened in Genoa on September 26th, the Holy Father sent his best wishes in the following letter from the Secretary of State, Cardinal Villot, to the Cardinal Archbishop Giuseppe Siri.

My Lord Cardinal,

GREETINGS

The Holy Father has been informed that from September 26th to September 30th the annual National Congress on Sacred Music will be held in your city on the initiative of the Italian Association of St. Caecilia. He wishes, through me, to address a cordial greeting to the participants, and express to them his deep satisfaction and encouragement for their effort to defend and promote sacred music in general and liturgical singing in particular.

Recently the Church has made sacred music an object of frequent study and exhortation, as is shown by the documents of the Second Vatican Council and the multiple instructions and norms subsequently sent out for the application of the liturgical reform, and with the publication of the new liturgical books. The Sovereign Pontiff himself has not failed to speak about it several times in his addresses to the liturgical commissions, sacred music associations, *scholae cantorum* and musical groups, as well as in his talks to the various categories of the People of God. However, considering the subject proposed to the reflection of the Genoa Congress, namely "Sacred singing in pastoral care today", he willingly takes the opportunity to reaffirm some fundamental points on the matter.

NECESSARY
AND
INTEGRAL

His Holiness wishes to recall, first of all that, if sacred music is a "necessary and integral" part of the liturgy and has the same identical purposes: "the glorification of God and the sanctification of the faithful" (cf. *Sacrosanctum Concilium*, n. 112 and Instruction *Musicam Sacram*, n. 4), it must also be based on the same theological principles. These principles constitute the foundation of the liturgy and explain its liturgical saving force. He recommends therefore, that the present congress emphasize and highlight the theologico-pastoral principle,

VILLOT: POPE'S MESSAGE

according to which sacred music must, like all liturgical actions “express Christ’s mystery” (Third Instruction, n. 3c). The logical consequence is that “the sound sign” cannot be a “liturgical sign” unless it is “in harmony with the spirit of liturgical action and in conformity with the nature of each of it” (*ibid.*).

It will therefore be necessary to avoid and prevent secular musical forms from being admitted to liturgical celebrations, particularly singing which, too nervous, aggressive and noisy in style, disturbs the serene calm of liturgical action and cannot be reconciled with its spiritual and sanctifying aims. Here a wide field is opened for effective pastoral action which, while it endeavors to educate the faithful to take part in the liturgical rites also with voice and song, must at the same time preserve them from the offensiveness of noise, bad taste and desacralization. It must promote, on the other hand, that sacred music which helps souls to rise to God and gives them, in the devout singing of divine praises, a foretaste, almost an anticipation of the heavenly liturgy.

His Holiness invites all composers of sacred music, therefore, to make every effort to offer to the liturgy of the Church an art that is really alive and relevant today, without neglecting the ancient patrimony, from which they can draw inspiration, light and guidance. The liturgical reform still in progress gives them “an opportunity to measure their own capabilities, their inventive genius, their pastoral ardor” (Address to members of the St. Caecilia Association, September 23, 1972). With it “there dawns a new age for sacred music” (Address at the General Audience, August 23, 1973). The Church is expecting in fact, a new blossoming of the art of sacred music, which will interpret the ritual expressions in the different languages also.

OPPORTUNITY

Finally, the Vicar of Christ once more expresses the desire that Gregorian chant be preserved and performed in monasteries, religious houses and seminaries as a privileged form of prayer in song and as an element of supreme cultural and pedagogical value. Referring, then, to the numerous requests from several quarters that the Latin Gregorian chant of the *Gloria*, the *Credo*, the *Sanctus*, the *Pater noster*, the *Agnus Dei*, etc. should be kept for all countries, he renews the recommendations that a suitable way should be studied to enable this wide-spread desire to become a reality and to keep those ancient melodies as voices of the universal Church, so that they, will continue to be sung also as an expression and manifestation of the unity that pervades the whole ecclesial community (cf. Address at the General Audience, August 22, 1973).

While he accompanies these suggestions and good wishes with a particular prayer to the Lord for the success of the work of the congress, the Holy Father warmly imparts to your eminence, to the President of the Italian Saint Caecilia Association, Mons. Antonio Mistrorigo, and to all members of the association and participants in the congress, the propitiating Apostolic Blessing, in token of copious heavenly gifts and comfort.

APOSTOLIC
BLESSING

I am glad to take advantage of the opportunity to assure Your Eminence of my deep respect in the Lord.

JEAN CARDINAL VILLOT

VILLOT: POPE’S MESSAGE

O Give Thanks to The Lord

Various Psalms, G.T.

Gerhard Track

Moderately

f

This block contains the piano introduction for the piece. It is marked 'Moderately' and begins with a dynamic of *f* (forte). The music is in a 4/4 time signature and a key signature of one flat (B-flat major). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Unison or solo

mf

O give thanks to the Lord, for he is good. Let us

mf

This block contains the first line of the vocal melody and piano accompaniment. The vocal line is marked 'Unison or solo' and begins with a dynamic of *mf* (mezzo-forte). The lyrics are 'O give thanks to the Lord, for he is good. Let us'. The piano accompaniment continues with a similar melodic and harmonic style as the introduction.

come in-to his pres - ence with thanks-giv - ing.

This block contains the second line of the vocal melody and piano accompaniment. The lyrics are 'come in-to his pres - ence with thanks-giv - ing.'. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support.

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TRACK: O GIVE THANKS

f O give thanks to the Lord, for he is good. Let them thank the *p*

Lord for his stead-fast love; for his won - der-ful works to the

mf *p*

sons of men!

f

Trebles or mixed voices *p* The Lord is on my side,

p freely

The Lord is on my

I do not fear. The Lord is on my side to
side, I do not fear to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "I do not fear. The Lord is on my side to side, I do not fear to". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The music features a mix of eighth and quarter notes, with some chords in the piano part.

f Unison or solo
a tempo
p *f* Unison
O give thanks
help me O give thanks to the Lord, for he is good. Let us

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the instruction "*f* Unison or solo" above it. The lyrics are: "O give thanks help me O give thanks to the Lord, for he is good. Let us". The piano accompaniment includes dynamic markings "*p*" and "*f*" and the tempo marking "*a tempo*". The music continues with similar rhythmic patterns and chordal accompaniment.

let us come with thanks-giv - ing.
come in - to his pres - ence with thanks-giv - ing.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "let us come with thanks-giv - ing. come in - to his pres - ence with thanks-giv - ing." The piano accompaniment continues with the same key signature and time signature, providing harmonic support for the vocal line.

TRACK: O GIVE THANKS

f O give thanks to the Lord for he is good, *p* Let them
f O give thanks to the Lord. *p* Let them thank the
f *p*

mf thank the Lord *mf* for his work.
mf Lord for his stead-fast love; for his won-der-ful works to the
mf

A - men. A - men.
 sons of men. A - men.

REVIEWS

I Magazines

JOURNAL OF CHURCH MUSIC — November 1973, Volume 15, Number 10.

How To Transpose Hymns by Virginia Ruth Hoogenakker, p. 2.

It is not so much the article itself (which contains solid, but elementary principles) but its introduction that will interest the reader. Instead of the usual arguments for transposition (more comfortable range, variety, etc.) the author underlines the psychological and artistic effects of changing keys and illustrates her thesis from the classical music literature. Useful advices for all, but most particularly for those organists whose conservatory training was shaky. Throughout the entire study, the author uses the well-known hymn: "Fairest Lord Jesus".

JOURNAL OF CHURCH MUSIC, Volume 16, No. 1, January 1974.

Music for Easter with Brass by John Devol, p. 10.

If you like to celebrate Easter with more than just choir and organ, keep this reference article in your files. The listings are divided into three groups: 1) Brass with chorus, 2) Brass with keyboard; 3) Brass alone. You may also add your favorite compositions that may be missing in this bibliography.

MUSART — Volume XXVI, December 1973.

Music and Worship: Thoughts on an Anniversary by Rev. Patrick W. Collins, p. 3.

Almost the entire issue of this magazine is devoted to sacred music on the occasion of the tenth anniversary of the Constitution on the Sacred Liturgy. Father Collins poses a few, very pertinent questions and analyzes the difficulties and tensions that arose between musicians and liturgists during the past ten years. The first half of his article is, therefore, challenging and very interesting. However, his conclusions leave this reviewer dissatisfied for he relies too heavily on two documents issued by music advisory committees for his answers: "The Place of Music in Eucharistic Celebrations" of November 1967, and "Music in Catholic Worship" published in 1972.

Toward the end he opens up again and asks a few questions of his own that I think are pertinent. The optimistic pastoral exhortation at the very end is, I guess, inevitable, but will not solve the problems that are still with us.

A Return to the Latin Mass by Omer Westendorf, p. 15.

In comparison with Father Collins' article, I find Mr. Westendorf's contribution rather thin. He speaks of "die-hards", "reactionaries", "stale repertory of Latin Masses", "ultra-conservative periodicals", etc. He thinks that the Pope can "hardly . . . be conversant with matters exclusive to the musician's domain" and dismisses, therefore, his latest urgings about re-introducing of the singing of the Latin ordinary by the congregation. He repeats the old fallacy: "the vast majority of these (Gregorian) Masses is far beyond the capabilities of any congregation." Even if this were true — which I doubt very much — we should and must try to teach them, following the will of the Holy Father.

After so many negative arguments, the final paragraph sounds very shallow and almost insincere: "It only remains for the publishers of missalettes and hymn books to include the easy Gregorian 'people's Masses' in their publications . . . or for the choirmasters and organists to introduce (or reintroduce) these melodies to the people, and for the people to try it. May God will that they like it."

