

# SACRED MUSIC

Volume 104, Number 3, Fall 1977





*Christ in Majesty, tympanum of the Royal Portal, Chartres, France*  
Photography by Warren J. Wimmer, Jr.

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Front and back covers: *Statues from Royal Portal, thought to be representations of the kings and queens of Juda, Cathedral of Notre Dame, Chartres, France*

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*The Damned, detail of the Last Judgment scene, from the south porch, Chartres, France*  
Photography by Warren J. Wimmer, Jr.

## 1967 INSTRUCTION — TEN YEARS LATER

Ten years ago the Holy See through the Sacred Congregation of Rites and the Consilium for the Implementation of the Constitution on the Liturgy issued an instruction on sacred music that began with the words, *Musica sacra*. As in other matters treated by the council, instructions were prepared by bodies set up to implement the decrees of the council fathers and bring into practical and specific detail what had been ordered by them in a more general way. Now, ten years later, it is interesting to review the 1967 document on sacred music and assess what effect it has had on liturgical music, especially in the United States.

First, it is apparent that a constant secularization process, leading almost to a denial of the sacral even in worship, has unfortunately been the pattern of the past ten years, despite the very opening words of the instruction — *musica sacra*. With the demise of the sacred we find the strange phenomenon of ecclesiastical institutions and structures searching for their meaning and mission, an occupation not needed when the quest for holiness was recognized as the work of the Church. Herein lies the basic malaise in worship and indeed in the whole life and activity of the Church. Until the debate between the sacred and the secular is resolved, music and liturgy will continue to flounder.

A corollary of the secularization process appears quickly as some begin even to question the very purpose of church music, although the *Constitution on the*

*Sacred Liturgy* makes it quite clear and the 1967 instruction repeats what the council fathers and the Church for centuries has been saying: "the true purpose of sacred music is the glory of God and the sanctification of the faithful."<sup>1</sup> Yet hardly a year after the instruction was published, the music advisory board to the American bishops conference declared in a published statement that the purpose of church music is "to create a truly human experience."<sup>2</sup> Secularization and its progenitor, secular humanism, have disposed of the sacred and of sacred music.

The 1967 instruction makes it quite clear what is meant by sacred music. It even lists what is to be so considered: "Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and music of the people, be it liturgical or religious."<sup>3</sup> There is no reference here to the flood of profane compositions that has been admitted to our churches. At the same time one looks in vain so often in so many churches to find that truly sacred music which the instruction says should be "endowed with sanctity and excellence of form."<sup>4</sup>

The instruction orders that there be choirs, especially in cathedrals and other major churches, in seminaries and religious houses of studies, and they should be carefully fostered. Similar choirs, although small ones, should be organized in small churches. On diocesan, national and international levels, associations for sacred music should be formed. Today, ten years later, choirs and associations for sacred music seem to have dwindled and in some places even to have disappeared altogether.

The instruction repeats the words of the constitution and again insists on the use of Gregorian chant, which should be given "pride of place." It must be taught in seminaries and sung in parish churches, both in Masses celebrated in Latin and in the vernacular, since nothing prohibits that in the same celebration different parts be sung in different languages. How many seminaries today teach Gregorian chant?<sup>5</sup> When did you last sing a chant in your parish church? What has happened to the Holy Father's direct request that his gift booklet, *Jubilate Deo*, sent to all the bishops of the world, be widely and frequently used?

The instruction orders that the distinction between solemn, sung and read Masses, sanctioned by the instruction of 1958, is to be retained.<sup>6</sup> But many dioceses have followed the lead given by the American bishops' committee on the liturgy and have ordered such a distinction abolished. A real disintegration of the *Missa cantata Romana* in its thousand year old form has taken place since 1967, despite all efforts through various instructions issued to preserve it. There seems to be little doubt at all that what one witnesses in most parish churches today was not in the wildest imagination of most of the council fathers when they approved the constitution on the liturgy.

It seems almost incredible that only ten years ago the Church was ordering that "in accordance with the norm of the *Constitution on the Sacred Liturgy* and the centuries old tradition of the Latin rite, the Latin language is to be retained for clerics in celebrating the divine office in choir."<sup>7</sup> Indeed, how many even sing the office at all, let alone in the Latin language? And yet the instruction says that the faithful are to be invited to celebrate in common on Sundays and feast days certain parts of the divine office, especially vespers. Where today can one assist at vespers in a parish church?<sup>8</sup>

Of course, the question of Latin remains the most sorely misunderstood point in the constitution and in the instruction. The documents from Rome have continued to insist on Latin, but many American dioceses have rules prohibiting the celebration of the liturgy in Latin.<sup>9</sup> The confusion deliberately fostered between the Mass in Latin and the Mass celebrated in the old rite continues to come up in the press and even among the clergy. Today the possibility of participating in a Mass celebrated in Latin is most remote. And yet the 1967 instruction very clearly states what the constitution had decreed: "particular laws remaining in force, the use of the Latin language is to be preserved in the Latin rites." "Pastors of souls should take care that besides the vernacular the faithful also know how to say or sing, in Latin also, those parts of the ordinary of the Mass which pertain to them."<sup>10</sup> The great fear, almost hatred, of Latin seemingly engendered intentionally, especially in seminaries, stands directly contrary to the instruction and other orders of the Holy See. The instruction says that in seminaries "the study and practice of Gregorian chant is to be promoted, because with its special characteristics it is a basis of great importance for the cultivation of sacred music."<sup>11</sup>

Looking back over ten years, one can ask many questions about the implementation of the 1967 instruction and the constitution on which it was based. In asking them, one can well assess the state of church music today and contrast it with the decrees of the council and the Holy See. Have the last ten years brought about the renewal envisioned by the council fathers and specified in the 1967 instruction?

A few years ago the Consociatio Internationalis Musicae Sacrae drew up a questionnaire that was circulated widely around the world. The series of questions is still valid today, perhaps even more so because a great perspective exists now. The questions are presented here, preceded by the proper statement from the council and the 1967 instruction. When honestly answered, the picture drawn does not usually portray a renewal nor does it match very closely the blue print set up by either the council fathers or the writers of the instruction.

#### 1. *Actuosa participatio*

The *Constitution on the Sacred Liturgy* speaks of *actuosa participatio* frequently (Articles 11, 14, 19, 21, 27, 30, 41, 48, 50, 113, 114, 121, 124). It has been defined in a precise and complete manner in the *Instruction on Sacred Music* (Article 15): "The faithful fulfill their liturgical role by full, conscious and active participation which is demanded by the nature of the liturgy itself and which is, by reason of baptism, the right and duty of the Christian people."

This participation must first of all be interior in the sense that by means of it the faithful unite their souls to what they pronounce or hear and by so doing cooperate with God's grace.

This participation must also be exterior, *i.e.*, the interior participation is expressed by gestures and bodily attitudes, acclamations, responses and songs. The faithful must be taught to unite themselves interiorly with the singing of the ministers and the choir in order to elevate their souls to God by listening to them.

Questions:

a) Do you think that interior participation by the faithful has improved since the council?

b) Do you think that exterior participation by the faithful has improved since the council?

c) Have the faithful been taught sufficiently well to unite themselves inter-iorly with the ministers and the choir?

## 2. Liturgical language

Article 36, 1, of the *Constitution on the Sacred Liturgy* says: "Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites."

Article 36, 2, of the same constitution says: "Since the use of the mother tongue . . . frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters." Those chapters are:

Article 54, 1: "In Masses which are celebrated with the people a suitable place may be allotted to their mother tongue. This is to apply in the first place to the readings and the 'common prayer,' but also, as local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in Article 36 of this constitution."

Article 54, 2: "Steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the Mass which pertain to them." But if in some place a more extensive use of the vernacular in the Mass seems expedient, one should consult the directives of Article 40. (Article 40, which will be examined later, limits jurisdiction in these matters without treating the basic question itself. It says that the more extensive use of the vernacular is intended especially for mission countries.)

Article 101, 1: "In accordance with the centuries old tradition of the Latin rite, the Latin language is to be retained by clerics in the divine office. But in individual cases the ordinary has the power of granting the use of a vernacular translation to those clerics for whom the use of Latin constitutes a grave obstacle to their praying the office properly."

These prescriptions are reiterated and confirmed in the *Instruction on Sacred Music*, Articles 47–49, which suggest among other things that the ordinaries of places, where the vernacular is used in the celebration of Mass, should see to it that in one or several Masses Latin be used in certain churches where there is a large enough number of faithful who speak diverse languages. They are to be the judges of the advisability of such action.

Questions:

a) Are the rules concerning the use of Latin observed?

b) Are the rules prescribed in Article 36, 2, observed?

c) Are the directives prescribed in Article 101, 1, observed?

d) Are the directives prescribed in Article 47–49 of the *Instruction on Sacred Music* observed?

