

SACRED MUSIC

Volume 105, Number 3, Fall 1978





Saint Benedict with monks of his order. Portuguese School. XVII cent.

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CHURCH MUSIC IN AUSTRIA	3
<i>Gerhard Track</i>	
THE HILL MONASTIC MANUSCRIPT LIBRARY AS A RESOURCE FOR MUSICOLOGISTS AND MUSICIANS	7
<i>Julian G. Plante</i>	
ETHOS AND THE MASS LECTOR	13
<i>Benedict E. Hardman</i>	
INTERNATIONAL INSTITUTE FOR HYMNOLOGICAL AND ETHNOMUSICOLOGICAL STUDIES	19
<i>Monsignor Richard J. Schuler</i>	
REVIEWS	22
FROM THE EDITORS	25
NEWS	26
OPEN FORUM	28
CONTRIBUTORS	28
LIST OF HONORARY AND VOTING MEMBERS	28

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Benedict of Norcia by Perugino. Florence, Cloister of S. Maria Maddalena dé Pazzi. XV cent.

CHURCH MUSIC IN AUSTRIA

Austria, with its tradition of Viennese classical church music (Haydn, Mozart, Schubert, Bruckner *et al.*), has long been thought of as *the* land of music. From the very beginning of the liturgical reforms following the Second Vatican Council, Austrian church musicians have been very careful in making the transition into the vernacular, introducing it with cautious speed. Similar care was exercised in the change to new musical settings of the Mass. The use of the German language was not, of course, as startling to the people of Austria as the introduction of the vernacular may have been in other countries, since composers had in the past used the German language for settings of the Mass texts. Two great composers, Franz Schubert (1797–1828) and Michael Haydn (1737–1806), both left Masses with German texts, the so-called hymn Masses. But one must not get the idea that Austria, so rich in music and musicians, especially composers, was slow to adopt the new developments after the Vatican Council. Rather, very quickly musicians were invited to compose in the German language, but the mediocre composer was not given a chance for performance of works in church, since Austrian music publishers were very strict in what they accepted for publication and, therefore, for public performance. There were, of course, some, even jazz writers, who tried to compose Masses in the so-called “rhythmical” style,

TRACK: AUSTRIA

but even with the great publicity afforded them through live broadcasts over radio and television, these compositions quickly lost any public interest they had engendered in the beginning.

Today, there are performances of Latin Masses in the classic tradition as well as others in the vernacular. Austria, a country which lives on tourism, provides for its guests many excellent performances of the masters of the Viennese classical period, music that visitors expect to hear in the land in which it was created. A visitor to the Hofmusikkapelle, the imperial chapel in Vienna, for example, would be very disappointed if he could not hear the Vienna Boys Choir, the male chorus of the Vienna State Opera and the Vienna Philharmonic Orchestra perform one of the Masses of Mozart, Haydn or Schubert.

But it is not only in the imperial chapel that one will hear such works. Many other churches and cathedrals schedule regularly works of the classical period, but also Masses and motets from composers dating from the sixteenth through the twentieth centuries who used the Latin language. For example, in Saint Stephen's Cathedral in Vienna in the first three months of this year one could have heard Vinzenz Goller's *Loreto-Messe*, Joseph Haydn's *Mariazeller Messe*, Hassler's *Missa secunda* and *Missa tertia*, Palestrina's *Missa sine nomine*, Gallus' *Missa super "Ich stund' an einem Morgen,"* Lassus' *Missa super "La, la maistre Pierre"* Suriano's *Missa super "Nos autem,"* or Karl Walter's *Missa brevis*. The Cathedral in Salzburg during the same period scheduled Masses by Schubert, Otto Nicolai, Palestrina, Johannes Hafner, Mozart, Johann Baptist Hilber, Lechthaler, Lassus, Gallus, Ernst Tittel and Viadana, as well as other composers for the proper texts. And in Innsbruck, at the Cathedral of St. Jakob, in addition to the composers found above, one finds works by Casali, Lotti, Karl Pembaur, Doppelbauer, Herman Kronsteiner and Michael Haydn. In Linz, the works of Joseph Kronsteiner, choirmaster at the cathedral, with frequent use of Anton Bruckner's music, distinguish the music program. The same is true of the cathedrals of Feldkirch, Eisenstadt, St. Pölten and Graz, while in Klagenfurt one comes on the names of Anton Faist, Karl Kempter, Max Filke, Walter Lehner and Norbert Gerhold. In Brixen in South Tirol, politically a part of Italy but still a German-speaking area, from January through March of this year one could have heard works by Rheinberger, Casper Ett, Refice, Karl Koch and the usual Viennese classical and renaissance polyphonic composers. In all, a very rich program of music from all periods is to be found throughout the land, and not only in the cathedrals, but in many of the larger parish churches and others belonging to religious orders. *Singende Kirche*, quarterly publication of the Austrian church musicians, publishes the cathedral music programs in each issue.

In addition, the Austrian national radio network (ORF) presents live broadcasts each Sunday and holyday originating from all nine of the Austrian provinces. These programs are heard not only in Austria, but they penetrate into many countries beyond the Iron Curtain where church music is not frequently presented to radio listeners. The radio broadcasts, also listed regularly in *Singende Kirche*, present a balanced repertory of classical Masses as well as Masses in the German language and by contemporary composers.

Since Austria is a small country, the publishing companies, such as Doblinger in Vienna, are most selective in the music they print, choosing only compositions of high quality. This has maintained a high level of performance in the

churches, because for the most part only pieces of value are available. Among the leading church musicians who began to compose both Masses and motets in the German language immediately after the Vatican Council we find these names: A. Bamer, H. Bauernfeind, F. Burkhart, J.F. Doppelbauer, F. Grossmann, A. Heiller, H. Kronsteiner, A. Kubizek, E. Romanovsky, E. Tittel, G. Track and many more.

Austria possesses a wealth of great pipe organs and many excellent organists who provide first rate organ music within the liturgical services. Very seldom, indeed, do we find a so-called guitar Mass, in spite of the fact that the guitar was used in 1818 in a little village, Oberndorf near Salzburg, to accompany what is perhaps the most famous of all Austrian Christmas carols, *Silent Night*, when it was first performed at midnight Mass.

The education of church musicians is an important part of the work of any music conservatory in Austria. In addition, special courses for church musicians are held in various institutions under the sponsorship of various dioceses, at which leading church musicians teach and lecture. An important step for church music composers was recognition by AKM, the national organization for authors, composers and music publishers concerned with copyright regulations, assuring proper copyright protection. Thus, the composer of church music receives royalties for all performances of his works in addition to the usual printing royalties, a procedure not yet adopted in the United States.

The German-speaking church musicians of Austria, Switzerland, West Germany and northern Italy have recently published a hymnal entitled *Gotteslob* (Praise of God). The first part of the book contains hymns common to all these areas; the second part presents hymns of more local character and proper to various dioceses. Ninety-one of the hymns are so-called ecumenical pieces since they are sung both by Catholic as well as Protestant congregations. This hymnal was edited under the chairmanship of Auxiliary Bishop Paul Nordhues of Paderborn and has received considerable criticism as well as wide use throughout all the German-speaking areas.

For the past ten years Austrian Catholics have been singing with enthusiasm the so-called "praying-singing" Mass. But even before Vatican II, Austrian congregations were trained to sing. Therefore, visitors to Austria need not be surprised about the musical participation of the congregation which sings freely.