The other articles in this issue deal with organists, young people, composition and music education and elementary music programs.

MUSIC — A.G.O. and R.C.C.O. — Volume 7, Number 10, October 1973

Dupré's Master Improvisation by David Bowman, p. 22.

Detailed analysis of a masterpiece by the late Marcel Dupré, *Le Chemin de la Croix*. The work was first performed in 1931 by Maestro Dupré as an improvisation on a poem by Paul Claudel, referring to each of the fourteen Stations of the Cross. Urged by his many friends, Dupré put down on paper the entire work during the next year and performed the written work in 1932. It is the first six movements ("Stations") of this work which are analyzed, with many written examples, by Mr. Bowman. He also gives pertinent suggestions for registration on American organs.

MUSIC MINISTRY — December 1973, Volume 6, Number 4.

Symposium: When the Incompetent Singer Volunteers, p. 2.

Three short and interesting articles on the thorny question we all face from time to time. All three correspondents come up with some solution but none will satisfy the reader — completely. The first author, Norma Leary, seems to be the firmest: say no, but "constructively". But how is that done? The second, David R. Noble, has pious and charitable motives, but . . . will

his system work? The third one, Jean B. Higdon, might be the hardest solution of all: lots of extra work with the faulty voices. And what if *that* fails too? . . .

Some Personal Ingredients for the Church Choir Director, Part I by Barbara K. Mason, p. 36.

Just what the title says: a checklist of the most desirable qualities a choir director should possess.

MUSIC MINISTRY — Volume 6, No. 7, March 1974.
When Beauty is Reality by H. Myron Braun, p. 1

Interesting reflections on art and its role in worship. Art and worship can never be separated, for the (church) artist is trying to express, by using stones, bricks or sounds, the deeper meanings of life just as a theologian does or should.

THE CHORAL JOURNAL — December 1973, Volume XIV, Number 4.

Toward a Challenging Repertory for Church Choir by Eugene S. Butler, p. 5.

Fresh ideas about church choirs. Since they are different from secular groups (less rehearsal time, less qualified personnel, high and different motivation, special service-aim), they should choose a different repertoire. Simplicity (but not banality!) of music is recommended; SAB music should be investigated; strong texts should be sought after and balance of styles must be present. The director has the chief responsibility for almost everything — success as well as failure.

A Dear John Letter by John Yarrington, p. 6.

Paralleling the thoughts of the preceding article, the author first enumerates the frustrations of the church-choir director in a letter to himself and tries to answer them. The frustrations go something like this: 1) It's difficult to do worthy music every Sunday. 2) It's hard to find time for choral techniques. 3) The congregation is not easy to satisfy. 4) Envy of neighboring choirs, their facilities, singers, budget, etc.

It's Time for a Resurrection by John Burke, p. 8.

Still another article for church musicians. Mr. Burke suggests a self examination: "Pride in our former successes; self-righteousness in the area of our positions; the idea that new ideas are always the best; and the belief that someone else holds the keys that will unlock the door for our future success." He then goes on and examines these problems with great frankness.

Where Does Theology Come In? by Larry Wagley, p. 12.

Despite the provocative title, there is little theology in this article. It really deals with the proposition between

the amount of music sung by the choir and the congregation. I must respectfully disagree with some statements by the author, such as "An anthem is secondary to congregational song." "I see a need for disposable music." "The kindergarten rhythm band has often done more for processions than the pipe organ." The questions are well put; the solutions are shaky.

Signor Enrico Caruso Talks on Singing, p. 31.

It is a refreshing change to read an article that does not try to moralize or pontificate about the function of the choir in worship. An old 1913 reprint, these reminiscences of Enrico Caruso are just plain, good food for the singer. For any singer. The famous tenor talks about his diet (!), social functions, tone production, voice classification, range, attack, register change and the great art of sustaining a tone. Sounds technical? By no means! You'll love this first installment and will be looking for the second.

THE CHORAL JOURNAL — January 1974, Volume XIV, Number 5.

Some Aspects of the Choral Music of Halsey Stevens by Thomas Somerville, p. 9.

Foremost among contemporary American choral compositions, Halsey Stevens' works are analysed in this article with great thoroughness. Church choir directors with better than average forces should read with interest and profit some of the remarks on Stevens' *Magnificat*, *Te Deum*, *Psalm 98* and *Nunc Dimittis*. Not easy reading but, with scores in hand, it is worth the time and effort.

Signor Enrico Caruso Talks on Singing, p. 19.

Continuation of Caruso's remarks about singing. In this installment, the late maestro talks about *mezza voce* and piano singing and some common faults of the human voice as well as about diction and the problems this involves. The final paragraphs deal with some of the possible handicaps that face the singer: care of the voice, stage-fright, superstitions and influence of the voice teacher.

R.S.M.

CHURCH MUSIC — October 1973, Vol. 3, No. 23, *Magazine for the Church Music Association of England and Wales*. London, bi-monthly.

An interesting point is made in an editorial by William Tamblin when he says that some people criticize his magazine because it is too highbrow. "It is ridiculous to expect anyone to *write* about something which is essentially a *practical* skill. It is the function of local courses and annual schools to do this kind of tutoring. We can't help the parishes to teach their congregations to sing." It

sounds remarkably similar to the old objections one hears in this country too about *Sacred Music* not being "practical" enough. Tambllyn rightly says that a church music magazine should be "a medium of education, influence and research."

An interesting article on the opening of the new cathedral in Clifton reports on the program for the Mass along with the diocesan choir festival and another festival of music held in conjunction with the dedication of the new church and its new organ. Charles Watson, OSB, has a travelogue on a tour of organs in Holland interestingly written and informative, and John Rowntree reports on the international organ festival held at St. Albans.

Stanislaus Cross, C.P., has an article called "On with the Dance." He tries to show the use of dancing as an expression of religion and its place in the liturgy. A rather superficial treatment, it is reprinted from an Australian magazine, *Hosanna*. Ralph Quane contributes several ideas on children's choirs, and Robert Brookes describes a tour of France by an English boys choir. G. B. Sharp writes on the theology of the Calvinists' music. Some reviews conclude the issue.

CHURCH MUSIC — December 1973, Vol. 3, No. 24.

A first-rate article by John Rowntree describes a visit he made to several churches in the south of Germany and in Austria, contrasting what he saw and heard there with what he had seen in England. He comments on the natural and gradual development of the new musical and liturgical changes in Germany and Austria, including the rearrangement of the sanctuary, the continued use of the Latin language and Gregorian chant, the refurbishing of old organs and the building of new ones. An article of this kind shows the wisdom of the Vatican Council and the errors of those who have put into effect private ideas not found in Vatican directives.

The second installment of the article on Calvinism by G. B. Sharp studies Claude Goudimel. Three articles on organs take up the new organ in the Clifton cathedral, a tour of organs in West Germany, and the old problem whether to repair or replace a pipe organ. Some reviews and news conclude the issue.

SINGENDE KIRCHE — Vol. 21, No. 1, 1974.
Quarterly of the Church Music Commission of the Austrian Bishops.

Twenty articles are listed in the index to this issue. The first is entitled "*Credo Ecclesiam*." Johann Trummer asks what the church musician thinks about the Church in the post-Vatican period, what the reforms have done to his music and his choir, and how he can truly make his singers into "believing singers." It is an

interesting study of religion in Austria and the motives for practising the Faith.

A new organ in the Cathedral of St. Pölten is the subject of five articles that treat of the specifications of the new instrument, a three manual installation of some thirty-five ranks; a history of organ building in St. Pölten; a history of the cathedral organ itself during the past three centuries; a history of the important organs in the diocese of St. Pölten; and finally a chronicle of present-day organ building in the area, which is an impressive listing of new instruments of all sizes. The program for the dedication and blessing of the cathedral organ spanned two days with concerts and Masses with many famous artists taking part.

A new Austrian hymnbook that has sold a million copies, especially to school children, is the subject of the same kind of discussion and controversy that any new hymnbook brings. The question of the selection of the hymns—the exclusion of some and the inclusion of others—brings many accusations. The conclusion of the author, Josef Schabasser, is that the book is a chance for an improvement of congregational singing if used properly. Sister Joanela Six of the Sacred Heart parish in Linz reports on the use of the hymnal in her parish where it has worked successfully with a cantor introducing the new pieces in a rehearsal time. There is a distinction that must be made between the school children and the general congregation in using the antiphons and preparing them, but properly prepared, these antiphons can be accepted readily by the people. A third article on the same subject analyzes four pieces to be used at the ordinary parts of the Mass, substituting for the liturgical texts themselves. The origin of the melodies and the explanation of the texts provide worthwhile materials for the musician who will undertake to teach them.

A Benedictine, Urban Affentranger, has an article asking whether we have bid farewell to Gregorian chant. Quoting the Constitution on Sacred Liturgy, which gives chant the primacy of place in the Roman liturgy, he asks whether this is mere "paper theory." The reality is that less and less Gregorian chant is being sung. A solution can be reached by using both the vernacular and the Latin chant in the same service. The formation of small *scholae* for study and performance of the chant is necessary, and many young people are interested in doing this. He lists many examples of the increased use of chant in Austrian churches, reaching the conclusion that we are not bidding farewell to Gregorian chant.

Two articles mark birthday anniversaries for Austrian composers. Prof. Hans Bauernfeind is sixty-five and Prof. Anton Heiller has observed his fiftieth birthday. A listing of the music programs in the Austrian cathedrals for the months of October, November and December shows that the great classic Latin literature of all periods

of church music is still actively fostered and used in those churches. Palestrina, Mozart, Bruckner, Lassus, and Hassler as well as more contemporary Austrians are frequently listed. The same is true of the listing of Masses broadcast on the Austrian radio.