## 3. The role of the hierarchy

Articles 22, 40 and 44 of the *Constitution on the Sacred Liturgy* define the rights and powers of the Holy See and the bishops.

Article 22, 3, stipulates expressly that no one, even if he be a priest, has the right to add, suppress or change anything whatsoever in the liturgy.

Article 40 (which is referred to above on the question of the use of the vernacular) uses a criterion that "in some places and circumstances an even more radical adaptation of the liturgy is needed." The power of decision is returned to the "competent ecclesiastical authority," specifying that adaptations which are judged useful or necessary should be proposed to the Holy See in order to be introduced with its consent (Article 40, 1, 2).

Article 40, 3, orders that men who are experts in these matters be employed to formulate them and it further says specifically that this article is directed to mission countries. The instruction of 1970 repeats these ideas and closes the period of experimentation.

Questions:

a) Is experimentation, which is not in accord with prescribed norms, still going on at the present time?

b) What is the attitude of the competent authority concerning this kind of experimentation? Does it prohibit it? Is it neutral? Does it encourage it?

#### 4. Commission of experts

Summary of Articles 44, 45 and 46 of the *Constitution on the Sacred Liturgy*: Episcopal conferences must establish a liturgical commission which should be assisted by experts in liturgical studies, sacred music and pastoral theology. A liturgical and pastoral institute, composed of experts and on occasion of lay people, may be founded to help the commission.

Such a liturgical commission must be established in each diocese under the authority of the bishop. A commission for sacred music and religious art should also be established in each diocese. These three commissions must work together and unite their efforts.

Questions:

a) Has the national commission asked for the assistance of expert musicians?

b) If so, does the commission listen to their opinion?

c) Are expert musicians represented on diocesan liturgical commissions?

d) If so, are their opinions listened to?

e) Do commissions on sacred music exist in individual dioceses?

#### 5. Divine office

In Article 100 of the *Constitution on the Sacred Liturgy*, it is stipulated that the canonical hours, especially vespers for Sundays and important feasts, be celebrated in common in the churches.

Questions:

a) Did this practice exist before the council?

b) Has it been introduced, if it did not exist?

c) Has it disappeared, if it previously existed?

#### 6. The choir

Article 114 of the *Constitution on the Sacred Liturgy* says: "Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Articles 28 and 30." (N.B. Article 28 specifies that the choir must fulfill its function and not assume other roles. Article 30 says that "the people should

be encouraged to take part by means of acclamations, responses, psalmody, antiphons and songs" and at the proper times should be allowed to observe a reverent silence.

This recommendation is developed and made more specific in the *Instruction on Sacred Music*, Articles 19–23, 33, 34.

Article 19: "Because of the liturgical ministry it performs, the choir or the *capella musica*, or *schola cantorum*, deserves particular mention. Its office has been given even greater importance and weight by reason of the norms of the council concerning the liturgical renewal. Its duty is, in effect, to ensure the proper performance of the parts which belong to it, according to the different kinds of music, and to encourage the active participation of the faithful in the singing."

Article 16, c, says explicitly that one may give certain parts assigned to the people to the choir alone, provided that the people are not excluded from other parts that belong to them.

Article 33 states that the proper parts of the Mass may be sung either "while all are seated and listen to it" or as much as possible with the participation of the people.

Article 34 provides that the ordinary parts of the Mass can be sung in part music by the choir "provided that the people are not completely excluded from participation in the singing." It also suggests several forms of alternation between the choir and the people with special rules for the *Credo*, *Sanctus* and *Agnus Dei*.

Questions:

a) Since the council, has the number of choirs increased?

b) Do they actually carry out the two-fold role assigned to them of singing alone and helping the congregation?

#### 7. Musical education

Article 115 of the *Constitution on the Sacred Liturgy*: "Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained. It is desirable also to found higher institutes of sacred music whenever this can be done."

Questions:

a) Is there a regular and well-established program of musical education in the seminaries? In novitiates and houses of study?

b) Is this musical education given by qualified professors?

c) Are the results satisfactory?

d) Do clerics and future priests have an opportunity to put their theoretical instruction to practical use and specifically do they meet regularly as a choir under a qualified director?

e) Do they study the solfeggio, organ, harmony, history of sacred music, etc.?

f) Is there a properly accredited school for the training of choirmasters and organists in your area?

g) Are there one or several schools for higher studies in sacred music?

h) Is sacred music taught in a satisfactory manner in Catholic schools at every level?

#### 8. Gregorian chant

Article 114 of the *Constitution on the Sacred Liturgy*: "The treasure of sacred music is to be preserved and fostered with great care."

Article 116: "The Church acknowledges Gregorian chant as especially suited to the Roman liturgy; therefore, all things being equal, it should be given pride of place in liturgical services."

Article 117: "It is desirable also that an edition be prepared containing simpler melodies, for use in small churches."

Questions:

a) Have these texts been brought to the attention of the faithful without being changed?

b) Is the entire proper of the Mass sung in Gregorian chant?

c) In the teaching given to the clergy, has Gregorian chant been presented as "the chant proper to the Church, having pride of place, all things being equal?"

d) If not, is at least a part of it sung in Gregorian chant?

e) Is the entire ordinary of the Mass sung in Gregorian chant?

f) If not, is at least a part of it sung in Gregorian chant?

g) If Gregorian chant has been abandoned, do you think that this has resulted in the fostering of the meditation and interior participation of the faithful?

h) If Gregorian chant has been abandoned, do you think that this has resulted in the fostering of exterior participation?

i) Are the simplified editions of Gregorian chant recommended and made available in your area?

#### 9. Polyphony and other types of music

Article 116 of the *Constitution on the Sacred Liturgy* says: "Other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action as laid down in Article 30."

Questions:

a) Is the opportunity to sing polyphony in Latin given?

b) Is an opportunity to sing polyphony in the vernacular given?

c) How is the style and musical quality of new compositions?

d) Must new compositions be approved by the competent authority?

e) Does this competent authority seek out qualified opinions for judging?

#### 10. Congregational singing

This is one of the most important ideas in the conciliar texts. Article 113 of the *Constitution on the Sacred Liturgy* says: "Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people."

The extent of this participation is given in the *Instruction on Sacred Music*. This instruction distinguishes between the solemn, sung and read Mass (Article 28), and establishes three degrees of participation by the people (Articles 29–31). This participation is adapted to the ability of the congregation, and may be limited to the minimum of the first degree.

Articles 33 and 34 of the instruction determine the distribution of the parts of the proper and the ordinary of the Mass among the congregation, the ministers and the choir.

Article 118 of the *Constitution on the Sacred Liturgy* says: "Religious singing by the people is to be skillfully fostered."

Questions:

- a) Since the council, do the people sing more?
- b) If so, do you judge that this greater participation could also have been achieved while preserving the Latin language and Gregorian chant?
- c) Where does this participation occur? In acclamations and responses? In the ordinary parts of the Mass? In the proper parts of the Mass? In non-liturgical singing?
- d) What language is used in this participation? Latin only? Vernacular only? Latin and the vernacular?
- e) Are the distinctions of the kinds of Masses, established by the instruction, respected?
- f) Is it widely held that these distinctions are outdated by the new *Ordo Missae*?
- g) Does the competent authority hold this opinion?
- h) Is there a strong tradition of worthwhile congregational hymns in your area?
- i) If so, is this repertory still fostered or have new hymns been substituted?
- j) Are conditions and opportunities for preparation of the congregational singing conducive to its success?

#### 11. The organ

Article 120 of the *Constitution on the Sacred Liturgy* says: "In the Latin church, the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things."

Article 65 of the *Instruction on Sacred Music* says: "In sung or said Masses, the organ . . . can be used to accompany the singing of the choir and the people; it can also be played solo at the beginning before the priest reaches the altar, at the offertory, at the communion, and at the end of the Mass." (Exception is made for Advent, Lent, the last three days of Holy Week, and in the funeral ceremonies and the Mass for the Dead.)

The use of the organ as a solo instrument is also implicitly encouraged by the admonition of the *Constitution on the Sacred Liturgy* (Article 30) and the *Instruction on Sacred Music* (Article 17) to preserve a "reverent silence," because it is not forbidden to use an organ piece during these periods of "reverent silence."

Questions:

- a) Can the organist exercise his office according to the above norms?
  - b) Can he play a sufficiently long time to justify his presence?
- #### 12. Other instruments

Article 120 of the *Constitution on the Sacred Liturgy* says: "Other instruments may be admitted for use in divine worship with the knowledge and consent of the competent territorial authority. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred

use, accord with the dignity of the temple, and truly contribute to the edification of the faithful.”

Article 63 of the *Instruction on Sacred Music* says: “In admitting and using musical instruments, the culture and traditions of individual peoples must be taken into account. However, these instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions. Any musical instrument admitted into divine worship should be used in such a way that it meets the needs of the liturgical celebration, and promotes the beauty of worship and the edification of the faithful.”