Perhaps Austria has found the middle way between tradition and new development in church music. This is true especially because the layman and the amateur have had no power to dictate the quality of music as has happened so widely elsewhere. Publishers use only works of professional, competent composers, and thus a high level of performance is maintained in the contemporary works that are admitted to the churches. At the same time, Austria holds strongly to its great tradition of Masses in the Latin language from all eras of composition, especially by those composers from its own soil. I think we can truly say that the famous phrase, taken from its historical context, can apply to church music too: *Tu felix Austria*.

GERHARD TRACK

1. Portuguese School. XVII cent.



THE HILL MONASTIC MANUSCRIPT LIBRARY AS A RESOURCE FOR MUSICOLOGISTS AND MUSICIANS

The Hill Monastic Manuscript Library (HMML) was established in 1964 at St. John's Abbey and University, Collegeville, Minnesota. The guiding purpose of the library is two-fold: first, to preserve on microfilm handwritten manuscripts dating before 1600 still preserved in the libraries and archives of European institutions, particularly monasteries; second, to make available to researchers the wealth of untapped primary source material that still awaits serious investigation. It should be remembered that more often than not the library in European monasteries is located within the enclosure and thus off-limits to laymen and especially women. A large number of the documents filmed either have never been studied at all or inadequately researched. All areas of knowledge are represented: theology, philosophy, science, medicine, law (canon and civil), the liberal arts, the mechanical arts, etc.

With a pilot grant from the Northwest Area Foundation, Father Oliver Kapsner, O.S.B., of St. John's Abbey, went to Europe as the representative of the abbot to explore the possibility of systematically microfilming the manuscript collections in the monasteries of that continent. Subsequent sources of support have been received from the Northwest Area Foundation, the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and other foundations, corporations and individuals. In 1965, the first participating library was the Benedictine Abbey of Kremsmünster founded in the year 777 and still in possession of most of its medieval manuscript collection. The Austrian phase continued until 1973, by which time 32,000 codices, 100,000 papyri and 15,000 archival units in 76 libraries had been filmed. As the project went on, other non-monastic and non-ecclesiastic collections were also included such as university and museum libraries, regional archives and even the Austrian National Library in Vienna. After photographs are taken *in situ*, films are sent to University Microfilms International, Ann Arbor, Michigan, for processing. An archival negative copy is prepared for safekeeping and two positive copies are made, one for consultation at HMML and the other for the respective library owning the original manuscripts.

In 1973, the project was carried to Spain by Father Urban Steiner, O.S.B., where more than 6,000 codices including a large body of archival materials were microfilmed in twenty-nine cathedral and monastic libraries, primarily in Catalonia. In the same year, two other projects were undertaken. In Malta, over 3,000 volumes of manuscript and archival materials, including a rare music collection, have been microfilmed so far at the Cathedral Museum in Mdina. In Ethiopia, where HMML collaborated with the Vanderbilt University Divinity School in establishing the Ethiopian Manuscript Microfilm Library, more than 6,000 medieval and early modern manuscripts have been filmed to date. This collection of Ethiopian manuscripts, in the Ge'ez or Amharic languages, represents the largest and most representative known collection of such manuscript books, albeit on microfilm, in the world.

Musicologists and musicians will be delighted to know that a large and significant part of the nearly 50,000 manuscript volumes assembled to date contain musical materials: theoretical treatises, liturgical books, chant, scores, etc. A survey of the musical holdings of HMML was recently published by Peter Jeffery of Princeton University music department.¹ In his article, Jeffery surveys the entire collection of HMML as it stood in the summer of 1977 when he made his investigation. He provides historical periods and geographical areas that are significantly represented and gives the approximate number of manuscripts in each instance. He first describes books of Latin chant and other monophonic music, then polyphonic music, and concludes with notes about manuscripts from the baroque and classical periods. In his detailed study he also calls attention to archival documents, theoretical treatises and iconographical sources and books of the Eastern liturgical chant.

Readers of *Sacred Music* may be interested in the following selected topics that could be profitably researched in the collections at HMML:²

I. Medieval projects

A. *The sources of the Maltese antiphoner*

Antiphonaria A and B (HMML Pr. nos. 588 and 589) of the Cathedral Museum in Mdina, Malta, are in Aquitainian notation. The notation of the earlier one, Antiphoner B, is closely related to that of the earliest known Carthusian antiphoner, which comes from the area of Reposoir (See Hansjakob Becker, *Die Responsorien des Kartäuserbreviers*, frontispiece). The purpose of the study would be to localize the notation in France, defining as exactly as possible the area in which it was used, and consider whether Antiphoner B is more likely to have originated in this area or to have been written in Malta by a scribe from there. The later Aquitainian notation of Antiphoner A is not so distinctive. The readings of the two manuscripts should be compared with each other, and with continental sources to see if Malta adopted a single melodic tradition. If one is found, the tradition could be compared with the two later antiphoners (HMML Pr. nos. 606 and 637) to see whether it survived.

B. *The development of German neumes*

The large number of Austrian manuscripts at HMML makes possible a study of the chronological development of German neumes. This development could be traced from the earliest ninth-century examples, such as the Kremsmünster fragments, to the latest manuscripts in *Hufnagelschrift*. One important problem would be the introduction of lines. Some manuscripts include German neumes on lines as early as the twelfth century, while manuscripts from two centuries later are still written in oratorical neumes. The answer might be that more recent musical genres, such as hymns, were more readily notated with lines, while the traditional gradual and antiphoner continued in the older notation.

C *Music for the saints of Austria*

Many offices, sequences, hymns, and even Masses have been composed for saints who were especially venerated in Austria. These are often found in manuscripts that contain no other music. The saints include Afra, Dorothy, Margaret, Leopold, Barbara, Blaise, Kilian and Elizabeth. Their music is listed in the catalogs for Admont, Klosterneuburg, Kremsmünster, Lambach, Lilienfeld,

Sankt Florian, and probably elsewhere. A small project would be to assemble all of the music from one saint, comment on the transmission and musical style, and prepare a critical edition. A larger project, yet a manageable one, would do the same with all the music for all the saints.

D. *The victory of square notation*

Subiaco 269, a hymnal, was originally written in diastematic neumes, sometimes on one line. It was later modernized in many different ways. In some places, lines or clefs were added. In others, the notation has been erased and rewritten. Some are even rewritten in mensural notation. It is an interesting document of the widespread acceptance of square notation over earlier local scripts. A study would try to date the original manuscripts and the corrections, determining how many later hands are involved. Comments on the performance of the rhythmically-notated hymns and transcriptions of them would also be in order.

E. *The end of the noted missal*

Early missals are a combination of the sacramentary, the lectionary and the gradual. This is literally true of some of the missals in Sankt Florian. When an early missal contains music, it is for the propers of the Mass, and is a vestige of the former gradual. By the fifteenth century, noted missals were no longer being written. Missals that contain music now have notated prefaces, *Pater noster*, and intonations for the *Kyrie* and *Gloria*. These, except sometimes the *Kyrie* and *Gloria*, were never found in the noted missal. A chronological census of both types of missal would show when the first type was supplanted by the second type, at least in the areas from which HMML has many manuscripts.

F. *A census of Latin chant manuscripts in Austria*

Though a long and difficult project, this would be the first time that a complete list of chant manuscripts from any country was prepared. A modified version would also be worthwhile, such as a census of sources of the antiphoner. This would not only include true antiphoners, but noted breviaries, psalters with notated antiphons, customaries with music or notated incipits, and all other music for the divine office.