Several workshops during the summer are reported on. They were held in Salzburg, Gross-Russbach and Bregenz. A "Max Reger Day" was held in Linz under the direction of Hermann Kronsteiner and at St. Andrä near Brixen in South Tirol a festival in honor of Vincenz Goller was held in May 1973, marking the centennial of the birth of that composer.

A most interesting issue of this journal closes with the usual listings of new organs and news from the various Austrian dioceses, as well as reviews of books, records and music.

SINGENDE KIRCHE — Vol. 21, No. 2, 1974.

Johann Trummer continues his "Credo Ecclesiam" from the past issue and draws an analogy between the turned around altar and the effect it has on the celebrant who must face the congregation and the choir which has been exposed to the view of the assembly. He discusses the problem of the proper time for the choir to receive communion and the need for a knowledge of rubrics and a sense of the feast and season.

Monsignor Franz Kosch has an article of Austrian church music seventy years after the Motu Proprio of Pius X. He mentions the various societies for church music: the Allgemeine Cäcilien-Verband and the Con-sociatio Internationalis Musicae Sacrae whose recent anniversary celebration in Rome, together with the forthcoming congress in Salzburg, are important in Austrian church music circles. The shift in viewpoint in favor of the Viennese classical composers is also noted.

Hermann Kronsteiner writes on the *Ordo Cantus Missae*, the new directory regulating the selection of the chants of the proper of the Mass in accord with the new Missal. He describes the content of the volume and the procedures it follows, and then makes several proposals for the new edition of the *Graduale* which is being prepared. These pertain to the practical use of the volume and are concerned with the notation of the *salicus*, the *mora vocis* and other rhythmic problems. He also asks that a clear statement be made that the *Sanctus-Benedictus* sections of the Ordinary of the Mass can be sung by a choir in a polyphonic setting and that the celebrant may recite the Canon quietly while the choir sings.

Josef Bogensberger reports on the tenth anniversary of CIMS in Rome and the visit of the Salzburg cathedral choir to that event. Another article announces the congress of CIMS to be held in Salzburg from August 26 to September 2, the official announcement having been

presented to the Holy Father by Archbishop Karl Berg of Salzburg at the CIMS anniversary.

Another article on the new organ in the cathedral in St Pölten and five more articles on the singing of psalms and antiphons according to the new Austrian hymnal make up this issue along with the usual listings of cathedral and radio music programs, reviews of books, records and new compositions, and the news of diocesan and world-wide musical events. And finally, a rather extensive article is given over to various German and Austrian church music publishing houses. Entitled "*Musica Sacra in Editio*", it treats of the work of Doblinger, Hans Rumpel, Coppenrath and Anton Böhm and with the problems of copyright today.

R.J.S.

II Choral

Let All Mortal Flesh Keep Silence arranged by Gerhard Track. A very effective three-part arrangement which utilizes clever imitative devices in the first section. In the second section the melody is in the alto with a free obligato above. The last verse is written for unison choir and congregation with a descant suitable for children's choir, soprano, or instruments. The independent organ part, though very effective, is not difficult. G.I.A. No. G-1716, SAB @ 40¢.

O Come, Let Us Sing to the Lord by Gerhard Track. This composition is in the form of a joyous organ postlude to which the choir is added as if it were an additional division of the organ. The accompaniment could be an organ piece by itself. G.I.A. No. G-1715, SATB @ 40¢.

Consider and Hear Me by Henry Purcell, edited and arranged by J. Roberts. The mature choir will be delighted and challenged with this classic composition. It is in stately triple meter and creates a mood of deep spirituality. Gentry Publications. No. G-193, SATB @ 35¢.

The Divine Image by Katherine Davis. This will serve those who are longing for a work with the quality of chant warmly harmonized and coupled to a timeless English text by William Blake. Galaxy Music Corporation. No. GMC-2450, SATB @ 25¢.

Seasonal Responsorial Psalms for the entire year by Joseph Roff. The refrains of these responsories range from adequate to excellent. Unfortunately, many of them need to be transposed at least a whole tone lower to

be within the vocal range of the average congregation. The verses are practical and singable. G.I.A. No. G-1744, cantor congregation with optional (SATB) choir and organ. @ \$2.00.

Let Us Enter the House of the Lord by Howard Hughes. This is an effective and moving processional which involves the congregation. There is a choice of antiphons. It can be coupled with *Let the Earth Rejoice* (G-1755) by the same composer. G.I.A. No. G-1757, SATB and congregation @ 25¢.

May God Have Pity on Us (Psalm 67) by Frank Schoen. The unison work is quite effective for weddings, jubilees, or as a thanksgiving hymn. The accompaniment has been improved since it first appeared in the convention booklet of the Church Music Association of America. An imaginative interlude and an optional descanting instrument help to build momentum. G.I.A. No. G-1711, unison @ 40¢.

Praise Ye the Lord by Jean P. Rameau. This eighteenth century composition will enhance the repertoire of a boys' choir or a unison children's choir. It is scored for two violins and continuo. The organ realization of the continuo could be used as the only accompaniment, although the rich texture would suffer. This would also satisfy the needs of a unison adult treble choir. Concordia. No. 98-2121, unison @ 25¢.

As has been noted in recent issues, Noel Goemanne has been making exciting and practical contributions to the field of liturgical music with his arrangements of traditional hymns. He utilizes choir, congregation, organ and optional coloring instruments. These provide maximum effectiveness with average technical demands upon the singer. The latest of these include:

God Father Praise and Glory by Noel Goemanne. G.I.A. No. G-1736, SATB, Congregation and organ (one or two trumpets *ad libitum*) @ 35¢.

Rejoice, the Lord is King by Noel Goemanne. G.I.A. No. G-1737, Mixed choir, congregation and organ (one or two trumpets) @ 35¢.

Llanfair — Now To Our God Our Voices Raise by Noel Goemanne. G.I.A. No. G-1731, SATB, Congregation, organ and two trumpets @ 35¢.

P.S., A.E. and M.J.

When the Counselor Comes by Jan Bender. The composer adds to the Gospel motet series with a good setting of text against a flowing accompaniment that relies on quartal and quintal sounds for interest. This should be a

useful motet, easily learned. Concordia. 2 equal voices, organ, @ 30¢.

O for a Shout of Sacred Joy by Robert Jordahl. An American colonial text has been chosen for a well-constructed motet. H. Flammer, Inc. SATB, organ @ 30¢.

Carols of King David by Malcolm Williamson. As the title indicates, these are settings of psalm texts. They should be welcomed additions to the choir repertoire and you will find there is melodic and rhythmic interest in every piece. The congregational parts are attractive and skillfully integrated into the compositions. Included are: *The King of Love* (Psalm 23) for unison choir, congregation and organ; *Who Is the King of Glory* (Psalm 24) for unison choir, congregation and organ; *I Will Lift Up Mine Eyes* (Psalm 121) for chorus, echo chorus and organ; *O Jerusalem* (Psalm 122) for unison choir, congregation and organ; and *Together in Unity* (Psalm 133) for unison choir, congregation and organ. Boosey and Hawkes, Inc. @ 30¢.

Come Holy Spirit, Come arranged by Robert Preston. Mr. Preston has arranged *Franconia* for SAB, a combination to be welcomed by the choir with a short supply of male singers. Not difficult. Flammer, Inc. ' 30¢.

Jerusalem Thou That Killest the Prophets by C. Bernhard. David Streetman has edited the sacred concerto of the Baroque master. This will probably sound more difficult than it is since it is mildly contrapuntal without the complexities of the Bach repertoire. Concordia. SSB, 2 violins, continuo, @ 50¢.

Sing to the Lord of Harvest by J. Steurlein. S. Drummond Wolff has provided an effective setting for a Baroque chorale concertato. Each verse receives a different treatment, the whole ending with a vibrant section involving all performers. Concordia. SATB congregation, 2 trumpets, organ, @ 40¢.

C.A.C.

Crucifixus by Vivaldi-Ehret. This excerpt from the *Credo* is well done and effective in both English and Latin. Although the choral part could be done *a cappella*, the keyboard accompaniment is a wonderful Vivaldi addition. A very good Lenten anthem which I will use with four strings during Holy Week. Augsburg. No. 11-1633, SATB.

Praise the King of Glory by Englert. Adapted from the Pius X Hymnal, this is a relatively easy choral fanfare. Very useful as a general anthem, great for Christ the

King, glorious for Easter time. Its excitement builds with constant (but easy) modulation. Highly recommended for small inexperienced choirs who want great effects. Augsburg. No. 11-1613, SATB.

Draw Nigh to Thy Jerusalem by Lawes, arranged by D. Johnson. An effective easy anthem which starts with a short canonic Hosanna, then a unison statement of the melody. After four measures of organ interlude, it has a three part choral verse; then another four measure building organ sets up a majestic unison choral verse ending in the opening Hosanna and a four bar Amen. Marvelous excitement for a short, easy piece. Augsburg. No. 11-1616, SAB.

I Wonder Why by Avery and Marsh, arranged by Lloyd Pfautsch. Although with the use of 7ths, 9ths, etc. this harmony may sound like it came from "Fiddler on the Roof", this anthem is moving, very simply done and could be effective with classical guitar. It has only a keyboard part. Agape. No. 7104, SATB.