These regulations are made more specific in the instruction of 1970 (Article 3, c): “The bishops’ conferences should indicate selections of songs to be used at Masses for special groups, e.g., young people or children; the words, melody and rhythm of these songs, and the instruments used for accompaniment, should correspond to the sacred character of the celebration and the place of worship. The Church does not exclude any kind of sacred music from the liturgy. However, not every type of music, song or instrument is equally capable of stimulating prayer or expressing the mystery of Christ . . . Attention should be given to the choice of musical instruments: these should be few in number, suited to the place and the community, should favor prayer and not be too loud.”

Questions:

- a) Are these regulations known, promulgated and evoked to support the decisions of religious authority?
- b) Are there difficulties in deciding which instruments the *Instruction on Sacred Music* excludes from use in the liturgy?
- c) Is it commonly understood that it is specifically excluding jazz instruments (drums, guitar, electric guitar, saxophone, jazz clarinet, etc.)?
- d) Are such instruments permitted in your church?
- e) What is the opinion of the young people about these instruments: divided opinion? great interest? indifference? rejection?
- f) What is the opinion of the adults?
- g) What is the attitude of the religious authorities: encouragement? tolerance? rejection?
- h) Is recorded music used in the liturgy? What is the attitude of the religious authorities?

### 13. The new *Ordo Missae*

The new *ordo* in no fundamental way modifies the principles stated above. The *Institutio generalis* permits a choice of either the vernacular or the Latin and even provides for the use of the *Graduale Romanum* in order to promote participation in Gregorian chant (Articles 26, 36, 37, 56, 100, 147, 168, 324). It excludes neither the organ nor polyphony.

Questions:

- a) Is it generally known that the use of the *Graduale Romanum* is still permitted according to the new *ordo*?
- b) Is it known that polyphony is also permitted? Is it still sung?
- c) Are the rules about the use of the organ known? Can the organist still exercise his role in a satisfactory manner?

- d) Have the competent authorities given instruction in these matters?
- e) Since the appearance of the new *ordo*, has the active participation of the people increased? decreased? remained the same?
- f) From a pastoral viewpoint, does it seem that the musical quality of liturgical services has improved? deteriorated? remained the same?
- g) From an artistic viewpoint, does it seem that the musical quality of liturgical services has improved? deteriorated? remained the same?

14. Miscellaneous

Questions:

- a) Are the exact texts of the various decrees known and available?
- b) Have deceptive slogans, such as "the council wants to suppress Gregorian chant," etc. been allowed to spread?
- c) Have these inexactitudes and errors been corrected or refuted by proper authority?

If you have answered these questions, you can come to your own decision on what the condition of church music is in your area, ten years after the 1967 instruction was issued. As with most matters decreed by the Second Vatican Council, when the will of the council fathers is carried out, the renewal and blossoming of the faith will be achieved. But too many things ordered by the council have not as yet had a chance to be implemented, because too many false ideas and practices have been foisted upon the Church by individuals who would have their own way. The Church, through the council and the various instructions that have followed, has shown us the way. It only remains for us to put the decrees into effect.

MONSIGNOR RICHARD J. SCHULER

- 1. *Constitution on the Sacred Liturgy*, Article 112; *Instruction on Sacred Music*, Article 4.
- 2. "The Place of Music in Eucharistic Celebrations," Part III.
- 3. Article 4b.
- 4. Article 4a.
- 5. Cf. Richard J. Schuler, "Preparation of the Diocesan Clergy in Church Music." *Sacred Music*, Vol. 101, No. 3 (Fall 1974), p. 3-8.
- 6. Article 28. An interesting set of letters between the author and the associate director of the bishops' committee on the liturgy, Reverend Thomas A. Krosnicki, S.V.D., on the subject of the distinction between solemn, sung and read Masses was published in *Sacred Music*, Vol. 100, No. 3 (Fall 1973), p. 41-43.
- 7. Article 41.
- 8. One place is the author's parish, the Church of Saint Agnes, Saint Paul, Minnesota, where vespers in the full Gregorian setting have been sung every Sunday for the past three years by a schola of men. Since the new chant books for the office have not as yet appeared, the group still uses the arrangement given in the *Liber Usualis*.
- 9. Recently, however, Cardinal Baum has urged parishes in the Archdiocese of Washington to schedule Mass in Latin.
- 10. Article 47.
- 11. Article 52.



*Kings and Queens of Juda, Royal Portal, Chartres, France*  
Photography by Warren J. Wimmer, Jr.

## CHARTRES

Of all the gothic cathedrals in France Chartres is my favorite, and the diverse throngs of pilgrims who converge on it every year, drawn by its mighty towers that are visible for miles above the wheat fields of the Beauce, all seem to agree. Student pilgrimages composed of believers and non-believers arrive from every university in France in the spring. On Sundays throughout the year groups come by train and car for Mass followed by dinner in one of the charming restaurants near the cathedral. I was among them one June Sunday this summer, making the seventy-five mile train ride in a little over an hour. I was anxious to see the newly-cleaned lancet windows of the façade, to read again the rich sculptured motifs of the exterior (the church has been called a library in stone) and to attend Mass in the shadowy interior (even on a bright day the stained glass, mostly original, only lets in between one and two foot candles of light, whereas even cloudy daylight illumination is about 1,000 foot candles).

I was disappointed this year only by the poverty of the music at Mass. When I visited Chartres with a student pilgrimage twenty years ago, we all sang a chant Mass together, whereas recently there was only some half-hearted congregational singing of vernacular pseudo-psalms and a chant *Kyrie*. Why is it that so often the only part of the Mass sung in traditional chant is that part which is not in Latin? Moreover, on the afternoon of my visit a fine organ concert was played by Jacques Charpentier, organist of St. Nicolas du Chardonnet in Paris, and a great crowd was in attendance. Should not such a spiritual center and treasure

SCHUBERT: CHARTRES

of art and architecture be filled with artistic music, not merely or primarily at the occasion of a concert, but during the liturgical services for which the church was built? Would not a Latin chant Mass be more suited to the building and to the cosmopolitan congregation gathered than contemporary vernacular songs? In writing about the gothic cathedrals of France, Auguste Rodin, the great late nineteenth century French sculptor, made this comment about the correspondence between plain chant and gothic architecture:

Religious music, twin sister of this architecture, completes the flowering of my soul and my intelligence. Then it grows silent; but for a long while still it vibrates within me, helping me to penetrate to the profound life of all this beauty which never ceases to be renewed and transformed according to the points from which one contemplates it. Move a meter or two, and all changes; yet the general order persists, as in the varied unity of a beautiful day. The Gregorian antiphons and responses have also this character of unique and diverse grandeur; they modulate silence as gothic art models shadow. . . . What fearsome and sweet magnificence!<sup>1</sup>

The sermon on the day of my visit, the celebration of the feast of Sts. Peter and Paul, called for prayers for the unity of the Church, and I could not help but regret the demise of Gregorian chant which could have fostered that unity and the absence of music equal to the grandeur of this holy place.

The very ground the Cathedral of Notre Dame in Chartres stands on was consecrated to God centuries before the construction of the building we see today. St. Potentien, one of Christ's disciples, built the first church on this site where it is said the Druids had worshiped a virgin mother goddess, and there is good evidence that veneration of the Blessed Virgin Mary dates from the third century. In the ninth century Chartres received a most important relic, the tunic that the Blessed Virgin wore at the Annunciation. This garment was given to Charlemagne by the Empress Irene of Constantinople and then transmitted to the church by Charles the Bald. The relic assured the importance of Chartres as a pilgrimage site, fostering not only the construction of a great church, but also the growth of a learned community of monks. In the early twelfth century under Bernard de Chartres it was a center of Greek culture where Plato was studied in an attempt to reconcile that philosophy with Christianity. The first Latin translation of the Koran from Arabic was prepared at Chartres in 1141, and scholars there introduced Arabic numbers and the zero into western civilization. Foucher of Chartres was the historian of the first crusade, living in Jerusalem for twenty-six years.