G. *Martin Gerbert and his Scriptorum*

Sankt Paul im Lavanttal, Kärnten, Cod. 229/2 (HMML Pr. no. 12,069) contains some of the copies Gerbert had made of treatises he published in his *Scriptores*. One can often watch him and his copyists guessing at correct readings or expansions of abbreviations. A good project would be to find all the manuscripts Gerbert used, many of which are still at Sankt Paul or in other Austrian libraries, and evaluate Gerbert's edition of each one. It would also use Gerbert's manuscript to reconstruct the age, provenance, and script and music notation of those manuscripts which are now lost.

H. *The manuscripts of Klosterneuburg*

The earlier antiphoners at Klosterneuburg are in Messine notation. This suggests that they are particularly good witnesses of Gregorian chant. Hesbert has written about the manuscripts in "La restitution critique des mélodies grégoriennes et les manuscrits de Klosterneuburg" (*Kongress Bericht des II. Internat. Kongresses für katholische Kirchenmusik*, Wien, 1955, pp. 124ff). The later manu-

scripts are written in the notation that Stäblein has called “Bohemian.” It would be worth examining whether this has some relationship with Messine notation.

I. *Oratorical neumes as ekphonic notation*

Missals and other books with liturgical readings are sometimes supplied with neumes showing the correct application of the reading tone. They may also include accent marks, brackets, and other symbols. There are probably many manuscripts of this kind at HMML, but so far only the following have been identified: Schlägl 11 (2965); Sankt Pölten 14 (6256), 41 (6282); Schlierbach 35 (28,080); Tortosa 22 (30,595); Toledo 38-19 (33,525), 38-21 (33,526), 38-22 (33,527). (The numbers in parentheses are HMML project nos.) The last two, which contain very few neumes, are Greek lectionaries for the seventeenth-century papal liturgy.

II. Renaissance and baroque projects

A. *Polyphonic music*

Among the polyphonic manuscripts at HMML are sources of the music of Lassus: Graz, Univ. 8 (26,003), 89 (26,034); Rein 101 (547); Morales: Huesca 86 (31,609); Lérida S.n. (31,388); Josquin: Wien. Öst.Nat. Bibl. Suppl. Mus. 15495 (21,030); LaRue: Wien. Öst.Nat.Bibl. Suppl. Mus. 15496 (21,025); Fevin: Wien. Öst.Nat.Bibl. Suppl. mus. 15497 (21,023); Finck: Klosterneuburg 70 (5049). There are also many works by other composers, and anonymous works. Collections of polyphonic music include the Tarazona collection and Montserrat 765-776 (HMML Pr. nos. 30,050 to 30,060). This material can be studied as sources of the works of a particular composer, or each MS can be studied in its entirety.

B. *Stile antico in Spain*

Several Spanish collections include sacred music written after 1600 in the style of Palestrina. Such manuscripts are Huesca 87 and 88 (HMML Pr. no. 31,610); Montserrat 750 and 751 (30,038), 752 (30,039), 753 (30,040), 754 (30,041); Seo de Urgel 2711 (31,543), 2712 (31,544), 2713 (31,541). There may be others. This music can be studied for the ways in which it preserved earlier musical style, and also for the ways in which it failed to do so. It could also be compared with contemporary copies of genuine renaissance polyphony, such as Huesca 52 and 53 (31,607).

C. *The sinfonie of Caldara*

Wien. Minoritenkonvent, MSS 664-674 (HMML Pr. no. 22,995) contain eleven sinfonie attributed to Caldara. These could be compared with his opera overtures and other works, as well as with the works of contemporaries. A critical edition could also be prepared.

D. *The life and works of Benigno Zerafa*

Malta Project nos. 1267-2199 contain scores and parts of the sacred music of Zerafa. They are dated from the 1740's to the 1780's. A study would examine the development of his style and compare it with that of continental contemporaries. It would also include searching the archives of the cathedral for details of Zerafa's biography, and for documents in Zerafa's hand. The latter would be used to determine whether any of the music manuscripts are composer's autographs.

The relationship of Benigno to Vincenzo Zerafa, whose works are on Proj. no. 2200, also needs to be determined.

E. *The life and works of Francesco Azzopardi*

This project would be like the preceding one. Azzopardi's works date from 1768 to 1805 and are on Malta Pr. nos. 2201-2235 and 2238-2239.

F. *Baroque keyboard music*

The collection of the Minoritenkonvent in Vienna is strong in keyboard music. Students of Frescobaldi, Kuhnau, Froberger, Kerll, Muffat, and others would be interested in these sources. One could also study the repertoire of a single MS, such as 714 (HMML Pr. no. 22,987), 725 (22,996), 726 (22,983), 727 (22,981) and 729 (22,998).

G. *The library of an eighteenth-century musician*

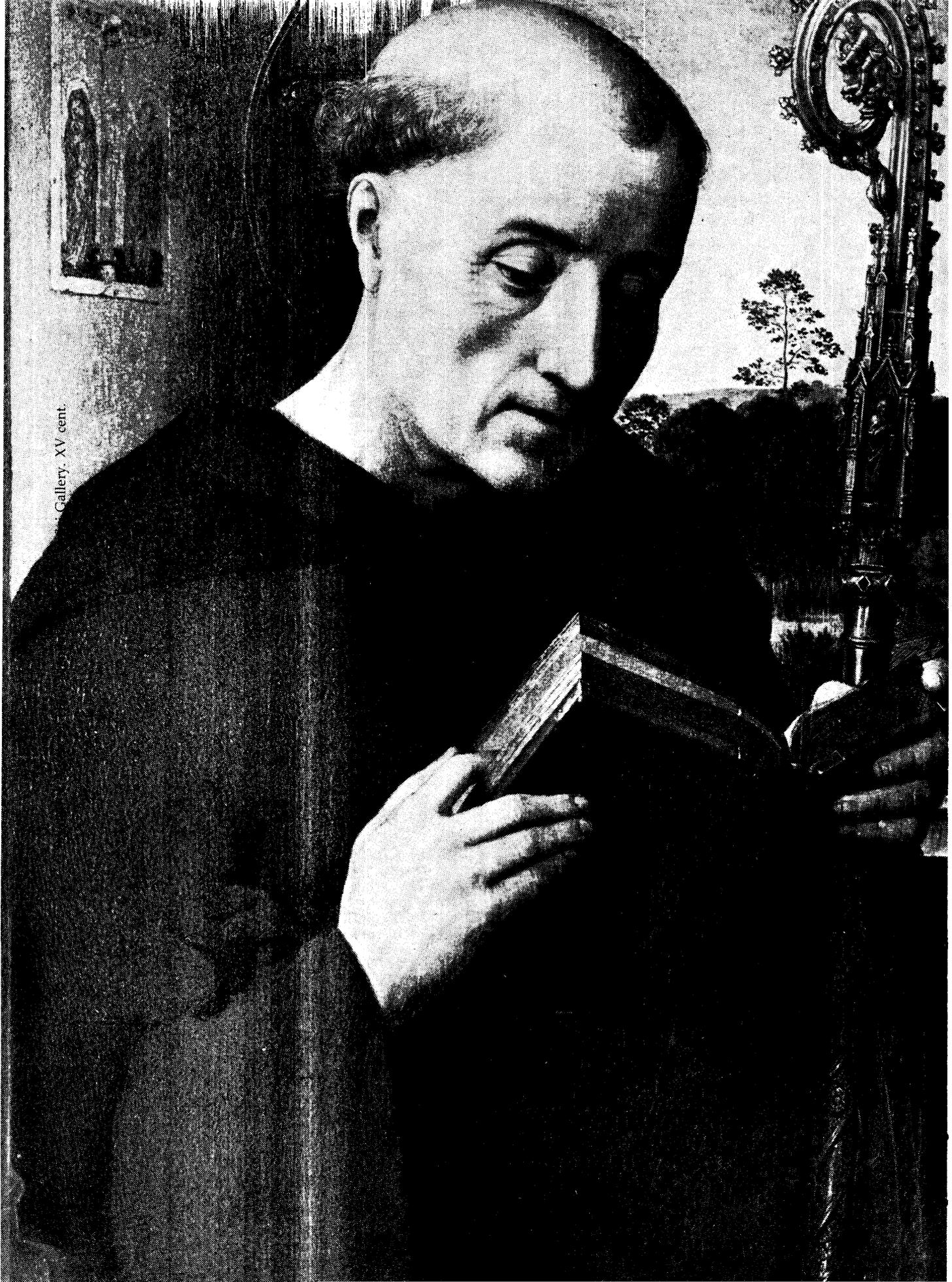
As many of the works in the Minoritenkonvent were once in the possession of Alexander Giessel, O.F.M.Conv., it would be possible to reconstruct his library. The growth of his collection could be plotted by dating all the MSS that belonged to it. The project could tell us a great deal about the education and development of one eighteenth-century musician, and if any of the sources contain fingering marks, figured bass realizations, or any other evidence of performance practice, it would be especially interesting.