To Our King Immortal by Leaf. Written for SATB and childrens choir (or soprano solo). Typically Randall Thompson in sound and style. "Alleluia, now we cry to our King Immortal. Alleluia." is the entire text. I would use solo trumpet on the soprano solo part. Simple, repetitive melodic fragment. Good organ accompaniment. Useful for Christ the King, Easter time or general and festive occasions. I may set it for six brasses and timpani and use it at the incensing of the book at the Gospel on Easter. Augsburg. No. 11-1648.

O Dearest Lord, Thy Sacred Head arranged by D. Johnson. Very easy setting of a lovely melody introduced by unaccompanied flute (how about an oboe?) then repeated by unaccompanied solo or section. Gentle minor harmonization for a 4-bar organ interlude, then a four-part choir verse. A harmonically varied organ interlude and unison (or solo) statement of the melody. Section with flute and organ followed by four-part choir verse accompanied by organ and flute. (I would disregard the dynamic marking here and do it pp). Ends with a page and a half of Amens. A gentle Lenten anthem and not difficult. Augsburg. No. 11-1607. SATB/flute.

Thine Forever arranged by Evenson. This Norse folksong has been set to a good general text. Very easy, three meter, short. Good climax possible. (We need more Norwegians — guess what I am?) Augsburg. No. 11-1683, SATB.

The Eyes of All Wait Upon Thee by Jean Berger. Wonderfully refreshing harmonies — just luscoius! Meter

varies 4/4, 3/4, 5/4 but any choir could handle it. Medium difficult because of texture of sound required but a very nice addition to a choir library. Contemporary sounding. Augsburg. No. 11-1264, SATB.

Sing Praise to God, Who Reigns Above by Wolff. An almost easy yet very effective general or festive anthem, in the Bro James Air (Jacobs) style, but well arranged and accompanied. Organ introduction and short interludes, unison statement, 4-part, unison 1st verse, canonic 2nd verse, block chordal 3rd verse except for couple descant like alleluias in the soprano. Grand 3-bar Amen. 3/2, 4/2 meter — easy transition. Concordia. No. 98-2113, SATB.

Feed My Lambs by Sleeth. An absolutely beautiful pastoral anthem. Extremely easy and truly lovely with two flutes or violins. Keyboard also. C. Fischer. No. CM 7777, unison, 2 flutes.

How Long, O Lord by Butler. This may be difficult for the average choir to begin with but well worth the effort. Very rhythmic syncopation and chords (6th) in accompaniment and wonderful choral part. Beautiful climax. Good accompaniment for organ but I use oboe throughout piece. Can't recommend it highly enough! Bourne. No. 859, SATB.

O Look to Golgotha by Mason-Riedel. A magnificent piece for Lent. The choral effects are limitless. Ends in typical choral style. Not difficult. Augsburg. No. 11-1675, SATB.

Green the Weeping Willow Tree by Graham. This highly symbolic text can be very moving. Although written for two voices it can be effectively tossed around a mixed choir. I also use classical guitar, cello, oboe for the accompaniment. Not technically difficult but takes some rehearsing to achieve effortless interchange of voices and instrument. Someday I'll do this with a harp. AMS No. 179, 2 voices.

ITA VELLEK

III Special Review

O Give Thanks to the Lord by Gerhard Track. No. 11-0651, Augsburg Publishing House, @ 30¢.

We thought it fitting to choose a recent composition from the pen of our newly elected president, Professor Gerhard Track, for the sample music of our Spring 1974 issue.

The text is taken from the Book of Psalms and it fits almost any occasion with its general theme of thanksgiv-

ing. Written for high and low voices, it can also be performed by a solo or a solo and unison voices.

Simple but attractive tune in a clear ABA form. The joyful, childlike A theme is fortuitously contrasted by the ascending, more somber chromatic measures of the B section. (Do I detect a little naive tone-painting on the idea of "fear"?) The last appearance of the descending melody, "O give thanks" is imitated in octaves by the lower voices and should be done with vigor and conviction. Simple conventional chords bring this unpretentious piece to a peaceful ending.

If you have a small, even very small, choir, you will love this number but even bigger groups may find it rewarding. The tempo indication ("moderately") leaves space for experimentation. I have tried it with a solo (slow!) and with a group (more vigor!). Also the ending: try it *piano* or try it *forte*: both seem to work. No problem for the organist either. In short: a different, yet easy composition for all occasions for choirs with limited resources.

R.S.M.

IV Organ

Exclamation for organ and percussion by Robert Karlan.

Behind a rather conservative cover hides a lot of not so conservative sound! This piece is written for three timpani, three tom-toms and three cymbals requiring three percussionists, and (less we forget) also an organist with long arms and big feet! The last chord of this piece will change according to the size of these features of the performer playing the organ. Directions call for as many black and white notes as possible, in fact the footnote states that "both feet and forearms may be used". It might be a tremendous sound but the effect of this tone-cluster would rush this reviewer to the console ready to help the poor stricken organist!

It can hardly be called a "novelty" anymore since tone-clusters are nothing new on the market. No doubt, this piece will wake up a few people in the pews, for it is shockingly effective or perhaps, to some, "effectively shocking". Although it is supposedly based on a 16th century Swedish chorale tune, I must confess that I could not find the tune. Perhaps I wasn't supposed to. It is definitely well "cloistered" as medieval musicians would have said. Who was it again, the great humanist-composer-performer who said after hearing this type of music: "tremendous sound — but where is the music?". Augsburg Publishing House. No. 11-0850.

Variants on "Earth and All Stars" by Alec Wyton.

A tremendous piece written by a real craftsman. Highly recommended for the better than average organist. Wyton always shows his great genius in writing

for the organ. It is a forceful and somewhat bold piece but the composer is not just seeking effects and chasing "novelty". He knows the grandiose effect of his instrument and uses it well. It is music he writes. The powerful music follows a powerful text, for the piece is based on a text by Herbert Brokering and a tune by David N. Johnson. The community is invited to sing the last stanza of "Earth and All Stars" which concludes this very fine composition. Augsburg Publishing House. No. 11-0849.

Hymn Improvisations by Paul Manz, performed by the composer on the Schlicker organ of Mt. Olive Lutheran Church, Minneapolis, Minnesota. Concordia.

Two recordings of improvisations, based on well known hymn tunes aroused my special attention during the Christmas season. Knowing Paul Manz and being familiar with his excellent improvisations, I was especially glad to see that some of them are now available on recordings.

Much of the music recorded is available in the published *Chorale Improvisations* (Concordia). Others are still in manuscript form.

Perhaps it sounds strange to some that improvisations are available in "printed" form, since some people think of improvisations as something made up on the spot, without any preparation whatsoever. True, improvisations are not written out, but they are — or better be — well prepared at least mentally. Like a speaker, the artist takes mental notes before delivering his brain child. Improvisation is sadly a lost art in this country, while in Europe it is still an important part of any organist's training. There, for his examen in improvisation, the student organist is required to improvise on a theme given to him by a jury and allowed some ten minutes before presenting his creation. The allowed time permits him to take notes, either mentally or on paper, that will serve as guidelines for his improvisation. Many such works are later written down thus becoming compositions, but still keeping the title of improvisation.

Paul Manz and I were both students of Flo Peeters and I must say that I do detect the influence Peeters must have had in the improvisations here recorded. The performer's admiration for Handel's *Messiah* shows perhaps a bit too obviously in Vol. II, Side 2, No. 1. But that, in my opinion, is no sin. It is extremely difficult not to be influenced by the technique of a master with whom one studied for any length of time. Any creative artist is under the influence of some one, and we all know how much Bach's early music was written in a Buxtehude style, and how much contemporary organists have been influenced by Hindu music, using the rhythms and ideas of the raga and the strange sounding harmonies based on a scale system totally different from our major and minor modes.

What impressed me most of all in Manz' improvisations is the carrying through of a contrapuntal idea, a theme against the main theme of the choral, a device most praise-worthy and extremely difficult in the non-written improvisation. It shows not only Paul Manz' mastery of the technique of improvisation, but also that of his great skill as an organist.

For your listening pleasure — highly recommended. It is organ music at its best! My wish for 1974: an improviser such as this on an instrument such as this Schlicker organ in every church!

N.G.

V Book

Karl Gustav Fellerer (Ed.): *Geschichte der katholischen Kirchenmusik*, Vol. I. Kassel: Bärenreiter Verlag, 1972. ix, 488 pp. DM 200, — ISBN 3-7618-0224-2

The appearance of this first volume of the long-awaited *History of Catholic Church Music* under the general editorship of Karl Gustav Fellerer is an event of major significance for all those who have to deal in any way with church music. The last such large-scale history was probably Martin Gerbert's *De cantu et musica sacra* of 1774. Not only the time span of two hundred years but the theological, liturgical and musical developments which fill it, have made the need for a new and comprehensive work even more urgent. Such an immense task can no longer be realistically undertaken by a single scholar working alone. Fortunately, it was possible to enlist the aid of over fifty scholars of international repute for the preparation of the work, and these scholars have, in some instances, offered here the latest results of their researches.

The book's first great strong point is that it is not merely a collection of essays, as such joint compendia so often tend to be. It is the special merit of the editor to have elaborated the general concept into which each of the articles is carefully fitted, and then to have provided the golden thread running through the whole volume. Fellerer's own introductions, commentaries and summaries in each section give a unity to the volume which is particularly valuable because of his sovereign mastery of the sources and his comprehensive view of the entire material.