A product of this very rich period of the history of Chartres, the church we visit today is remarkable for the unity of its architectural style and for the beauty of its sculptural decoration and stained glass which have escaped the ravages of war, revolution and restoration. The façade with its Royal Portal, as well as the lower part of the north tower and all of the south tower, dates from about 1150. Happily this section of the church was not destroyed by a fire which leveled the rest of the building in 1194 because it was separated from it by a narthex or open space which served as a gathering place for pilgrims. After the fire the cathedral was rebuilt quickly in less than twenty-five years, thus accounting for the artistic unity of the whole. The construction itself represented a daring feat of engineering because the new style, gothic, whose characteristic was height, of necessity had to be combined with the width of the romanesque church in order to use the

existing façade and towers. To accomplish the work two new construction techniques were used, the ribbed vault and the flying buttress. The vault of the cathedral was raised to a remarkable 118 feet over a span of 53 feet. The height is perhaps not very impressive today by comparison with the World Trade Center in New York City or the Sears Tower in Chicago, but consider the differences in materials and building techniques. It is even more striking to think about the difference in purpose and in the dedication of those involved in the construction. A contemporary account says:

Who has ever seen! — Who has ever heard tell, in times past, that powerful princes of the world, that men brought up in honour and in wealth, that nobles, men and women, have bent their proud and haughty necks to the harness of the carts, and that like beasts of burden, they have dragged to the abode of Christ these wagons, loaded with wines, grains, oil, stone, wood and all that is necessary for the wants of life, or for the construction of the church? . . . When they halt on the road, nothing is heard but the confession of sins, and pure and suppliant prayer to God to obtain pardon.<sup>2</sup>

Temko in *The Biography of a Cathedral* agrees that this quite remarkable procedure was carried on at Chartres, even though not at other building sites like Paris.<sup>3</sup>

The photographs on the cover of this issue of *Sacred Music*, as well as several inside, show the remarkable sculpture of the twelfth century façade. The mysterious jamb statues most probably represent figures from the Old Testament, perhaps the kings and queens of Juda. Their other-worldly, disembodied, columnar style contrasts markedly with the more flowing, realistic sculpture of the north and south porches added in the thirteenth century. Realistic is used here in a relative sense. The thirteenth century sculpture is realistic because one can feel the weight of the figures behind their flowing garments, but it is not realistic if one means by that term the portraying of the effects of age and suffering on the human form. These statues represent holy persons; the artist or artists (all are anonymous) have idealized them to show only their perfection.

The entire sculptural program of Chartres cathedral seems to correspond to the medieval effort to codify human knowledge in a sort of compendium or sum, that is to say, *summa*. The best known of these studies is the *Summa theologiae* of Thomas Aquinas. In a more general work, the *Speculum majus* or *Great Mirror*, Vincent of Beauvais tried to embrace all of human knowledge. Divided into four parts or mirrors (nature, instruction, morals and history), the book treats everything from the creation of the world through all of history, all branches of knowledge and morals, organizing the whole around the theme of man's relationship to God. Emile Mâle, the famous French art historian, believes that Chartres cathedral is a working out in stone of the *Speculum majus*. He says: "While the doctors were constructing the intellectual edifice which was to shelter the whole of Christendom, the cathedral of stone was rising as its visible counterpart."<sup>4</sup> In stone and glass, through the use of symbols, with careful attention to position, grouping, number and symmetry, medieval artists presented the complexity of history, philosophy and theology. Although Chartres is not the only church where this was done, here it is more complex, complete, and of extraordinary artistic quality. Further detail in this article would be wearisome. I can only counsel you to go to Chartres, study the church with the guides, and then spend some time trying to read what could be called the books of this library in stone.

The church is almost completely glazed with the original twelfth and thirteenth century glass (2,600 square meters in 164 windows), and the absence of extraneous light from white or replacement windows creates a unique ambience for its appreciation. The three lancet windows of the façade containing the oldest and most precious glass in the church have recently been cleaned with water and their outer surfaces coated with a neutral coating to prevent erosion by water and pollution. The effect is dazzling; the representations of the tree of Jesse, the birth, passion and death of Christ are now much more easily deciphered although an expert guide is still helpful to understand and appreciate the complexities, especially at such great distance. However, all further cleaning has been stopped by the office of national historical monuments in the face of a furor in the international press that such treatment would damage the windows. After my Sunday at Chartres recently I am very concerned about the effects of pollution, notably exhaust from motor vehicles of all kinds, on both glass and stone, and hope that the work on the windows is continued and that all traffic is completely banned from the periphery of the church.

Another very old and lovely window is that of *Notre Dame de la Belle Verrière*, Our Lady of the beautiful glass. It is dominated by the color blue, Chartres blue it is called. Even though skeptics say too much has been made of the mystical blue of Chartres since we do not even know which shade of blue is referred to by that phrase, recent work on the glass does show that all of the colors have been eroded by age except the blue. The blues of Chartres seem indestructible whereas those of Strasbourg and the other side of the Rhine show the ravages of time. So perhaps there is something to the legend of Chartres blue. Besides it is Our Lady's color.

Other great churches were built at the same time as Chartres. Between 1170 and 1270 eighty cathedrals and some five hundred churches of like proportions were constructed on the soil of France. Many of these were dedicated to Our Lady for she was the favorite patroness of an age of chivalry. Thus Chartres could be said to have rivals. After all French kings were crowned at the cathedral of Notre Dame in Rheims. Moreover, Amiens has the highest nave, rising to 144 feet, and Notre Dame de Paris participates in the history of the capital. But Chartres represents a unique expression of faith for the French and for those of us who are called back to visit it year after year. It is the soul of France. Like so many artists and authors, Rodin understood the witness to faith and the Creator of all beauty that is Chartres. He asks:

Might Chartres perish? I am unwilling to believe that. The cathedral waits for other generations worthy of understanding it. Chartres waits, soaring proudly from certainty, witnessing to us that in certain great hours the human spirit revives, returns to a serene and tranquil order and then creates Beauty for always.<sup>5</sup>

VIRGINIA A. SCHUBERT

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1. Auguste Rodin, *Cathedrals of France* (Boston: Beacon Press, 1965), p. 212.
  2. Henry Adams, *Mont-Saint-Michel and Chartres* (Garden City, New York: Doubleday Anchor, 1959), p. 111.
  3. Allan Temko, *The Biography of a Cathedral* (New York: Viking, 1959), p. 102.
  4. Emile Mâle, *The Gothic Image* (New York: Harper Torchbooks, 1958), p. 23.
  5. Rodin, *Cathedrals of France*, p. 228.

# Out Of The Depths

3

For SATB Choir a cappella

From Psalms 129 and 112

by GERHARD TRACK

*Andante sostenuto*

Soprano  
Out of the depths I cry to

Alto  
Out of the depths I cry to

Tenor  
Out of the depths, I cry to

Bass  
Out of the depths I cry to

Piano  
(for rehearsal only)  
p cresc.

you, O Lord, Lord, hear my voice, my

you, O Lord, Lord, hear my voice, my

you, O Lord, Lord, hear my voice, my

you, O Lord, Lord, hear my voice.

Piano  
p

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my \_\_\_\_\_ soul; in you, O my \_\_\_\_\_ God \_\_\_\_\_  
 soul, \_\_\_\_\_ my \_\_\_\_\_ soul; in you, O my God  
 \_\_\_\_\_  
 in you O my God  
 lift \_\_\_\_\_ up my soul; in you, my God

**10**  
 I trust, in you I trust; Let me  
 I trust, in you I \_\_\_\_\_ trust; Let me  
 I \_\_\_\_\_ trust, in you I \_\_\_\_\_ trust; Let me  
 I trust, you \_\_\_\_\_ I trust; Let me

To You I Lift My Soul - SATB

Lord, my soul trusts in his

Lord, my soul trusts in his

I trust in the Lord, my soul trusts in his

I trust in the Lord, my soul trusts in his

**B** Molto sostenuto *pp*

word. My soul waits for the Lord.

word. My soul waits for the Lord.

word. My soul waits for the

word. My soul waits for the

Out Of The Depths - SATB

**C**

My soul waits for the  
 My soul waits for the  
 Lord. My soul waits for the  
 Lord. My soul waits for the

*accel.*

**25**

Lord, my soul  
 Lord, waits for the Lord,  
 Lord, waits for the Lord,  
 Lord, my soul

*f*

Out Of The Depths - SATB

# To You I Lift My Soul

SATB a cappella

by GERHARD TRACK

Slowly

Soprano

Alto

Tenor

Bass

Piano

*pp*

*pp*

*pp*

To you, to you I lift up

To you, to you I lift up

To you, to you I lift up

(for rehearsal only)  
*pp*

*pp*

5

To you, to you I lift up

to you I lift up my

lift up my soul;

my soul to you I lift, I

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my \_\_\_\_\_ soul; in you, O my \_\_\_\_\_ God \_\_\_\_\_  
 soul, \_\_\_\_\_ my \_\_\_\_\_ soul; in you, O my God  
 in you O my God  
 lift \_\_\_\_\_ up my soul; in you, my God

**10**  
 I trust, in you I trust; Let me  
 I trust, in you I \_\_\_\_\_ trust; Let me  
 I \_\_\_\_\_ trust, in you I \_\_\_\_\_ trust; Let me  
 I trust, you \_\_\_\_\_ I trust; Let me

To You I Lift My Soul - SATB

# REVIEWS

## Special Reviews

*Out of the Depths* by Gerhard Track. SATB. Hal Leonard Publishing Corporation. @ 50¢.