Secondary source materials of HMML and of the Alcuin Library of St. John's Abbey and University are reasonably ample for pursuing research into the musical manuscripts on film in HMML. Scholarly needs are particularly well-served by the collection of published and unpublished catalogs of manuscripts which will enable identification and location of other musical manuscripts in other collections throughout the world. Interested users of the collections at HMML are encouraged to direct their queries to: The Director, Hill Monastic Manuscript Library, Bush Center, St. John's University, Collegeville, Minnesota 56321.

JULIAN G. PLANTE

1. Peter Jeffery, "Music Manuscripts on Microfilm in the Hill Monastic Manuscript Library at St. John's Abbey and University," *Notes; the Quarterly Journal of the Music Library Association* 35 (1978-79), 7-30.

2. The topics mentioned are based on the recommendations by Peter Jeffery following the survey he prepared during the summer of 1977.



Gallery. XV cent.

ETHOS AND THE MASS LECTOR

Discipline and decorum are two elements sadly in short supply in many Catholic parishes in the United States today. “Innovative” liturgies, concocted by the “let’s-try-this” members of the parish, blossom one Sunday and wither by Monday. While the liturgy mirage of “what’s new is good” continues, those Catholics, accustomed to the Tridentine Mass before Vatican II, are no longer fulfilled by the bankrupt, ersatz liturgies foisted on them by pastors who have innocently or knowingly misinterpreted the rubrics enacted by Vatican II. Those “orthodox” Catholics do not find the twanging guitars and the discordant voices of the congregation singing pedestrian hymns or popular songs edifying. They miss and yearn for the spiritually enriching liturgy which had been a unifying force in Catholicism for centuries.

I vividly recall attending Mass in Budapest in 1930. I did not understand one word of Hungarian. I did not have to. The Mass was celebrated in Latin. I felt as much “at home” as though I were at my small town parish in South Dakota. At that time the structure of the Catholic Church elevated the mind to a contemplation of the sacred mysteries and the exultation of the soul. Structure and discipline predominated.

Discipline connotes the orderly conduct and action which result from training. So, too, effective communication requires structure. Whether individuals admit it or not, they eventually thirst for structure and discipline rather than the anarchical in their lives.

Father John Buchanan, pastor of the Church of the Holy Childhood in St. Paul, Minnesota, recently emphasized the need for structure in worship. He insisted that “a parish worship must be something total, a synthesis of the visual elements as well as of sound.” And that there should be “unhurried dignity of movement and ceremony. Each item must add up to devotion and religious experience.”¹ And this applies to the Mass lector as well.

If you will accept my definition of *ethos* as “the image projected and held of a communicator at a given time by a receiver — whether one person or group,”² it appears to me that it was the *ethos* of worship which Father Buchanan had in mind. How the congregation is moved to positive reverence as a dignified liturgy unfolds.

Aristotle defined the Greek word, *ethos*, as “the character of the speaker,”³ as he relates to effective persuasion. Aristotle adds further that the speaker’s “character [*ethos*] is the most potent of all the means of persuasion.” At the risk of generalizing, all forms of communication, including worship, basically and ultimately, are persuasive.

Let us first discuss *ethos* as it applies to the character of worship. Modern rhetoricians and advertisers equate *ethos* with source credibility or image, and link this with prestige. Obviously, if worshipers devoutly share in the liturgy, they perceive it positively if they are firmly aware of the Divine Presence. The focus of the Mass must at all times be on the Sacrifice leading to the reception of the Eucharist.

Father Buchanan includes the “trained servers” in his synthesis of the elements in parish worship. Following Vatican II the Church has designated laymen as lectors to proclaim the epistles and the responsorial psalms at Mass, a

function formerly assigned to the celebrant or an assisting priest or deacon. These lectors must also be trained.

Now, you ask, how does the concept of *ethos* relate to the Mass lector and the character of worship? To my mind, *ethos* — a positive perception of the lector — is essential in *reverent* celebrations of the Mass. I emphasize *reverent* because the function of the lector is not that of a showman or performer. No frustrated Hamlets need apply. The lector should be the communicator of scripture. Nothing more.

But what is meant by communicator? By communication? Both words derive from the Latin *communicare* which relates to imparting or informing. Communication includes both the matter and the manner of transferring thoughts, meanings, messages.

Communication is a pervasive process which operates continuously from conception until death. We who are Catholics have the privilege of sharing the highest form of communication (Holy Communion) — partaking of the body and blood of the resurrected Jesus Christ.

A critical analysis of communication theory began in the mid 1940's. The fruits of this research emerged in 1949 in *The Mathematical Theory of Communication* written by Claude Shannon, a Bell Telephone engineer, and Warren Weaver, a non-mathematician. They devised an electronic communication model which faced the problem of accurate message transmission. The model illustrated an information source from which a message is transmitted to a receiver or destination. "Weaver extended Shannon's electronic concept to apply to all types of communication."⁵ Their principal concern had been to eliminate "noise," or interference, in electronic transmission of messages.

Speech and rhetoric scholars quickly adapted and expanded the model in an attempt to make messages more meaningful between persons. Instead of electronic "noise," the research centered on the psychological parameters of communication as to why messages succeeded or failed. David K. Berlo broadened the meaning of "noise" to "include factors in each of the ingredients of communication that can reduce effectiveness." In other words, instead of interference in electronic signal, "noise" meant the psychological factors in human communication which cause breakdowns or distinctions of messages.

Today, communication has not only become a serious area of research; but unfortunately it has also become an "in-word" bandied about by many as though communication were a simple process. You've heard them exclaim: "But I told you! I can't believe you didn't understand what I *communicated!*"

One of the greatest barriers to understanding and making adjustments in communication is the delusion that communication is simple. It is complex and is subject to many breakdowns.