The book's second principal asset is its extended treatment of the music of the Eastern churches: something unique in volumes of this kind. Over 110 pages are devoted to compact but authoritative articles by H. Husmann of Göttingen (Armenian, Melkite and four branches of the Syrian liturgy), R. Ménard of Kimbulu/Congo (Egyptian liturgies), O. Strunk of Grottaferrata (Greek Byzantine liturgical music) and J. von

Gardner of Munich (music of the Slavic Byzantine liturgy). A wealth of hard-to-find material is presented here, with copious musical examples and transcriptions, as well as eight columns of valuable bibliography. Of special interest is René Ménard's rhythmic analysis of Coptic chants, which was made possible by the use of J. Jeanneteau's *Rhythmogramm*.

Finally, the third outstanding positive characteristic of the volume is its care in correlating the facts and developments in liturgical history, theology, and the transformation of society with the organic growth of Catholic church music. Too many efforts in this field concentrate all too one-sidedly on one or the other factor and thus fail to achieve the balanced presentation which marks the work under review. Hence it will have value for theologian, liturgist and religious sociologist as well as for the musicologist and the student.

The first volume covers the period from the beginnings of Christian cult music up to the Council of Trent, and contains articles by thirty scholars from ten countries, including important contributions by Ferdinand Haberl, Solange Corbin, Eric Werner, Alfred Stuiber, Hingino Anglès, Michel Huglo, Wolfgang Suppan, René Bernard Lenaerts and Luigi Ferdinando Tagliavini, to mention only a few examples. The material treated here falls into four broad areas. After discussing the "Early Church," (Corbin, Werner, Hüsch, Stuiber) and the "Eastern Churches" (see above), the main part of the book is devoted to the "Western Church" and concentrates on the history of Gregorian chant and the various liturgies during the early Middle Ages. Fellerer himself discusses the "Old Roman" chant, B. Baroffio handles the music of the Ambrosian and Beneventan liturgies, H. Anglès the Mozarabic, and M. Huglo the old Gallican and "Romano-Germanic" liturgies. This section will prove of real value to students of liturgy as well as of music, for within the limits of the sources available, a very good picture of both the music and the liturgy from which it grew is painted here.

The picture is completed in the articles dealing with the developments in Gregorian chant during the Middle Ages (antiphons and responsories, hymns, *cantiones*, rhymed offices, tropes and sequences, liturgical drama), with aspects of the Gregorian manuscript tradition, the influence of local churches and religious orders, and finally the mediaeval articulation of the theory of Gregorian chant.

The last main section of the book (pp. 343/78) outlines the place of church music in the history of Western music. Early polyphony and the *ars antiqua*, mensural music and the *ars nova* are discussed, as well as vernacular developments in religious song. Longer articles on the English and Franco-Flemish schools of the early fifteenth century (Dunstable to Dufay), and the Nether-

lands school (Ockeghem to the end of the "Josquin generation"), as well as the organ and organ music, round out the first volume.

Since it is impossible to discuss here the entire book at length, or even to go into detail about an individual article, we shall restrict ourselves to a few brief comments of a constructive nature.

The "Arnobius" (the Younger) mentioned on p. 35 as having lived "around 450" did not write the *Adversus Nationes*. This work dates from ca. 304/310 and was written by Arnobius of Sicca.

The discussion of early Christian music, its relationship to the synagogue, and the question of musical instruments in mediaeval worship would certainly have been enlivened and perhaps ultimately enriched, had it been able to consider James W. McKinnon's "The Church Fathers and Musical Instruments" (Diss. phil. Columbia U., 1965). It is especially regrettable that Eric Werner's article could not incorporate McKinnon's observations.

As an example to support his statement that "Individual sacramentaries disappeared sooner in their places of origin than in outlying districts which took them over, and often preserved them in their original form for a long time," Dom Maurus Pfaff writes that the *Gelasianum*, which "originated in Ravenna around the year 550, was still being copied in the middle of the 8th century in northern France. But in Ravenna, meanwhile, the *Gregorianum* had long since been in use." (p. 250) This is, of course, Gamber's hypothetical date for the origin of the *Gelasianum*, which, except for the brief text of Agnellus (in the *Liber Pontificalis Eccl. Ravenn.* II, 6 from ca. 830 A.D.), lacks documentary support and hence could be refuted more or less simply by A. Chavasse, *L'oeuvre littéraire de Maximien de Ravenna* (EphemLit 74 (1960) 115/20). The much more commonly accepted view is that the *Gelasianum* (Vat. Reg. lat. 316) dates from between 628 and 715, if we are to believe the *Liber Pontificalis* which tells us that Gregory II (as Dom Maurdis indicates on p. 252!) introduced the Masses for the Thursdays in Lent during his pontificate (715/31). These Masses are *not* found in Vat. Reg. lat. 316 but the feasts of the Cross *are*, and hence we have what appear to be the *termini a quo* and *ad quem* in dating the *Gelasianum*. For further discussion and literature, see C. Vogel, *Introduction aux sources de l'histoire du culte chrétien au moyen âge* = *Biblioteca Studi Medievali I* (Spoleto, 1966) 52/5.

Each of the book's four main sections concludes with a more or less extensive "selected bibliography." Even within the limits imposed by a process of "selection," one is somewhat surprised, after reading the article on the chant traditions of various religious orders and noting the extensive coverage given the Cistercians, to find no

mention in the bibliography of what is surely the basic work on the subject: S. R. Marosszeki, *Les origines du chant cistercien. Recherches sur les réformes du plain-chant cistercien au XXI^e siècle* = *Analecta S.O.Cist.* 8 (Roma 1952).

Considering the sheer bulk of the large quarto size book, it is amazing that so few errors have slipped through. This reviewer noted a good dozen, most of which were minor and not too disturbing. But at least for the record, it should be Alfred (not Anton) Stüber and Jean-Pierre (not Joseph) Schmit on p. iv. Could the musical examples on p. 263 not perhaps been captioned at the right of the staves? And what happened to the musical examples on p. 269? The text gives the impression that two versions are being compared with the *Liber Usualis*, but only the Basel example is printed.

The second volume, which is in the press and is expected in the course of this year, depending of course on printers' schedules, strikes and the rest, will cover the period from the Council of Trent to the present. The following divisions of the material are foreseen: The Council of Trent and church music, liturgical worship and private devotions, the encyclical *Annus qui*, of Benedict XIV, romantic and liturgical consciousness, the *Motu proprio* of Pius X, church music after Vatican II. Among the contributors to this volume will be H.-J. Burbach, K. von Fischer, H. Kirchmeyer, L. Kunz, W. Lueger, G. Massenkeil, J. Overath and W. Wiora. We shall await it eagerly.

To summarize, Fellerer's *History of Catholic Church Music* can be regarded as a compendium whose purpose is to sum up in a more or less comprehensive way the present state of research in one of the most important areas of music history. In the judgment of this reviewer, the goal has been achieved in splendid fashion, and it takes no great power or prophecy to foresee the "Fellerer" will very soon be acclaimed as *the standard work* in the field. We are indebted to the editor and all his collaborators for their accomplishment.

A final word of regret, and a wish: regret that the price (approximately \$77.00 at the current rate of exchange) will restrict the circulation more than the book deserves, and a wish that at least some of the more significant articles from both volumes find their way *in translation* to a wider audience.

R.A.S.

NEWS

Father Joseph R. Foley, C.S.P., has died in New York City at the Paulist parish of Saint Paul the Apostle. Born in Minneapolis, Minnesota, he was fifty-eight years old. He was one of the charter members of CMAA, and was renowned for his work with the famous Paulist Choristers. He was stricken with a heart attack and found dead on January 5, 1974. R.I.P.



Albert J. Dooner, long-time organist, choirmaster and composer, has died in Philadelphia, Pennsylvania, at the age of 84 years. His funeral Mass was celebrated in Saint Patrick's Church by Rev. Francis J. Sherry, December 27, 1973, with the Collegiate Choir of the Cathedral of Ss. Peter and Paul singing his own *Missa Brevis* and several other of his compositions. Bishop Gerald V. McDevitt of Philadelphia and Bishop Joseph T. Daly of Harrisburg were present. Dr. Peter LaManna directed the choir, and Robert Russell was organist. Dooner's works included fifteen Masses and other choral and orchestral works. Burial was in the Old Cathedral Cemetery in Philadelphia. R.I.P.



The 27th Annual Convention of the National Catholic Music Educators Association will be held in Cleveland, Ohio, April 15 through 18, 1974. The Cleveland Plaza Hotel will be headquarters for the meeting with exhibits and programs planned for the Convention Center nearby.



Programs of music for Christmas that have reached us include the following:

At the Church of the Holy Childhood in Saint Paul, Minnesota, the *Schola Cantorum* sang Franz Joseph Haydn's *Mass in honor of St. Nicholas* with the proper parts in Gregorian chant and in settings by Mary Downey and Bruce Larsen. The orchestra played Manfredini's *Sinfonia Pastorale* and Francois Gossec's *Suite of French Noël's*. Bruce Larsen is choirmaster. A girls' choir under the direction of Sr. Mary Edward, SSND, and a handbell choir were heard at other Masses on Christmas Day.

The choir of the Church of St. Bartholomew, Pittsburgh, Pennsylvania, sang Hans Leo Hassler's *Missa Dixit Maria* under the direction of David J. Volker. A performance of the Christmas section of the *Messiah* made up the seasonal work of the group.

At the Church of St. Bernard, Dallas, Texas, Mid-

night Mass was preceded by traditional carols together with compositions by Viadana, Hassler, Berlioz and Hermann Schroeder. The Ordinary of the Mass was Franz Schubert's *Mass in G* with string orchestra accompaniment, and the propers were Gregorian. Rev. Ralph S. March, S.O.Cist., is director and John Harrington is organist.