Combining texts selected from psalms 129 and 112, this is a very useful composition for November at the end of the liturgical year as well as for Advent and Lent. In a moderately modern idiom, the use of dissonance is skillful and not oppressive. The choir should not need to struggle to effect it, since the voice leading is simple and avoids difficult and large skips. The use of independent voice lines in imitative devices gives considerable interest, and makes the *a cappella* direction meaningful, although an organ accompaniment is provided if not recommended for performance. The final section, setting psalm 112, is a strong finale skillfully written with the voices proceeding with great freedom and independence. Of special commendation is Track's ability to set English with an eye to proper accent of the word as well as the phrase. This motet is useful and can be a favorite in the repertory of even a moderately sized choir.

*To You I Lift up My Soul* by Gerhard Track. SATB. Hal Leonard Publishing Corporation. @ 50¢.

Another setting of a psalm text, this is a most useful composition for nearly any Sunday of the entire church year. Although the piece begins with each voice in turn making a leap of a fifth upward, the imitative character of the writing does not continue. Rather a more choral style is used, creating a very suppliant effect and cleverly interpreting the pleading quality of the text. Voice leading is simple, reflecting Track's long experience as a choral director who is unwilling to create problems in composition that he will have to solve in his role of conductor. The lines move smoothly, occasionally independently, and when dissonance is created, it occurs with ease and is suitably resolved. The problem of using a modern idiom in church music is well solved by Track for whom the adage, *Tantum, quantum, or Accipe sed abstine*, seem to form the basis for his writing. He does, indeed "take some but not too much."

R.J.S.

## Choral

*Gloria, Gloria, Gloria Deo* by David Ouchterlony. Unison. Frederick Harris Music Co., Oakville, Ontario. @ 35¢.

*The Gentle Donkey* by David Ouchterlony. Unison. Frederick Harris Music Co. @ 35¢.

*An Echo Carol* by John B. Younger. SATB. Frederick Harris Music Co. @ 60¢.

The Canadian publishing house gives us some useful Christmas music in these recently issued carols for unison voices from the *Carol Cantata* of David Ouchterlony. In addition to being an enjoyable experience, unison singing is an effective tool in improving pitch awareness,

uniform vowel formation, choral blend, and phrasing. Because of the text, these two carols are well suited for use by youth choirs. The first to be published, *Gloria, Gloria, Gloria Deo*, moves quietly in triple meter in a pleasing, however predictable, pattern. The composer suggests that a small choir or soloist be used for the verses and concluding phrase while the full choir be employed only on the refrain. For *The Gentle Donkey* Mr. Ouchterlony has indicated: *Andante, a la barcarolle*. The melody proceeds in a diatonic fashion except for the use of a descending minor seventh. This interval does not disturb the flow of the melody and it gains programmatic significance in the final measures where the text reads "And he sighed 'ee - aw,' — the way that donkeys do." In the text for *The Gentle Donkey* we find the word "mews" which has nothing to do with feline communication and will send us non-Britishers running to our dictionaries.

The same publisher has issued an arrangement of John B. Younger of an old French melody titled in this case *An Echo Carol*. The small choir could do this simple carol very effectively if a bright tempo and attention to dynamic changes are maintained.

R. D. BYRNE

*The Good Shepherd* by Alexander Peloquin. Two voices and congregation. G.I.A. Publications. @ 45¢.

*Gathering Song* by Alexander Peloquin. Unison choir, organ and percussion. G.I.A. Publications. @ 50¢.

A unison work of a practical nature for adult choirs has been composed by Alexander Peloquin. *Gathering Song* has what appears to be a most uninspired title, but investigation reveals that "gather" is the first word of each verse. Soloists sing the verses while the entire performing group sings the refrain "My spirit rejoices in God my Savior." The melody flows on a pattern familiar from psalm-tones of old. An effective organ part is provided. The harmonies are spiced by idioms which we have come to associate with the Peloquin works of recent times. (A percussion part is included which should be performed well or not at all!) Another work of interest which can be performed in unison is Peloquin's *The Good Shepherd*. The composer actually calls for two-part singing in two of the verses. The text is ideal for any of the Sundays for which "Shepherd" readings are assigned.

R. D. BYRNE

### Music for Christmas:

*A Christmas Processional: Let us go to Bethlehem* by Theodore Beck. Equal voices, keyboard and optional handbells. A strongly rhythmic piece involving speech-song; not difficult. Concordia Publishing House. @ Full score \$3.25; choir score 50¢.

*Gather around the Christmas Tree* by Dolores Hruby. Unison and two-part choir and keyboard. A little Christmas cantata with appropriate texts; traditional carol; excellent for children. Concordia Publishing House. @ \$1.50.

*Sing Softly, Angels* by David N. Johnson. SATB, keyboard. A re-arrangement of an old tune, *Prospect*, with a lively

accompaniment featuring fifths in functional harmony; not difficult. Augsburg Publishing House. @ 40¢.

*Born Today* by Richard Proulx. Unison; ten handbells. Another version of *Hodie natus est* of the Christmas office and *Ceremony of Carols* provenance; effective use of handbells. GIA Publications. @ 30¢.

*Carol of the Angels and the Shepherds* by Donald Rotermund. SS and Orff instruments. An arrangement of a Bohemian carol with an English version of *Puer nobis nascitur* for children's voices; a find for anyone using the Orff method. Concordia Publishing House. @ 55¢.

*Puer natus in Bethlehem* by Gregory J. Werner. SATB, violin or flute and continuo. Paul Thomas has edited an eighteenth century carol. Fritz Oberdoerffer has realized the figured bass. Text uses both Latin and English. Not difficult. Concordia Publishing House. @ 40¢.

*This Night a Wondrous Revelation* by Donald Rotermund. SATB, optional instruments. A very pleasing original melody for an eighteenth century text with solo oboe, flute, violin or recorder providing the only accompaniment. Not difficult. Concordia Publishing House. @ 40¢.

C. A. C.

Some new editions of older music:

*Aperite mihi portas justitiae* by Dietrich Buxtehude. SAB, two violins, bass, continuo. James P. Dunn has edited the Buxtehude piece which was originally scored for counter-tenor, tenor and bass, transposing it up a fourth for a modern mixed choir. This presents difficulties in range which the director may overcome by juggling the parts. An English text has been provided. One might ask why an editor makes such changes in a piece. Concordia Publishing House @ \$2.25.

*Come, Praise the Lord* by William Crotch. TBB, organ. George Brandon has arranged a nineteenth century SATB *a cappella* piece for male voices with accompaniment. Not an outstanding composition, but perhaps useful when such a voice combination is needed. Concordia Publishing House @ 40¢.

*Ye Lands, to the Lord make a Jubilant Noise* by Erik Hoff. SATB, organ. This is another nineteenth century piece in a setting by S. Drummond Wolff who tries to make a lack-lustre piece sound interesting. Concordia Publishing House @ 65¢.

*O be Joyful* by Benjamin Rogers. Two-part, men or mixed. An English translation and a new setting by J. Perry White of a seventeenth century piece; imitative writing with little inspiration. Augsburg Publishing House @ 45¢.

*O God, our Help* by John Carter. SATB, narrator, congregation, organ. Augsburg Publishing House @ 50¢.

*Come Ye Faithful Raise the Strain*. SATB, congregation, organ, trumpet ad lib. GIA Publications @ 40¢.

*Oh, Worship the King* by A. Drummond Wolff. Choir,

congregation, organ and instruments. Concordia Publishing House @ 50¢.

The three concertatos are all good festival compositions on familiar tunes and texts, demanding the resources of congregation, choir and instrumentalists to produce the desired effect.

C. A. C.

## Records

*Treasury of Gregorian Chants*. Series II. The Deller Consort. 4 records. Murray Hill Records 947498.

This collection presents a fascinating array of chants. It is to be regretted that the album does not include a comprehensive "footnote" which might enlighten the listener as to the source and history of many of these pieces. This is a culpable omission. Judging, however, from the French that abounds in the list of contents, one may presume that the consort has drawn upon graduals, processions and vespers of Gallican origin.

We are presented with music for Palm Sunday, Holy Week and Easter which may be easily recognized by the chant lover, together with some rarer melodies, e.g., music for the wedding at Cana and elegies for kings and princes. It is here that an informative note stating the provenance of these chants might serve a useful purpose.

With regard to the actual performance, however, I really fail to see how this album benefits anyone other than to provide some unusual material. The chant is performed by a highly skilled professional group from London, featuring sopranos, counter-tenors and baritones, in addition to tenors and basses. The recording has been made under clinical conditions which renders the whole enterprise somewhat artificial. The atmosphere of a church setting, the presence of a liturgical framework and perhaps some polyphony might have relieved an otherwise relentless succession of superb chants.