The principal emphasis in oral communication since Aristotle, and even earlier rhetoricians, had been on the source in human communication. Aristotle, Cicero, Quintilian, St. Augustine and later rhetoricians concentrated on the responsibility of the source, or speaker, for effective communication. It was not until the late 1940's when rhetoricians and semanticists began to dissect the complete process of communication that it became startlingly apparent that the receiver, or listener, had been taken for granted and neglected. The listener⁷ is as equally important as the speaker since if the listener is preoccupied, distracted, disin-

terested, inattentive, or hard-of-hearing, no message, no matter how carefully conceived and delivered, can be effective — can reach the speaker's goal of understanding among his listeners.

Feedback from the receiver, or listener-perceiver, gauges the effectiveness of the encoded messages for the speaker. The receiver's decoding of the message determines the quality of the communication. Knowledge, thought, attitude, and reasoning are basic for both source and receiver. And even if all these elements are present in both encoder (source) and decoder (receiver) a message may still break down. It may take on a different meaning than intended because the source may not have expressed himself effectively, or the situation was not conducive to mutual understanding.

Since the pervasive communication process is on-going, there is a constant shift in roles since the receiver alternately becomes the source, and the source alternately becomes the receiver as the communication encounter continues *ad infinitum*. And a large part of communication is intrapersonal confined to our cognitive processes.

Even more important than verbal communication is nonverbal communication. Over fifty per cent of our perceptions and judgments of a source and a message are nonverbal: actions, facial expressions, and out-of-awareness physical cues. The nonverbal element is the frame for the verbal message. It can strengthen or negate verbal messages. That is why Ralph Waldo Emerson was prompted to write, "What you are . . . thunders so loudly I cannot hear what you say."

Now how does one link communication theory and communication in practice as they relate to the Mass lector? The awareness of communication theory can and does become applicable for those laymen privileged to proclaim the epistles and psalms.

Those laymen who began as lectors fifteen years ago have had enough experience to become poised and effective as they read scripture year after year. However, for anyone who has had to perform publicly, there was the inevitable apprehension at first, as there still is with beginning lectors. In extreme cases, this apprehension becomes genuine, crippling fright. Fright can unnerve a lector making the readings incomprehensible.

I have instructed several thousand persons in the oral communication area, including public speakers, broadcasters and lectors. Always my first step is to disarm their fears of audiences.⁸ I try to diffuse this needless fear by pointing out that a certain tension is desirable and necessary to carry out any activity or assignment successfully. The important point is to develop *controlled tension*. Uncontrolled tension can impede effective communication. Controlled tension brings vitality, poise and authority to a presentation; while too little or too much tension results in either slipshod performances or disastrous, ineffective presentations. If uncontrolled tension — fear — is the pattern for a lector, psychological scars will result etching failure on the psyche. "An emotional fear feeds upon itself. Once it starts, it is self-stimulating."⁹

The lector should remember it is not he who is the focus of the Mass. He is only the one who reads with comprehension the words of scripture. If he is excessively self-conscious, he will focus on himself when he should be concentrating on the reading. He must develop a positive outlook and forget self.

Thorough preparation for any presentation alleviates excessive tension. And this preparation includes learning the pronunciations of some of the difficult scriptural person and place names. And, of course, preparation assumes a grasp of the meaning of the readings. Let us face it, this sometimes is difficult, while the priest, who is better qualified, ironically has the easier assignment in reading the gospels!

Thorough preparation does not mean excessive rehearsal. Too much rehearsing can result in a mechanical interpretation. Instead, one should practice reading the epistles and psalms quietly a few times and if possible, several days ahead of time so their meanings will have time to soak in the mind.

I visualize and experience every epistle and psalm I read. I put myself at that moment in the setting described and with the persons involved. I try to create the illusion the lesson is occurring for the first time. This gives impact.

Relaxation is the key to achieving resonance — the full range of one's voice. Space does not allow describing exercises to achieve relaxation and proper breath control; but almost any speech text explains voice placement and projection.

Actually, if the lector is using a microphone and amplifier, he does not have to project his voice more than six to twelve inches. If he uses too much volume and projects excessively he is negating the function of the microphone and amplifier. The result is distortion and reverberation if the church's acoustics are "live." However, whether or not the lector uses a microphone, he must begin his readings with firm intonation. Solid intonation establishes one's authority and projects confidence and mastery over the readings that follow.

Another important point is one's tempo. One must remember he is communicating the words of scripture which many in the congregation may be hearing for the first time. He must give the congregation comprehension time. Further, if the sounds reverberate in the church, excessive speed only compounds the problem. This results in both physical and psychological distortion for the auditors as the words tumble over one another.

The effective lector must master the art of concentration. He must forget self and concentrate wholly on the readings so both the congregation and he will comprehend the biblical lessons. He must realize his focus must be on the WHAT — the content — and not the HOW — the technique. If the lector has prepared the readings beforehand — as he should — the HOW will take care of itself. Experience, of course, deepens one's ability to forget the HOW and to concentrate on the WHAT. The lector, above all, should be reading thoughts, not words.

Experience also enables the lector to achieve a change of pace. Change of pace is the quality of making the readings sound natural and not sound as if they are being read in a mechanical manner. Reading flexibility erases the sing-song and monotones of inexperienced readers. A change of pace, including the use of appropriate pauses, promotes congregation comprehension.

Returning to Father Buchanan's admonition that "a parish worship must be something total, a synthesis of the visual elements as well as of sound," and "the unhurried dignity of movement and ceremony," the lector must be completely aware he is merely a unit in the worship. He should approach the lectern in a quiet, unhurried, reverent manner. And he should remain silent and survey

the congregation for several seconds until the auditors get set. And so the congregation will be receptive to the readings. Nor should he rush back to his place at the altar as soon as he completes his readings. Importantly, a pause of a few seconds allows the last words of the readings to sink in and not be lost by his sudden departure.

I have left the element of eye contact until the last because this is usually the most difficult technique to achieve. Good eye contact assumes one's ability to concentrate fully on the scriptural content. If the lector has this ability mastered, eye contact is a form of sharing with the congregation as he scans each section at a time when he looks up from the lectionary. These eye contacts should be more than a quick bobbing of the head up and down. They should be long enough to create the impression of sincerity and involvement.

I can think of no more relevant words to summarize what the effective lector must accomplish to achieve the highest, most positive *ethos* with the congregation than to quote the words of a great rhetoric scholar, Dr. Elwood Murray, emeritus professor of speech at the University of Denver. He wrote, "The integrated speaker [reader] has a set of speech attitudes which help his effectiveness in communication. He is direct, sincere, conversational, and shows that he has a message to communicate, and a desire to communicate it."¹⁰

BENEDICT E. HARDMAN

1. Rev. John Buchanan, "Fiddling While Rome Burns," *Sacred Music*, Volume 104, Number 2 (Summer, 1977), p. 7.

2. Benedict Edward Hardman, "A Critical Study in Ethos: Cedric Adams, Newscaster-Columnist" (unpublished Ph.D. dissertation, Department of Speech Communication, University of Minnesota, 1968), p. 58.

3. *The Rhetoric of Aristotle*, trans. Lane Cooper (New York: Appleton-Century-Crofts, Inc., 1932, 1960), p. 8.