At the Church of Saint Agnes, Saint Paul, Minnesota, the parish choir sang Joseph Kronsteiner's *Krippenmesse* with orchestral accompaniment at the Midnight Mass and Ernst Tittel's *Kleine Festmesse* at the Mass of the Day. The proper setting of Kronsteiner and the Gregorian chants provided the varying parts. Sister M. Hermana, SSND, is choirmaster and Robert Strusinski is organist. Other music during the Christmas season included Hermann Schroeder's *Missa Gregoriana*, Jean-Pierre Schmit's *Mass in honor of St. Oranna*, Anton Bruckner's *Mass in C*, and several Gregorian ordinaries for the daily solemn Masses during the Christmas octave. William F. Pohl directed the chant schola.

At the Midnight Mass in the Cathedral of Ss. Peter and Paul, Philadelphia, Pennsylvania, a new composition, *Mass of Praise*, by Peter LaManna received its first performance under the direction of the composer. With a theme taken from the Gregorian *Te Deum*, the work is scored for mixed choir, boys choir and organ in instrumental accompaniment. The Mass was celebrated by John Cardinal Krol to whom the work is dedicated.

Blessing of the candles, a procession and solemn High Mass were the liturgy for February 2, 1974, at the Stanford Memorial Chapel, Stanford University in California. The entire service was sung in Latin with the St. Ann Chapel Choir of Palo Alto singing the proper parts in Gregorian chant and the Early Music Singers of the Stanford music department singing the *Missa Ave Regina Coelorum* of Guillaume Dufay. Both choirs were under the direction of Dr. William Mahrt of the Stanford music faculty.



The Cathedral Collegiate Choir of Philadelphia will make a tour of Europe from July 4 to 20, 1974. Plans are made to sing at Canterbury Cathedral, the Abbey of Solesmes, and at the Church of the Anima in Rome. The group will visit the grave of Dom Joseph Gajard. Dr. Peter LaManna, 833 S. 48th St., Philadelphia, Pennsylvania, is in charge of the trip. Anyone interested in accompanying the choir may write him.



New officers of the Philadelphia chapter of CMAA have been announced. Anselmo Inforzato is newly

elected president; William Burke, vice-president; Sister Elizabeth Marie, RSM, treasurer; Josephine DeLuca, secretary; and Helen Brinkmann, assistant secretary. New members of the board of directors are Peter LaManna, Mary Babin, W. J. Walker, Robert Gaulin, Henry Giambattista. Father William Smith is spiritual director.



The Church of St. Paul the Apostle in New York City has presented a program of musical events beginning in October which will continue through May of this year. In addition to concerts of the Paulist Choristers of New York under the direction of Father J. R. Foley, and the Broadway United Church of Christ with Walter Klauss as conductor, the program includes organ recitals by Walter Baker, Timothy L. Zimmerman, William Maul, David H. Binkley and William F. Entriken. The Urban Philharmonic Society with Darrold Hunt as conductor and the Ars Musica Chorale under Joyce Keshner are also programmed.



As part of its centennial observance, the Reading Choral Society of Reading, Pennsylvania, has announced a \$300 prize for a choral work by a composer who has as yet not published any composition. It should be at least fifteen minutes in length, for a four or eight-part chorus, and scored for organ and chamber orchestra or chamber orchestra alone. The work will be performed by the Reading Choral Society in the Spring of 1975. Manuscripts may be sent to Dr. Peter LaManna, 833 S. 48th St., Philadelphia, Pennsylvania 19143, before July 1, 1974.



Concerts of religious music that have recently come to our attention include these:

The Eastman Polyphonic Choir under the direction of M. Alfred Bichsel and with David Craighead as organist performed a Sunday evening concert at the Lutheran Church of the Reformation in Rochester, N. Y., December 2, 1973. The program, entitled "Christmas Eve at the Sainte-Chapelle," was structured as a Mass with compositions by Claude Balbastre, Jean-Francois Dandrieu, Nicolas Lebegue and Heinrich Isaac. The major work was Marc-Antoine Charpentier's *Messe de Minuit pour Noël*.

The Choral Society of St. Dominic and the Dominican Chorale under the direction of Cal Stepan presented a program entitled "The Wonderful Carols of Christ-

mas," a title used also for a new recording by the groups. The concert was given at the Church of St. Dominic, Shaker Heights, Ohio, December 9, 1973. Composers found on the program include Ralph Vaughan-Williams, J. Philippe Rameau, Paul Manz, F. Melius Christiansen, Dietrich Buxtehude, J. S. Bach and others.

A "Renaissance Marathon" took place at the Los Angeles Music Center, January 19, 1974, when the Los Angeles Master Chorale under the direction of Roger Wagner, the St. Charles Borromeo Choir of North Hollywood under the direction of Paul Salamunovich and the John Biggs Consort provided nearly three hours of music from the fourteenth to the seventeenth centuries. Authentic instruments and spacing of choirs in various galleries added to the interests. Compositions heard included Guillaume de Machaut's *Messe des Notre Dame*, Dufay's *Gloria ad modum tubae* and Josquin's de Pres' *Missa L'Homme armé*. Works from various national schools were also programmed.

Arthur Lawrence, assistant professor of music at Saint Mary's College, Notre Dame, Indiana, presented an organ recital at Sacred Heart Church on the campus of the University of Notre Dame, December 3, 1973. Composers on his program included Nicolaus Bruhns, J. S. Bach, Louis-Claude Daquin, Marcel Dupré and Jean Langlais.

The Pueblo Symphony Chorale and the Pueblo Symphony Orchestra under the direction of the newly elected president of CMAA performed a Christmas concert, December 9, 1973, in Memorial Hall, Pueblo, Colorado. A new work by Harvey Waugh and Sister Cecil, OSB, entitled *O People of Sion* for mixed choir and orchestra, based on Gregorian themes, was given its first performance. Another new work by Track, *This most glorious Day*, scored for mezzo-soprano, mixed choir and orchestra was also programmed, together with the *Halleluja* from Franz Schmidt's oratorio, *The Book with Seven Seals* and Johann Friedrich Reichardt's *Te Deum*, a very festive work originally composed for the coronation of Frederick II of Prussia. It was first performed in Colorado in 1971 at the opening of the Mozart Festival.

R.J.S.

OPEN FORUM

TENTH ANNIVERSARY OF CIMS IN ROME

On November 22, 1963, shortly before the promulgation of the Constitution on the Sacred Liturgy of the II Vatican Council, the Holy Father canonically erected the Consociatio Internationalis Musicae Sacrae (CIMS) in his chirograph *Nobile subsidium liturgiae*. To mark the first *decennium* (tenth anniversary) of this event, CIMS sponsored a series of International Choir Days in Rome from 11–14 of October, 1973, which was attended by many prelates of the Curia and officials of the diplomatic corps, in addition to church musicians from all over Europe, England and the United States. Six choirs from five countries shared the responsibility for the musical activities in the program.

The International Choir Days opened with a solemn pontifical High Mass in honor of the Holy Ghost celebrated at the Altar of the Chair in the apse of St. Peter's by the archpriest of the Vatican basilica, His Eminence Paolo Cardinal Marella. The Gregorian proper was sung by the Schola of the Ward Institute (Roermond, Holland) under the direction of Prof. Jos. Lennards. The Ordinary was sung by the boys and men of the Aachen Cathedral Choir (Cappella Carolina) under the baton of Msgr. Dr. Rudolf Pohl. The eight-part double chorus *Missa Bell' amfrit altera* of Lassus was able to unfold in all its sonic splendour as a result of the visually and acoustically separate location of the two halves of the choir on both sides of the apse, and the "living stereo" did not fail to evoke a worshipful atmosphere among the thousands of persons who participated.

Following the Mass, the Holy Father granted the choir members and officers of the CIMS a special audience in the *Sala Consistoria* of the *Palazzo Apostolico*. The Holy Father entered to the singing of Perosi's five-part *Tu es Petrus* by the massed choirs, after the Roermond Schola had intoned the Gregorian antiphon which forms the *cantus firmus* of the motet. The officers of the CIMS and the various choirs and their conductors were then presented to the Holy Father in a brief address of homage and thanks delivered in elegant Latin by the Archbishop of Salzburg, The Most Rev. Dr. Karl Berg, who announced that he had invited the CIMS to hold the Sixth International Church Music Congress in his see city in 1974. The Holy Father then addressed the group in French, German and Italian, stressing that the Consociatio has the two-fold task of *conserving* the treasury of sacred music, as well as *promoting* worthy new music for the liturgy, according to the directives of the Council. Thus the report in the *Osservatore Romano* spoke of "new perspectives" for sacred music, and other com-

mentators (for example, A. Beaujean in the *Aachener Volkszeitung*) remarked that such tones had not been heard for some time in such an authoritative way. The full text of the Holy Father's address appears elsewhere in this issue. The audience concluded with the singing of Bruckner's Ave Maria by the Cappella Carolina, after which the Holy Father called for photographs of himself with the young choir boys, a friendly gesture which was appreciated by all those present.

The previous afternoon (Thursday 11 October), as part of the festivities marking the 400th anniversary of the *Pontificio Collegio Germanico-Ungarico*, the Cappella Carolina (Aachen) had sung a concert made up entirely of works for eight part double chorus, in the Jesuit church of Sant'Ignazio. The program offered, in effect, a brief history of polychoral writing through various epochs, from Adr. Willaert through Palestrina (*Stabat mater*), Lassus and Hassler, to Monteverdi (Ps. 147 *Lauda Jerusalem* from the "Vespers of the Blessed Virgin") and Pachelbel, up to the present (J. van Nuffel, Ps. 141 *Voce mea*). The artistic level of the performance was of the very high quality which has come to be standard for this outstanding musical organisation.