The records certainly do not provide any original interpretative method. The chants that I recognized were performed according to the Solesmes system only without that rise and fall, the marvellous sense of direction, the lift and curve of the musical phrase, and sensitivity found in the Solesmes recordings. Instead, we discover a fine, robust, professional tone that relies to an inordinate degree upon vocal over-accentuation of the stressed syllable, and vocal quality. The effect of this is a series of repeated sforzandi which is extremely wearing on the ear. The quality of the voices and of individual soloists is, of course, unimpeachable, although I feel that the sopranos in an attempt to sound "white" or "pure" tend in the direction of a concerted wail. The counter-tenor verses are nothing short of grotesque and diminish unfortunately what otherwise is a prevailing high vocal standard.

All in all, I should prefer the less self-conscious but spiritually and vocally unified sound of the monks.

DAVID BEVAN

## Magazines

SINGENDE KIRCHE, Vol. 24, Number 4, 1976-77. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This issue of *Singende Kirche* has an excellent contribution written by Wolfgang Herbst entitled: "The Position of Church Music in Relation to Secular Music." The author argues that church music appeals to a much wider audience than secular music. Citing statistics based on ticket sales to concerts and operas in West Germany, Herbst demonstrates that only about five per cent of the population of West Germany attends the concerts and operas which are subsidized, at least in part, by the government. The government has repeatedly questioned the *raison d'être* of supporting the arts with tax money raised from all the people when only a small minority benefit from them. However, Herbst argues, the Church has, in this regard, an advantage over secular music. Music is not done for its own sake in the liturgy, but is an integral part of the liturgy. Its position within the liturgy gives to music a significance beyond what it would have in another setting. Therefore, it appeals, or should appeal, to a much wider audience. Furthermore, it must be noted, that many people, and this is especially true of southern Germany and Austria, find their musical tastes better served by church music than by secular music. Thirdly, there are people, who either for financial reasons or cultural ones, do not attend secular concerts. These find the addition of good church music to the liturgy a welcome and important contribution to the solemnity of the Sunday high Mass.

Herbst also makes the point that the quality of Catholic church music can be favorably compared with the best that secular musical institutions offer. The amateur choir which has sung every Sunday for ten-twenty-thirty or more years will have developed and improved, especially if they have continued to sing many of the same works. By making use of the professional musicians who are available, an amateur choir, with a good director, will be able to sing most of the great works in the treasury of Catholic church music with some facility. Thus, the results, compared with the monetary investment, are amazing for these church choirs as opposed to the almost unbelievable expenditure necessary to attain similar quality in the opera house or concert hall.

An article which may interest Americans is entitled: "Austrian Church Music in America." In a relatively lengthy essay, the author discusses the program of the Twin Cities Catholic Chorale at the Church of St. Agnes in St. Paul, Minnesota. After tracing some of the early history of the chorale, the article explains that the inspiration for the program of classical Masses begun at St. Agnes in 1974 came from the chorale's journey to Europe, and especially to the CIMS congress in Salzburg in 1974. The author believes that the classical eighteenth century orchestra Masses, which the chorale now performs regularly at St. Agnes, must be done within a Latin liturgy. Therefore, one of the problems

which the chorale faced in beginning its project was finding a home. But St. Agnes presented itself very quickly since this parish had preserved a Latin high Mass. The second problem was one of financing. But the author seems pleased to report that, astoundingly, the funding for the professional musicians is raised through relatively small contributions from lay people who want to hear these sacred compositions. Attached to the article is a program for spring 1977 and a picture of the baroque church of St. Agnes. It seems significant that the Austrian church musicians who edit *Singende Kirche* thought that the program of an American choir would sufficiently interest their readers as to warrant publication of this article.

There is an article concerning a nineteenth century Tirolese organ builder, Mathias Weber, as well as one touching on the financing of parish choirs. This issue of *Singende Kirche* seems over-burdened with reprints from other publications. There is very little included in this issue which was written specifically for *Singende Kirche*, except for the article on the Twin Cities Catholic Chorale. This is unfortunate, but understandable. There is very little money available even for church music, not to mention the publication of a church music magazine. Most of the editors probably have other tasks and cannot always devote the time necessary to writing articles or asking others to write them.

RICHARD M. HOGAN

DER FELS, Vol. 8, Number 6, August 1977.

In this issue of *Der Fels* there is one article which concerns a problem which has often been discussed in reviews not only of *Der Fels*, but also of *Una Voce Korrespondenz*. Prof. Dr. Leo Scheffczyk is the author of the article, "The Question of Validity." Dr. Scheffczyk, who is on the theological faculty of the University of Munich, West Germany, summarizes the teaching of the Church on the minimum necessities for a valid Mass. His first considerations treat the changes made by Pope Paul VI in the very words of consecration. There are those who argue that even the pope did not have the right to change "for many" to "for all" and to remove "mystery of faith" from the words said over the chalice at the consecration. The author agrees with the basic principle that even the pope may not change the meaning or sense of the words of consecration. In the case of the removal of "mystery of faith" there has been no change in meaning. This is especially true, since the words occur just after the consecration, "Let us proclaim the mystery of faith." However, on the other change, Scheffczyk does seem to acknowledge that this change is more difficult to justify. However, this question deals with the form of the sacrament and not with its validity. This distinction, argues the author, is crucial to understanding the problem of validity. Arguments pertaining to the form of the sacrament do not always have implications for the validity of the sacrament.

The second major part of this article discusses the problem of intention. The absolute minimum for a valid

consecration is that the priest must intend to do what the Church intends. A priest who has lost his faith in the Blessed Sacrament does still celebrate a valid Mass provided that when he says the words of consecration he intends what the Church intends. The very fact that a priest says a Mass would indicate that he intends to do what the Church intends. But, the priest must not have a false understanding of what the Church intends, e.g., merely a meal. He may be ignorant of what the Church intends, but he cannot celebrate a valid Mass if he intends other than what the Church does, i.e., if he has a false notion of the intention of the Church. However, these cases occur very seldomly, suggests Scheffczyk.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ. Vol. 7, Numbers 2 and 3, 1977. *Bimonthly journal of Una Voce (Germany)*.

This double issue of *Una Voce Korrespondenz* begins with an article discussing the life and works of the recently deceased Catholic philosopher, Dietrich von Hildebrand. The remaining five articles discuss various aspects of the liturgical reform. Dr. Klaus Gamber, a frequent contributor to *Der Fels*, has an article questioning the right of Pope Paul VI to change the order of the Mass. Gamber's argument is historically founded on the antiquity of the "Tridentine" Mass. The old *ordo Missae* is not really Tridentine, but many of its parts can be traced as far back as the second and third centuries. Never have there been any changes imposed by the pope. Rather changes have been confirmed or disallowed, but never imposed. The liturgy thus developed out of the local churches and was not imposed on them. The difficulty in this argument is that, while it may be true that no pope has ever exercised his prerogative to introduce fundamental changes in the liturgy, that does not mean that he lacks the power to do so. Gamber's argument could show that Pope Paul VI has decided to do something which no pope has yet done and perhaps Gamber could show that this might not be a prudent decision. But, he cannot argue, on this basis, that the pope does not have the power to change the *ordo Missae*.

Two articles by Paul Hacker treat difficulties in the new Mass already mentioned in these reviews with reference to Dr. May's treatise on the new Mass. (See *Sacred Music*, Vol. 103, No. 1 (Spring 1976), p. 37-38.) Hacker argues that even the Latin text of the *novus ordo* contains adaptations and changes which weaken the statements about our faith. He points to the doctrine of the Trinity as a tenet of the faith which has not found as strong an expression in the *novus ordo* as it had in the old rite.

Andreas Schönberger contributes an article detailing the gradual liturgical breakdown in France before the council. His article is a commentary on a book by Paul Vigneron which traces the crisis in the French clergy back to the early 1950's. After having established that the French clergy had anticipated the council in some of its aspects, and even gone beyond the council in liturgical innovations, Vigneron fails to consider whether or not

the council fathers were influenced by French tendencies. Schönberger rightly calls attention to this failing on the part of Vigneron.

Finally, there is an article entitled: "The 'Springtime' of Catholic Church Music." The author makes the point that the council did not produce the "springtime" that was promised, at least in the area of church music. The jazz king of West Germany is quoted as saying that it is nonsense for the Church to throw away a two thousand year musical tradition in favor of jazz which is played badly by poor amateurs. Despite these good points, the article suffers from a rather narrow, and perhaps puritanical, view of the Catholic musical tradition. The author prefers Gregorian chant and classical polyphony and rejects as unfit for the liturgy the great baroque and eighteenth century compositions of Mozart, Haydn, Beethoven, and Schubert. He argues that these compositions are too large and exist for their own sake and not for the sake of the liturgy. However, this view cannot be sustained. These works, for the most part, were composed for use within the liturgy; otherwise the composers would not have chosen the Mass text. The lesson to be learned is that in arguing for church music and the traditional compositions, one must take all of it and not part. Gregorian chant must take pride of place, but in our varied and yet unified Church there is room for other styles, e.g., the Viennese eighteenth century. The *Constitution on the Sacred Liturgy* does indeed say that "the Church approves of all forms of true art having the needed qualities, and admits them into divine worship."