4. Claude Shannon and Warren Weaver, *The Mathematical Theory of Communication* (Urbana: University of Illinois Press, 1949).

5. Michael Burgoon, *Approaching Speech/Communication* (New York: Holt, Rinehart and Winston, Inc., 1974), p. 12.

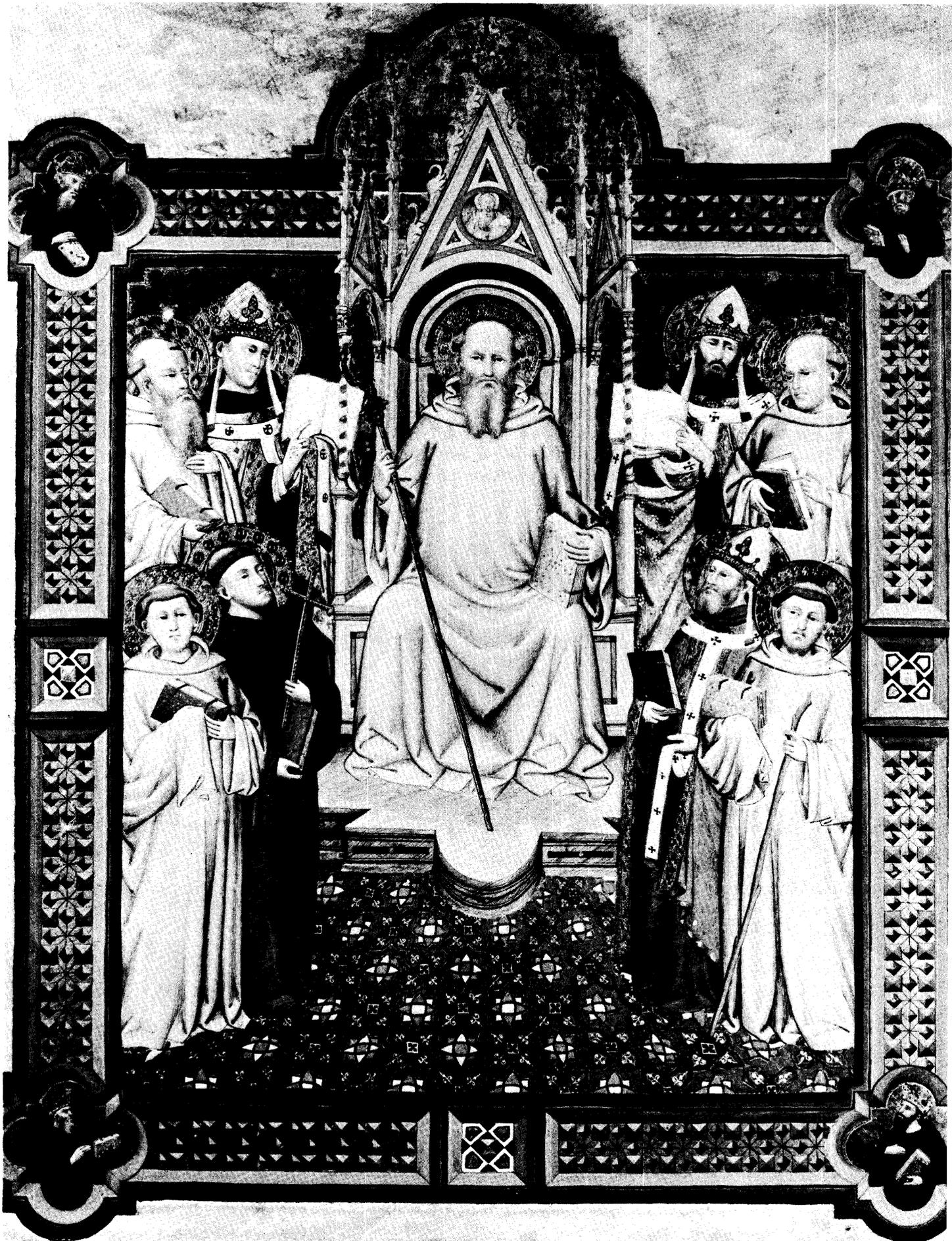
6. David K. Berlo, *The Process of Communication* (New York: Holt, Rinehart and Winston, 1960), p. 6.

7. Ralph G. Nichols and Leonard A. Stevens, *Are You Listening?* (New York: McGraw-Hill Book Company, Inc., 1957).

8. Benedict E. Hardman, *Speech and Oral Reading Techniques for Mass Lectors and Commentators* (Collegeville, Minnesota: The Liturgical Press, 1966), p. 10.

9. *Ibid.*, p. 11.

10. Elwood Murray, *The Speech Personality* (Philadelphia: J.P. Lippincott, 1944), p. 19.



INTERNATIONAL INSTITUTE FOR HYMNOLOGICAL AND ETHNOMUSICOLOGICAL STUDIES

On October 3, 1978, the Apostolic Nuncio to Germany, Archbishop Guido del Mestri, blessed the new center for research in ethnomusicological and hymnological studies on the grounds of the Abbey of Maria Laach in the Rheinland of West Germany. Called Haus der Kirchenmusik, the elegant villa, situated in the wooded park of the Benedictine abbey, was scheduled to be inaugurated by Cardinal Joseph Hoeffner of Cologne, but because of the sudden and unexpected death of Pope John Paul I, the cardinal was called to Rome and was, therefore, unable to preside at the blessing ceremonies.

Three years ago, during a symposium on music for missionary lands held in Rome and attended by musicologists and musicians from sixteen countries, it was decided to establish a center to house the archives that have been assembled over the past decade in the area of European hymns and also to develop an archive of ethnomusicological data supplied by missionaries and other students of native music.¹ The Consociatio Internationalis Musicae Sacrae undertook this project in response to the fathers of the Vatican Council who indicated the desire to cultivate the musical traditions of all peoples and give them a suitable place in worship, particularly in missionary lands where music can be used to form the attitude of the people toward religion and play an important role in developing liturgies that reflect the genius of the land.²

The institute has a threefold purpose: first, to collect, classify and investigate the hymnological sources in countries with a European culture reflected in the religious music of the people with an eye to using this music according to the directives of the Constitution on the Sacred Liturgy; secondly, to promote ethnomusicological research in non-European musical cultures and to collect the results of investigations in a tape and recording library which will be of value not only to research scholars but also to missionaries in their liturgies as well as in the training of students preparing to exercise the priesthood in the missions; and thirdly, to show special interest in the relationship between indigenous music proper to individual peoples and the great Christian musical culture common to all peoples, especially Gregorian chant. Thus, in the institute there will be a three-part division with a section concerned with hymns in all European tongues, a section devoted to non-western music, and finally a section for the continuing study of Gregorian chant. A director of each division will be a university level professor whose research work will be coupled with a practical service to musicologists, musicians and missionaries who may both contribute to the wealth of the growing archives as well as seek information and assistance from the institute and its experts.

Dr. Josef Kuckertz of Cologne is director of the ethnomusicological section. He has described the work he is undertaking.³ Knowledge of the customs of people is essential to ethnomusicological research, and it can be gained only from a close and living contact with each culture, especially musically, since music always intensifies the effectiveness of words and actions. With modern audio-

visual equipment, documentation of musical practices becomes possible and even easy, so that through recordings and photographs persons in all parts of the world are able to re-live and assess indigenous music and ceremonial without making burdensome journeys to remote areas. Through such study, important questions can be considered: What music is suitable for the liturgy of every community of Catholics? How can an already existing repertory be further developed? A central archive of sound recordings, transcriptions, reports and descriptions of ethnic music, both for secular and religious purposes, will provide the materials needed to investigate music and determine its value for use in the missionary work now underway.