The same church was the scene of the international "Concert of the Nations" sponsored by the CIMS in honor of its founder, Pope Paul VI, on Friday afternoon, 12 October. This concert, attended by various cardinals and high Vatican diplomats (among others, the Austrian, Dutch, French and German ambassadors to the Holy See), as well as over 1000 persons, was planned on a *theological theme*: the mystery of Christ during the course of the ecclesiastical year, in musical settings new and old. Each choir sang two pieces representative of a particular part of the theme. Thus the Aachen choir opened the program with Brahms' *O Heiland reiß die Himmel auf* (Advent) and Lassus' *Tui sunt coeli* (Christmas). Passiontide and Holy Thursday were illustrated by the Maîtrise Nationale d'Enfants (Paris) with Bouzignac's *Ecce homo* and Duruflé's *Ubi caritas et amor. Victimae paschali laudes* (with the addition of mediaeval troped verses in Dutch) highlighted Easter in the rendition of the Schola Gregoriana of Roermond. The Holy Ghost and Pentecost were entrusted to the Choir of the former Conventual Church in Tegernsee (Bavaria), which sang Hilber's *Heilig-Geist-Lied* and Aichinger's *Confirma hoc Deus*. The eschatological aspect of the Last Judgment came to the fore in the motets *Et iterum venturus est* of Dawidowicz and the *Ave Maria* of Bruckner, sung by the Salzburg Cathedral Choir.

Finally, the Leonard Lechner Chamber Choir (Bolzano) rounded out the theme with Stravinsky's *Pater noster* and Jaeggi's *Divinum auxilium*. The concert ended on a note of tribute to the Holy Father: *Tu es*

Petrus was again sung, first in Gregorian and then in Perosi's setting (by the combined choirs). The entire audience then joined in chanting the third Gregorian Credo in alternation with the Schola of Roermond.

Luigi Fait, who reviewed the concert for the *Osservatore Romano*, (Vol. 113, no. 236 of 14 October 1973, p. 4) praised the "brilliant execution" and the "stylistic purity" of the various performances, a judgment in which all those present would wholeheartedly concur.

Following the "Concert of the Nations" a reception for choirs was held in the Pontifical Institute of Sacred Music, where, after a brief address of welcome by the President, Rt. Rev. Msgr. Prof. Dr. Ferdinand Haberl, words of thanks were expressed by the president of the CIMS, Prof. Dr. Jacques Chailley (Paris), to all who had cooperated in making the International Choir Days a reality. The Rt. Rev. Msgr. Prof. Dr. Johannes Overath (Cologne), who had organised the event, also addressed the singers briefly.

On Saturday morning, 13 October, two pontifical High Masses were held at 9:00. At the first, in the French national church San Luigi dei Francesi, the *Maîtrise d'Enfants* (Paris) sang a vernacular Ordinary (J. Langlais, *Messe en français*) for three mixed voices and congregation, and a motet Proper (*Benedicta estu, Maria* of J. Chailley, *Pueri concinnite* of J. Gallus, *Ave verum* of F. Poulenc, and *Exultate Deo* of A. Scarlatti).

The Archbishop of Salzburg pontificated at the second Mass, in the Basilica of Sant' Andrea della Valle, where the Roermond Schola performed the Gregorian proper and the Salzburg Cathedral Choir sang the *Missa octo vocum* of H. L. Haßler. The conductor, Prof. Dr. Anton Dawidowicz, was able to emphasise effectively the antiphonal aspects of the Mass by following the principle of *cori spezzati* in the apse of the basilica.

The *aula maxima* of the Pontifical Institute of Sacred Music was the scene of the day's last musical event, a fine concert of sacred choral music presented by the Leonhard Lechner Chamber Choir of Bolzano. The hour and three-quarters of a cappella music was very enthusiastically received by the audience, which appreciated above all the choir's ability to interpret effectively the contemporary works on the program. The program itself encompassed choral works of the pre-Renaissance period, from Ockeghem and des Pres through Palestrina and Lechner to Scarlatti in the Baroque. Three large Bach chorales were followed by representative pieces of the Romantic era (Reger, Brahms, Bruckner). After an intermission the concert continued with a selection of contemporary pieces in Latin and German by Stravinsky, Jaeggi, Bárdos, Doppelbauer, Kodály and Burkhard: a rich variety of musical fare attractively served.

On Sunday morning, 14 October, a solemn pontifical High Mass was celebrated by the Holy Father's Vicar-General for Vatican City, Bishop Petrus Canisius van Lierde, in the church of San Carlo ai Catinari. The Proper was again performed in authentic Solesmes style by the Schola of the Ward Institute in Roermond, while the Ordinary was effectively sung by the Choir of the former Conventual Church in Tegernsee. The conductor, Karl Steinacker, chose for the occasion the *Missa super Per signum crucis* which Lud. Senfl originally composed especially for the Conventual Church of Tegernsee in the early sixteenth century.

On Monday morning, 15 October, the International Choir Days closed with a memorial Mass in the grotto of St. Peter's basilica, offered by Msgr. Overath in memory of the late Msgr. Iginò Anglès and the deceased members of the CIMS. The Schola of Roermond sang the Proper of the Mass from the *Graduale Romanum*; the congregation alternated with them in the Ordinary, which was taken from the *Kyriale Romanum*.

The organisers of the anniversary celebration deserve a word of special thanks for enabling so many church musicians to express in such a concrete way their love for the Church and her divine liturgy. *Ad multos annos!*

Rev. Robert A. Skeris

GREGORIAN CHANTS FOR THE CHRISTMAS OCTAVE

As director of a Gregorian *schola* which sings the Proper of the Mass according to the New Order, I find myself constantly consulting various books, in order to find my way through the various options now allowed. Besides the *Graduale Romanum* itself, and the *Ordo Cantus Missae* (which gives the new options), I consult from time to time the *Antiphonale Missarum Sextuplex*, a conflation of the texts of six chant books dating from the eighth to the tenth centuries, in order to find out the assignment of the Proper chants in earlier times. The choice of options is often not an easy matter, since there are so many considerations involved, the aptness of the texts, the connection with the lessons, tradition, and the aesthetic qualities of the individual pieces. It is therefore a matter of some rejoicing when all the sources and other considerations are in agreement on some question, as they are for the feasts of the week of Christmas. The chants of these Masses were not changed by the recent reform, and with the exception of one piece, stand in the *Sextuplex* just as they stand in the modern books; these Propers have remained therefore essentially unchanged for at least twelve hundred years!

At the Church of St. Agnes in St. Paul we celebrate the feasts of Christmas week with a daily Solemn High

Mass, with full Gregorian Proper. I might mention that this year we had as guests Monsignor Johannes Overath of Cologne, who was Celebrant of the Masses, and Professors William Mahrt of Stanford University and Erich Schwandt of the Eastman School of Music who sang with the *schola*.

The Propers of these feasts, besides their antiquity, are interesting for certain connections which they display. The Proper of the Vigil of Christmas, which we now celebrate late in the afternoon of Christmas Eve, has a rather simple and archaic flavor. But the connection with Christmas is quite clear in the texts, as well as in the music of the Communion, which borrows (or is borrowed from) the music set to the words "*salutare Dei nostri*" in the Communion of the third Mass of Christmas. The Proper for the Midnight Mass has a similar archaic flavor, although at St. Agnes we replace this with a harmonized setting in keeping with our traditionally more popular approach to this service. The third Mass of Christmas, "*Puer natus*", is well-known to church musicians. It is interesting to note that the *Alleluia* melody of this Mass is used on the two succeeding days, St. Stephen and St. John the Evangelist. Likewise these three Masses, as well as that for Holy Innocents, use rather similar fifth-mode Graduals, which contributes to the musical unity of these feasts. The Offertory for the feast of St. Stephen indicated in the *Sextuplex* is "*In virtute tua*", a rather archaic piece, now indicated as an option in the *Ordo Cantus Missae*. It seems that this was replaced in the ninth century by "*Elegerunt Apostoli Stephanum*", an elegant and sophisticated piece of later composition, which shows that after its primitive period the Gregorian art was still capable of rich and vigorous development.

The Communion of this Mass is especially moving, its text being the words of St. Stephen, found in the Acts of the Apostles, describing his vision of heaven just before his death. The emotive aspect of this text is brought out by a modulation near the beginning. The Communion for the feast of the Holy Innocents shows a similar emotional representation. The text is "*Vox in Rama audita est, ploratus et ululatus, Rachel plorans filios suos, noluit consolari, quia non sunt.*" The seventh mode is employed, one usually associated with joyful or triumphant texts, but here turned to achieve an exquisite sadness. The repeated semitone on "*ululatus*" creates an imitation of the howling itself; this must be an almost unique occurrence in Gregorian Chant. I might add that we sang this Proper again at St. Agnes on January 22 at a votive Mass of the Holy Innocents in reparation for the abortions committed in our country during the last year.

At our Solemn High Mass on the feast of St. John the Evangelist we celebrated the hundredth anniversary of the Church Music Association of America. The Introit,

"*In medio*", is now found in the *Graduale Romanum* in the Common of Doctors, but in the *Sextuplex* is found assigned only to St. John. A similar situation, by the way, is found with the Introit and Communion for the feast of St. Agnes, our patroness; they are now in the Common, but were originally assigned only to her.