RICHARD M. HOGAN

UNA VOCE (France). No. 74, May-June, 1977.

This issue presents a brief, overall review of the international congress of sacred music co-sponsored by Una Voce and the Association des choeurs et organistes liturgiques de France, held in May of this year in Versailles. High Masses, the singing of the office and concerts were combined each day with lectures and meetings. Three of the four Masses were sung in Gregorian chant; the fourth was the weekly Sunday Mass in the royal chapel of the château sung by the M-R de Lalande choirs under the direction of Canon Gaston Roussel. Concerts were presented by the Lalande choirs, by Albert Tinz, organist at the church of St. Peter Canisius in Dusseldorf, and the Ensemble Vocal Clément Jannequin of Lille along with André François, organist in the same city. Details of the lectures will be given in future issues of *Una Voce*, but it was noted that Joseph Lennards gave an admirable opening address on the idea of peace in Gregorian chant. Reports on the state of church music in Holland and Canada included a ray of hope in that M. Lennards stated that Latin music is sung in 70% of the churches of Holland at the present time.

However, as we well know, the European countries provide no Utopia when it comes to church music and a dignified liturgy. Quite to the contrary, they very often set the style for our own experimental liturgies. And so even though on March 13th Cardinal Marty called for a

respect of the new *Ordo Missae*, on March 27th a most irregular Mass was said in one of Cardinal Marty's favorite churches, that of St. Merri in Paris. None of the parts of the ordinary of this Mass followed an accepted text (*Credo*: I believe in God who believes in man, etc.), and the *Gloria* was said at the end of the Mass which seems to be the new place for it according to the ideas of the Centre national de pastorale liturgique. In still another Mass, this one said by Cardinal Marty himself and sponsored by the Union fédérale de musique sacrée, the model was given for the parish Mass of the future complete with banners, collages, etc. However, the most troublesome innovation according to the author of this article was the lack of piety at communion time. The general demeanor of those returning from communion was relaxed and casual, arms swinging, a whisper to a neighbor, and as if on cue, everyone sat down, rather than kneeling or standing which is the usual custom in France. The author points out that it would take a very brave person indeed to resist the peer pressure and remain standing when the rest of the church is seated.

Everywhere in this issue one finds the same question, implied or asked directly: why is a different standard of judgment applied to those experimental Masses just described than to those said at St. Nicolas-du-Chardonnet by the followers of Archbishop Lefebvre? They both seem to deviate from the norms of the *Ordo Missae* of Paul VI, yet the former are not only permitted but encouraged, while the latter are condemned.

The issue concludes with a whole list of Gregorian chant workshops scheduled for June through October throughout France, in Paris, LeMans, Caen, Sénanque, Vaison-la-Romaine, Fontevault, etc. This news will be too late to benefit our readers this year, but I would be happy to provide names and addresses if anyone would like to make plans for next summer.

V. A. S.

## Books

*A Song in Season*. Edited by James Walsh, Lawrence Bévenot, Charles Watson and Cecilia Cavanaugh. Collins Liturgical Publications. Full music edition £3; melody edition 95p.

This is no collection of folk songs. Do not be put off by the title or by the yellow cover. The editors are all contemplative religious — three Benedictine monks and a Bernadine nun. They have compiled the book essentially for communities who sing the divine office in common.

The scope of the book is far greater, however. Vatican II hoped that it would become increasingly normal for lay Christians, as well as priests and religious, to celebrate in common some of the hours of the day. Morning and evening prayer at least might be recited in parish churches, as has been done for years in Anglican churches.

There are small but hopeful signs that this wish is at last being carried out. An increasing number of parishes

in England are introducing vespers as the evening service for Sundays.

Until now, the lack of suitable psalmody and appropriate hymn tunes has made this difficult. The psalmody has been catered for by Gregory Murray, Lawrence Bévenot and the Anglican psalters. This book supplies the hymns.

There is nothing in the book of the extrovert folk-song type of hymn, typical of many Sunday Mass collections which fail to answer the need for prayerfulness of so many worshippers. Plainsong or plainsong-type tunes provide two out of every five melodies. Three-quarters of the hymns are either translations of traditional office hymns, or hymns written in English for the divine office by Stanbrook, Mount St. Bernard's or the Anglican St. Mary's, West Malling. Some are traditional hymns from the common heritage of English hymnody.

To take one example of the utility of the book for an ordinary parish: the *Te Deum* is still prescribed to be sung on various occasions in every parish church, for example, in thanksgiving for the past year. The prescription is honored in the breach rather than in the observance. Congregations find the combination of plainsong with Latin too long and difficult to sustain for such a length of time. Here we have two translations: one by James Quinn, with verses of six lines, so that the melody does not become too repetitive; the other adapted from plainsong which any congregation with a faint recollection of the original could easily pick up. This hymn alone would make *A Song in Season* a helpful asset to any parish church. There is also a useful index of hymns for the hours of the day, seasons of the year, common offices and particular feasts, compiled from *The English Hymnal*, *The New Catholic Hymnal*, and the revised and enlarged edition of *Praise the Lord*, which would save the busy parish priest hours of searching.

CANON GEORGE C. DAVEY

# NEWS

The Consociatio Internationalis Musicae Sacrae has established a house of study on the grounds of the Abbey of Maria Laach in the Rheinland of West Germany. The building was formally opened in July, 1977. It will house the archives assembled over the past years by a research project in hymnology undertaken jointly by Catholic and Lutheran scholars. Catalogs of both texts and melodies have been moved from their former location in Cologne and are now available to qualified scholars. The house will also be the seat of the recently established commission of CIMS for the study of ethnomusicology as it applies to sacred music in mission lands. A third area of study to be pursued at the Maria Laach location is Gregorian chant. The opening of the center marked the culmination of many years of work and funding efforts by Monsignor Johannes Overath, president of CIMS.



Archabbot Rembert G. Weakland, primate of the Benedictine order, has been appointed Archbishop of Milwaukee to succeed Archbishop William E. Cousins, who is retiring. Archbishop-elect Weakland was one of the founders of the Church Music Association of America and served as its first president from 1964 to 1966 as well as editor of *Sacred Music*. He has been resident in Rome since his appointment as abbot primate in 1967, at which time he was co-adjutor archabbot of Saint Vincent's Abbey in Latrobe, Pennsylvania.



An index of published religious music, entitled *The Music Locator*, has been edited by W. Patrick Cunningham of San Antonio, Texas, and published by Resource Publications, 6244 Rainbow Drive, San Jose, California. The first edition has been followed by a supplement, and a second edition is underway. Readers of *Sacred Music* are invited to contribute information about anthems, hymns, psalms and organ compositions on forms available from the publisher.



The Twin Cities Catholic Chorale has begun the fourth year of singing the Viennese classical Masses with orchestral accompaniment at the Church of Saint Agnes in Saint Paul, Minnesota. A series of twenty-five Masses are scheduled from September through May, which will include six Masses of Joseph Haydn (*Paukenmesse*, *Heiligmesse*, *Theresienmesse*, *Schöpfungsmesse*, *Mariazellermesse* and the *Little Organ Solo Mass*), two of Mozart's (*Coronation Mass* and the *Requiem*), two of Schubert's (*Mass in G* and *Mass in B $\sharp$* ), Beethoven's *Music in C*, and Palestrina's *Hexachord Mass* and his *Missa Dies Sanctificatus*. The members of the chorale number sixty voices, and the orchestra is made up of about twenty members

of the Minnesota Orchestra (formerly the Minneapolis Symphony). The proper of the Mass is regularly sung in Gregorian chant. Funding for the project is carried on by the Friends of the Chorale.



The American Federation of Pueri Cantores has announced an international congress for boys choirs to be held in Vienna, Austria, July 12-16, 1978. The closing event of the meeting will be a solemn Mass in Saint Stephen's Cathedral. Music to be performed will include the Austrian composers as well as Gregorian chant. For information, write Kongressburo, Canisiuswerk, Stephansplatz 6, 1010 Wien, Austria. For travel arrangements from the United States, write the office of Pueri Cantores, 1747 Lake Avenue, Wilmette, Illinois 60091.



The music commission of the Archdiocese of New York has sponsored a series of workshops at Manhattan College, Riverdale, New York, for both English and Spanish-speaking parish musicians. Faculty members included Reverend Aidan Kavanaugh, O.S.B., Reverend Patrick Collins, Gerre Nancock, Sister Miriam Therese Winter, Richard Wedtenburg, Theodore Marier, Monsignor John T. Doherty, Monsignor Myles Burke, George Bryant, Will Carter, Lucille Naughton and Reverend W. Romagosa for the English sessions. For the Spanish courses faculty members were J. Valcarcel, Reverend Elias Isla, Reverend G. Romagosa, Angel San Eufrasio and Anery Aste. The final event was the celebration of the Eucharist by both groups.