Events common to life in every culture, such as births, deaths, weddings, change of seasons, feasts of deities, harvests and planting are usually accompanied with music. When these are clearly described and correctly commented on, giving data of time and location, instrumentation, translations of texts and word descriptions of ceremonial, then sound recordings and related photographs can provide a real picture of actual musical practice at worship, community events, dances, feasts and theatrical performances. Pictorial representations accompanying the tapes or records enrich the whole understanding and are valuable for the archive. In the area of what is at present being used in Christian worship in missionary lands, the institute is anxious to record these works even if their quality is less than good. Hymn books, liturgical books and choir music are sought along with the tonal materials. All evidence helps the scholar to avoid false conclusions that may often depend too heavily on foreign musical cultures.

In considering the introduction of native music into Catholic worship, the relationship between music and the words is important. The structure of the language, the rise and fall of accentuated languages, the long and short syllables of quantitative languages, pitch, various expressions, meaning of individual words and poetic images must be considered, and, obviously, the expertise that is necessary can be furnished only by one who speaks the language involved very fluently. Sometimes music of another culture proves useful to the people of a given area. Then the principles developed by musicological study are valuable in adapting language and music for such use.

The hymnological section of the institute will continue the work begun over thirty years ago when the *Kölner Gesangbuch* was being prepared. The archive assembled then was expanded into the Kirchenlied-Archiv of Cologne, but that organization was disbanded in 1976. Now the materials will be housed in the Haus der Kirchenmusik at Maria Laach. They include some 230,000 microfilmed examples of melodies, catalogued according to both text and melody. While at present the bulk of the material is from German-speaking sources, in accord with the directions of the Vatican Council, other European languages will be included. Dutch and English collections have already been begun. On the ecumenical side, collaboration with *Das deutsche Kirchenlied*, a critical edition of melodies by K. Ameln, J. Jenny and W. Lipphardt, will continue, the first volume of the research already having been published in 1975.⁴

Gregorian chant studies in the institute will focus on the selection of chants for particular cultures and regions. The melodic and rhythmic structures as well as aesthetic principles of various indigenous musical cultures will be studied with an eye to establishing a method of pedagogy and a selective repertory of chants

for use in various regions. Use of chant along side indigenous compositions in the same service with a combination of Latin and native vernacular languages, local instruments as well as more European ones, needs study and experiment.

Among those present on October 3, 1978, for the blessing and inauguration of the Haus der Kirchenmusik was Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae, and founder of the institute, whose work over the last three years has made this project, begun in Rome in 1975, a reality in 1978. Also present were Auxiliary Bishop Augustinus Frotz of Cologne; Canon René B. Lenaerts of Belgium; Prof. Joseph Lennards of The Netherlands; Prof. Jean-Pierre Schmit of Luxemburg; Dr. Anton Saladin of Switzerland; and Prof. Andrew McCredie of Australia. Americans present were Father Ralph S. March, Father Robert A. Skeris and Monsignor Richard J. Schuler. Germans included Monsignor Winfried Schultz, Abbot Urbanus Bomm, Prof. Joseph Kuckertz, Father Hermann-Joseph Burbach, Prof. Hans Lonnendonker, Gabriel Steinschulte, Josef Müller-Steinwachs, Max Baumann, Prof. Karl Gustav Fel-lerer and others.

The institute has been established in response to the wishes of the fathers of the Vatican Council. Its purpose is to serve the Church and in particular the missionary efforts of the Church. Contributions to the archives of hymns and ethnomusicological sources are welcomed. Qualified scholars are invited to use the archives. The address of the institute is: Haus der Kirchenmusik, D-5471 Maria Laach (über Andernach/Rhein), West Germany.

MONSIGNOR RICHARD J. SCHULER

1. Josef Kuckertz & Johannes Overath, eds. *Musica indigena*. Ethnomusicological symposium at Rome, November 14–22, 1975. \$10. Available from *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103.

2. Cf. Constitution on the Sacred Liturgy of the Second Vatican Council, para. 36–38, 40, 112–121.

3. Josef Kuckertz, "The Ethnomusicological Section of the Institute for Hymnological and Ethnomusicological Studies," *Missionariis Auxilium*. Maria Laach, Haus der Kirchenmusik.

4. In the series, *Répertoire international des sources musicales*. Kassel: Bärenreiter-Verlag, 1975.

REVIEWS

Choral

Four Introits for Voices and Handbells by Edmund Martens. Concordia, \$.60.

Although handbell choirs have not been a tradition in the Catholic heritage, there is no reason why this type of unusual literature cannot become an interesting part of the Mass format.

These settings are very rhythmic, and are attractive melodically. The four Sunday introit texts, or processions, are taken from Easter, Ascension, Pentecost, and Trinity. Although the melody line is essentially unison, the conductor can utilize different techniques: antiphonal, responsorial, soloist, and various choral combinations.

Choirs will welcome this set of introits. Bell parts are possible on glockenspiel, metallophone, or resonator bells.

Thou Knowest, Lord, the Secrets of Our Hearts by Henry Purcell. Concordia. \$3.00.

According to the fine editorial notes by Cyril Simkins, Purcell provided three pieces for the state funeral of Queen Mary in 1695. The set of pieces includes a stately instrument dirge or march, an anthem (sentence) *Thou Knowest, Lord*, and an instrumental canzona. The original instrumentation was for a consort of trombones. The present edition is adapted for two trumpets and two trombones, but an alternate string quartet is possible.

The music is fairly easy, but is musically rewarding. It is worth knowing about for funeral services, but it can also be used for a penitential service. The text is taken from the Book of Common Prayer.

Gloria in excelsis by John Taverner. Continuo Music Press (c/o Alexander Broude, Inc.). \$.65.

Taken from the first verse and responses for the service of matins on Christmas day, this setting is adapted for women's voices, four parts. It is not the entire *Gloria* text, but only the initial verse. It is a challenging work, and a good equal-voice choir (men's voices are also possible) would find it rewarding.

One does question why it was not edited for mixed voices. Nevertheless, the editor, Jameson Marvin, has provided a clear, careful edition.

For All the People by Alec Wyton. Gemini Press (c/o Alexander Broude, Inc.). \$2.50.

Alec Wyton, for many years organist at New York's Cathedral of Saint John, and former president of the American Guild of Organists, has written a fine setting of music for the Eucharist. It is also a Catholic Mass setting, and in addition to the *Kyrie*, *Gloria*, *Sanctus*, and *Agnus Dei*, the texts include settings of Praise to You, The Lord's Prayer, and the acclamation.

It is scored for mixed voices, an easy congregation part, two trumpets, two trombones, timpani, bells, and organ, "in making a joyful noise to the Lord on festive

occasions." The text used is that of the International Consultation on English Texts, and is used by almost all major Christian, English-speaking denominations. Only the Lord's Prayer is of an older version.

This is a bright, happy work, and many choirs would enjoy its festive sound.

Worthy is Christ by Richard Hillert. Concordia. \$3.00 (full score).