Finally, I might add that at all these Masses we used a new positive organ, installed in the front gallery of St. Agnes'. This was blessed on Gaudete Sunday, and was ready therefore just in time for Christmas. The instrument was built by the firm of D. A. Flentrop of Zaandam, Holland, and features Renaissance scaling, metal pipes of high lead content, a "reacting" wind supply, tuning in Werckmeister's third system, and direct mechanical action, in accordance with the very latest European building practices.

William F. Pohl
St. Paul, Minnesota

FROM THE GENERAL SECRETARY

The results of the election announced at the general meeting of the CMAA at the Church of Saint Agnes, Saint Paul, Minnesota, December 27, 1973, are as follows: Prof. Gerhard Track, president; Rev. Robert A. Skeris, vice-president; Monsignor Richard J. Schuler, secretary; Mrs. Richard Dres, treasurer; Mr. Noel Goemanne and Mrs. Ita Vellek, members of the board of directors.



The following documents associated with the general meeting and the centennial observance of CMAA are published here.

Telegram from the Holy Father.

Città del Vaticano
December 22, 1973
Archbishop Binz
226 Summit Avenue
Saint Paul, Minnesota

Happy occasion centenary foundation Church Music Association of America under patronage of Saint Cecelia Holy Father willingly imparts requested Apostolic Blessing to all members.

Cardinal Villot

Resolution of gratitude to Roger Wagner

Whereas the immediate past president of the Church Music Association of America, Professor Dr. Roger Wagner, KCSG, has selflessly furthered the cause of *musica sacra* on the West Coast for over thirty years in the tradition of Richard Key Biggs, both with boy choirs and with mixed choirs, above all at the Church of Saint Joseph in Los Angeles, and

Whereas, during his distinguished professional career, Gregorian chant and sacred polyphony have always held a special place of honor both in concert and in recordings, and

Whereas his tireless efforts on behalf of the Church Music Association of America and its journal have continued, publicly and privately, for many years,

Therefore, be it resolved that the general meeting of the membership of the Church Music Association of America, convened to mark the centennial of the association, unanimsously expresses its sincere gratitude to its immediate past president, Professor Dr. Roger Wagner, KCSG, and extends to him its sincere wishes for a complete and speedy recovery of health and continuation of his efforts in behalf of *musica sacra*.

Given at Saint Paul, Minnesota, this 27th day of December, 1973.

Gerhard Track, president
Rev. Robert A. Skeris, vice-president
Msgr. Richard J. Schuler, secretary
Msgr. Johannes Overath, vice-president,
CIMS

Text of Presentation of the Palestrina Medal (translated from German)

It greatly pleases the praesidium of the Allgemeine Cäcilienverband (ACV) of the countries of the German language to present to the Church Music Association of America, the rightful successor of the Society of St. Cecilia of America, in recognition of its great service, the Palestrina Medal, through its honorary Generalpräses Monsignor Prof. Dr. Johannes Overath of Cologne.

The undersigned, as a Swiss citizen, is especially delighted to announce this honor, because John Baptist Singenberger, the founder and president for many years of the American Cecilia Society, was also a Swiss citizen. Born May 24, 1848, in Kirchberg in the vicinity of St. Gallen, he died as a renowned church musician on May 29, 1924, in Milwaukee. His musicological, choral and educational works brought him the doctor's degree (*honoris causa*) from St. Francis University. Through him the Cecilian tradition was spread among well-known American composers who had wide influence.

May the Church Music Association of America with this important musical, historical background recognize its duties and its mission in today's Church with its musical and liturgical renewal, and in the future bring blessing and profit to the *Ecclesia cantans!*

Riedholz/Solothurn
Switzerland
December 1973

Dr. J. A. Saladin
Generalpräses

Text of Presentation of the Lassus Gold Medal (Translated from German)

The praesidium of the Federated Cecilia Societies (Der Allgemeine Cäcilien-Verband für die Länder der deutschen Sprache) is pleased to present the Lassus Gold Medal, the highest honor of the Federation, to Monsignor Dr. Richard J. Schuler, musicologist, professor and choir director, in recognition of his great service to the cause of sacred music according to the norms of the Church, both before and after the II Vatican Council, not least for his work as chairman of the Fifth International Church Music Congress in Chicago-Milwaukee in 1966.

In the sense and in the spirit of the polyglott and ingenious master of sound, Orlando di Lasso, known as the "Belgian Orpheus," may our full recognition and our thanks be extended to Monsignor Dr. Richard Schuler for his exemplary work in the field of sacred music!

Riedholz/Solothurn
Switzerland
December 1973

Dr. J. Anton Saladin
Generalpräses

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The CMAA charter flight to the Sixth International Church Music Congress in Salzburg is nearly filled. A Pan American 707 Jet is arranged for the flight leaving Chicago, August 9, 1974, for Cologne. Return will be from Munich on September 2, 1974. For information, write to Monsignor Richard J. Schuler, 548 Lafond Avenue, Saint Paul, Minnesota 55103.

R.J.S.

FROM THE EDITOR

With this issue, *Sacred Music-Caecilia* enters its 101st year of continuous publication. The editor is confident that a new era is about to dawn for church music. This optimism is based on many hopeful signs.

We have elected an energetic new president with a long list of achievements and with formidable qualifications; news is reaching us from all over the country about choirs being re-organized; qualified church-musicians are being appointed again to music-directors' posts; people (including much of our youth) are becoming tired of shoddy "music"; the Holy Father is urging repeatedly, and with increasing vigor, the full implementation of the Church's decrees on sacred music, including the use of chant Masses for the congregation —, etc., etc.

Magazine editors have to be an enthusiastic breed. This editor is no exception. How could we put up, otherwise, with the daily frustrations and the burning of the midnight oil? We are here to serve you, to urge and inspire you, to encourage you, the professional or volunteer church musician, to remain steadfast in your vocation. We are glad that we have never given a thought of giving up our mission. We could not have persevered without you, dedicated church musicians, and without the example of those who have preceded us during the past hundred years in our field.



In this issue we have a double central theme. The first concerns the magnificent centennial celebration held in St. Paul on December 27, 1973. You may read reports and impressions about it elsewhere in the magazine. The second theme is also a very positive and pertinent one. Two articles show the possibilities — and the inevitably ensuing success — of what one may achieve in the field of sacred music and relevant liturgy by honestly trying to implement the papal decisions. Professor Mahr's article has solid theology, pastoral insight and, most of all, demonstrates that beauty and dignity can be achieved *in practice*. What gives particular comfort to many of us is the fact that he is working in an academic milieu, with students who — so we were told over and over again for the past ten years — were supposed to be addicted to "folk-Masses"!

Mrs. Vellek, a newly elected member of the board of directors of CMAA, writes about the possibilities of involving the congregation in the liturgical singing. She is also an enthusiastic, practicing church musician, as you can tell from her choral reviews found in this same issue.



We are somewhat short on time but ready to go to Sorrento, Italy and Athens, Greece, with the "College of the Air" of the University of Plano to teach Greek philosophy, Roman history and elementary Italian for our students for six weeks. The group will continue to Madrid, Spain, and Morocco for another seven weeks while we dash back to Dallas to prepare the music for Holy Week and Easter at Sacred Heart Cathedral and St. Bernard's Church in Dallas.



The French magazine *Près d'Elle* commented on Cardinal Marty's speech, telecast by Channel II of the French National Television network. The Cardinal of Paris published the result of a national survey on the new liturgy of the Mass. Eighty percent of French Catholics regret the changes and prefer the "old" Mass.

The comment of the editor of that magazine: "*Vox populi* . . . I have no doubt about this (survey), for my extensive correspondence shows the same preference."



And, of course, there is the joke that has reached our desk, called *Folk Mass and Modern Liturgy Magazine*, Vol. 1, No. 1. Are we completely out of our minds? If you think that this reviewer is just an old foggy, see for yourselves. On page 27 we find, among other goodies the following "poems" by a Sister Adeline Kroll, OSF (illustrated):

The knobby, parched and puckered apple of life tastes good because of a man called Jesus . . .

Word leaping handsprings bounding around the grudge-smudge of grief-pie . . . Yea God!

The Wow-pow of maranatha now . . . Yea God!

Lord, you send my flip-flopping heart into a sunbeam dance of swing-a-ling-lings. Yea God!

I am so upheated in the land of tra-la-la, you have lifted me into the kingdom of spontaneity! Yea God!

Our green ballons clenched and clutched break with a loud pop! Yea God!

Oh dear . . . and a loud POP to you too, Sister!
(Ed.)



Pope Paul VI has announced a Holy Year in Rome in 1975. Preparation for this jubilee year is now underway throughout all the dioceses of the world. As our part in that world-wide observance of 1974 as a year of preparation, we will publish pictures of the four great Roman basilicas which are traditionally the center of the jubilee

observances. This issue is dedicated to the Basilica of Saint Peter. The cover is an etching of the basilica during the jubilee of 1575. The old medieval church is giving way to the new building with the dome of Michelangelo taking shape above the old nave.

R.S.M.



CONTRIBUTORS

Virginia A. Schubert is professor of French literature at Macalester College in Saint Paul, Minnesota. She has her Ph.D. in French and is a frequent visitor to France. One of her avocations is church music.

William Peter Mahrt is acting director of the program in the performance practice of early music at Stanford University and is choirmaster at St. Ann Chapel. He holds the Ph.D. degree in musicology.

Ita Vellek is choirmaster at the Church of St. Patrick in Edina, Minnesota. Wife of a physician, she is a professional oboist and a member of the board of directors of CMAA.

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