The parish of Saint Joseph in Central Falls, Rhode Island, blessed a new two-manual, Moller pipe organ, August 14, 1977. Taking part in the ceremonies of dedication were the Most Reverend Louis E. Gelineau, Bishop of Providence, the Most Reverend Mikolaj Sasinowski, Bishop of Lomza, Poland, and Reverend Anthony D. Iwuc, pastor of the parish. Recitalists for the occasion were Esther Poholek, Donna Liro, Diane Kozinski and Carolyn Blanchette.



Parish choirs of the Diocese of Madison, Wisconsin, joined to sing Franz Schubert's *Mass in G* at the Church of St. Bernard in Madison, April 3, 1977. Also sung for the diocesan festival were Gustav Holst's *Let All Mortal Flesh Keep Silence*, Hans Leo Hassler's *Dixit Maria*, Giuseppe Pitoni's *Laudate Dominum*, and *Salvation unto Us Has Come* by Hugo Distler. The program concluded with Benjamin Britten's *Festival Te Deum*. James Hofsteen conducted the massed singers as well as the Madison Diocesan Choir and the orchestra. Father Francis J. Stef-

fen is chairman of the music committee that organized the event.



Sister Catherine A. Carroll, R.S.C.J., member of the faculty of Manhattanville College, Purchase, New York, and regular reviewer of choral music for *Sacred Music*, gave an illustrated lecture on Gregorian chant in Rye, New York. This was the first of a series of lectures organized as a memorial for Reverend James Rowane, late chaplain of the Gregorian Singers of the Church of the Resurrection in Rye.



Richard D. Byrne, member of the faculty of the University of Minnesota, has been appointed choirmaster of the Cathedral of Saint Paul, Minnesota. A frequent contributor of reviews for *Sacred Music*, he has been president of the archdiocesan Guild of Catholic Organists and Choirmasters and director of music at the Church of the Incarnation in Minneapolis.

R. J. S.

## FROM THE EDITORS

### The 1967 Instruction

Ten years ago, *Sacred Music* published the full text of the *Instruction on Sacred Music* issued by the Sacred Congregation of Rites and the Consilium for the Implementation of the Constitution on the Liturgy. It remains the basic document governing the use of music in the liturgy. Unfortunately it is not widely circulated, and no doubt many organists and choirmasters, ministers of music, cantors and leaders of song have never heard of it, let alone read it. The same can be said of parish priests.

Excerpts from the document are extensively quoted in the article in this issue of *Sacred Music* noting the tenth anniversary of the promulgation of this instruction. If you would like the full text of the instruction (it should be at your finger tips constantly), we have a supply of reprints. Send your request to *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103. Fifty cents a copy; three for a dollar.

R. J. S.

### A Christmas Suggestion

The ever-recurring problem of what to give for a Christmas present can so easily be solved. Give a subscription to *Sacred Music* to a friend. How about the Sisters at your parish, or the pastor, or the choirmaster or organist? Or your local library?

As we have pointed out so often in these columns,

*Sacred Music* to continue must have more subscribers. We are unable to mount a big subscription campaign because we simply do not have the funds to do so. But we hope that our readers will be our advertising campaigners. Could you get us at least one more reader? For Christmas? Write Earl D. Hogan, 3800 Crystal Lake Boulevard, Minneapolis, Minnesota 55422. For one year: \$7.50.

R. J. S.

### Another Christmas Gift Suggestion

Last fall before we decided to use Warren Wimmer's fine photographs of French churches in *Sacred Music* we consulted with the publisher about technical matters. He was very impressed with Warren's photographs which he considers to be the quality of those used in the finest European art books. He said that if the covers were printed in a new two color single negative process they would really sing. An apt image for our journal, don't you think? Moreover, he suggested that since they would be suitable for framing, our subscribers might be interested in using a set to decorate a choir room, classroom, office or library. Following the publisher's advice we printed a limited number of extra copies of the covers which have been trimmed of the masthead and are now ready for framing. For my personal use I have had several dry-mounted on light gray paper with a matte finish to protect the photographs and plan to interchange them in a pair of frames or use them on a bulletin board.

May I help you with your Christmas shopping by suggesting that these lovely sets of photographs would make a unique gift? The complete set includes 1. St. Trophime at Arles, 2. Basilica of the Madeleine at Vézelay, 3. Cathedral of Notre Dame at Chartres, 4. Cathedral of St. Lazarus at Autun. The complete set of eight pictures is \$5; a series of two costs \$2. Enclose 50c for handling. Orders may be sent to Photographs, *Sacred Music*, 548 Lafond Avenue, St. Paul, Minnesota 55103. Checks should be made payable to CMAA.

V. A. S.



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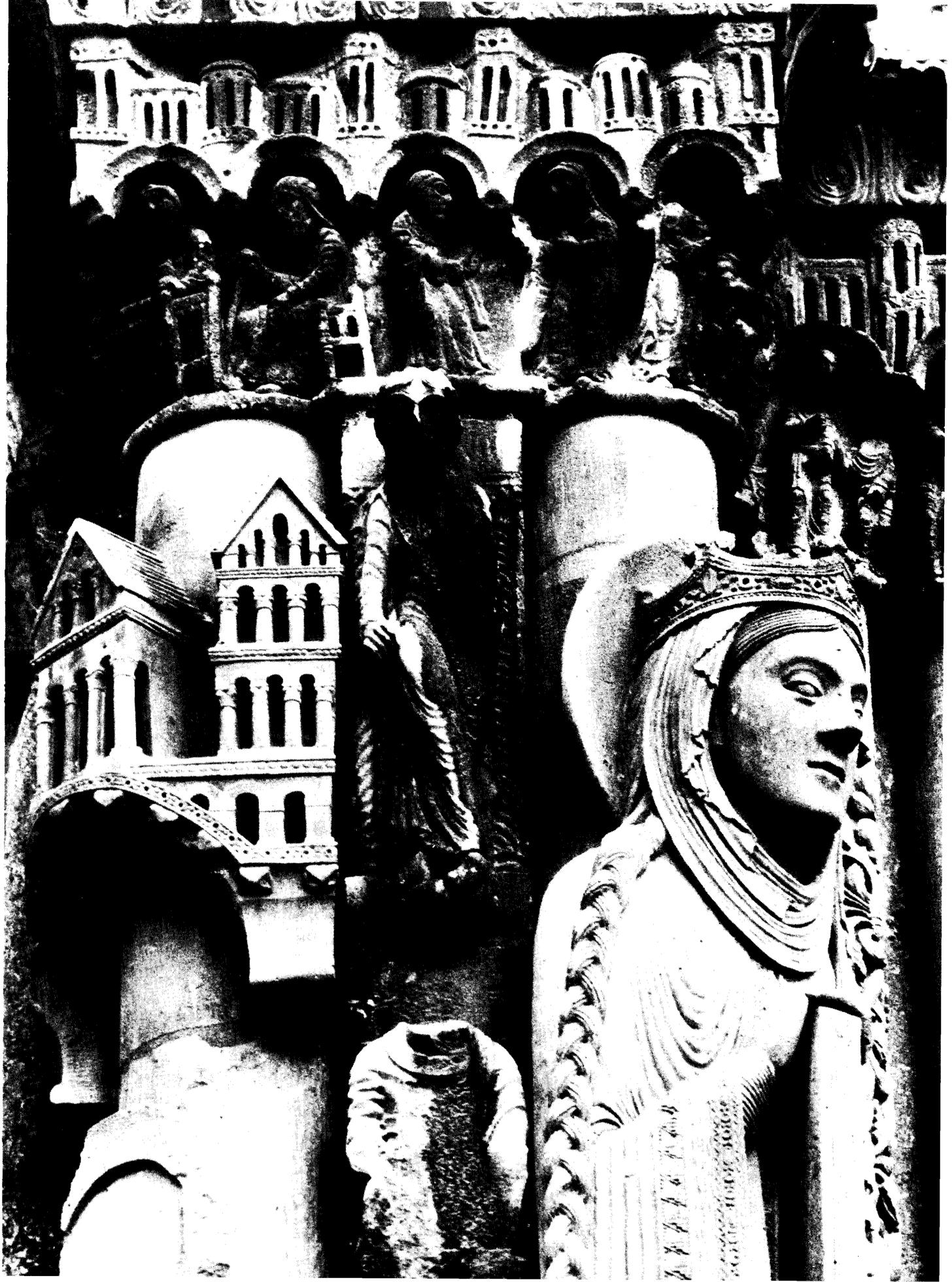
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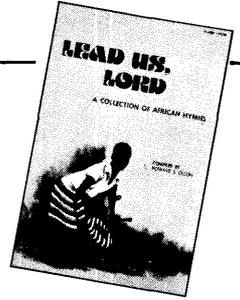
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Detail of the Royal Portal, Capitals portray the Nativity and the Visitation, Chartres, France  
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