A catchy recurring refrain for the congregation and choir, and bright scoring for organ, brass choir, and optional low strings and timpani, combine to make this a useful and appealing festival canticle or a majestic processional.

It is written for unison voices, with descants, and is suitable for choirs of adult, high school, or children's voices. The recurring refrain alternates with a sequence of verses. It is all flexible, and many choir directors will find different ways to adapt the music with cantor, congregation and choir.

The Pentecost Celebration by Carl Schalk. Concordia. Full score, \$3.00.

Carl Schalk has skillfully adapted the Gregorian hymn, *Veni Creator*, the vernacular hymn, *Komm, heiliger Geist*, and brass quartet for an innovative and musically rewarding composition. Although not difficult, its eclectic style will make a festive, brilliant addition to the feast of Pentecost.

The choir part is S A B. The text is good poetic English.

WILLIAM TORTOLANO

Magazines

SINGENDE KIRCHE, Volume 25, Number 4, 1977-78. *Quarterly of the Church Music Commission of the Austrian Bishops*.

At first glance, this final number in the twenty-fifth anniversary volume of *Singende Kirche* seems disappointing. It does not compare in extent with the last issue, which commemorated the establishment of this periodical with many fine articles on a variety of topics, nor does it seem to have the usual number of articles found in most issues of *Singende Kirche*. However, such a judgment, based on quantity rather than quality, would be hasty. This issue of *Singende Kirche* has a particularly welcome article by the Austrian composer, Josef Friedrich Doppelbauer. Although Doppelbauer entitled his contribution, "The Future of Church Music," he begins with a short history of Catholic church music in this century. Reminding his readers that the *Motu proprio* of St. Pius X was in many quarters misinterpreted, he criticizes those church musicians who thought (and do think) that polyphonic music is only a concession until we are able to establish Gregorian chant as the only music for the liturgy. Doppelbauer insists that the intentions of Pius X were, in some areas, not followed and that as a result of misinterpretations Gregorian chant assumed a false place within the world of church music. Saint Pius X

never intended to exclude or to denigrate other works, particularly polyphonic ones.

On the other hand, Prof. Doppelbauer also reminds us that while some were mistaken about the intentions of Pius X, others, who reject Gregorian chant and all Latin church music, are in our own day equally in error. However, Doppelbauer argues persuasively that the opponents of Latin church music, be it Gregorian chant, renaissance polyphony, or eighteenth-century Viennese settings of the ordinary, are not opposed to it because it is in the Latin language. Rather, they are opposed to it because it is *good, i.e.,* beautiful, pleasing, church music. In other words, even if composers, *e.g.,* Doppelbauer, who is a composer, were to write music for the vernacular settings of the Mass text, the liturgists would still oppose them. The liturgists are violently against the use of Latin, but they are even more opposed to art. As Prof. Doppelbauer states, they are enemies of art (*kunstfeindlich*).

The opposition to art music probably arises from the realization that the people are not able to sing the great church music written for the Church's liturgy. Therefore, the music must be brought down to the lowest common denominator, brought within the capability of the congregation whose members may not even be able to read notes. It is, suggests Doppelbauer, a descent into the trivial and vulgar. This situation has resulted from a false estimation of the *participatio actiosa*, the "active participation" of the faithful. In attempting to stimulate what they call "active participation" of the faithful, the liturgists have destroyed choirs, brought trivial and, what is worse, show music into the sacred services. In order to retain the "active participation" of the faithful, as they understand it, the liturgists must resist all attempts to raise the musical level. Thus, the composer of Catholic church music no longer has a function within the Church.

Doppelbauer rejects both a flight into tradition, using the compositions of the past, but only in the concert hall, and he also rejects the use of everything new, simply because it is new. A third position is possible, but it is not practical until the liturgists realize that their stance is, over a long period of time, untenable. Eventually, people will demand better music in church. However, when this does occur, the church musician must be ready. He cannot simply look to the past, but he cannot reject the past wholesale either. Taking what is fitting from the tradition, the church musician must move forward finding new ways to express in music the eternal verities of the Faith. Perhaps this effort will include those modern musical devices developed by secular composers which are fitting for the liturgy. Doppelbauer urges his readers to ponder this question with an open mind.

Undoubtedly, this contribution by Prof. Doppelbauer is one of the more important articles which have appeared in this volume of *Singende Kirche*. It has a wealth of ideas, but the distinction which he sees between the liturgists' enmity of Latin and their enmity of good church music seems to explain many things heretofore unclear.

Josef Pfundner contributes an article on church bells stressing their checkered history through two world wars. Pfundner was responsible for saving many of these bells from destruction during the second world war. Of interest to the readers of *Sacred Music* may be a contribution by Rev. Robert Skeris, a former vice-president of the CMAA. Father Skeris contributes an article honoring Monsignor Johannes Overath on his sixty-fifth birthday.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 8, Number 3, 1978. *Bi-monthly journal of Una Voce (Germany)*.

Johannes Stöhr contributes an article to this issue of *Una Voce Korrespondenz* discussing the translations of the orations for the various saints' feast days. He criticizes rather severely the poor translations of the Latin texts into the vernacular mentioning both the German and English texts. While he does not find any departure from the dogmas of the Church, he has discovered many imprecise and ambiguous translations of rather clear Latin texts. In some cases, the translators have added their own ideas through the introduction of phrases and even sentences not found in the Latin.

Klaus Gamber has an article which also appeared, in slightly different form, in *Der Fels* (August, 1978, Volume 9, Number 8), which discusses the liturgy. The central question which Gamber addresses is the purpose of the liturgical gathering. Is it an assembly for the purpose of worshipping God or merely a town meeting or a social occasion? Unquestionably, we assemble around the altar to worship God through His Son, Jesus Christ. But Gamber suggests that not all of the ideas proposed in regard to the liturgy since the council have emphasized the worship of God as the primary purpose of the liturgy. The Mass as a meal together with the loss of the sacred-profane distinction have deprived the liturgy of its sacred, special function — the worship of God.

J. P. M. van der Ploeg has an article on the Church in India. In many quarters, we hear that the Church must accommodate itself to the world. In India, this is happening. As a result, many Hindu practices are becoming the norm in the Catholic Church in India. Ploeg deplores this situation and points to the declining number of converts as one of the consequences of such a program. As a Hindu, there is little reason to join the Church if it is a poor imitation of the Hindu faith. Ploeg suggests that the Church can only expect converts if it remains true to the teaching of its Founder. This is as true in India as it is in any other part of the world.

Athanasius Kröger contributes an article on ecumenism and this issue concludes with a discussion by Carl Sträter of the conflict between atheism and the faith.

RICHARD M. HOGAN

COMMUNAUTES ET LITURGIES. No. 2. March, 1978. *Belgian journal of pastoral and liturgical action*.

Although this journal does not deal with church music directly, the articles treating liturgical subjects are pertinent to the readers of *Sacred Music*, especially because they very often announce trends soon to be manifested in the United States.

This issue is devoted to the theme of tradition and liturgy, the two key articles being "A Liturgical Renewal and Then What Next?" by Herman Lombaerts and "Improvisation and Liturgical Books: Lessons from History" by Paul de Clerck. The first may be summarized as follows: practice and legislation (more particularly the use of the Latin language) had reinforced the idea that the liturgy must, by definition, remain enclosed in forms that were fixed in the past. However, this rigid concept shows an absence of historical sense and a profound lack of knowledge and understanding of the realities of history and tradition. According to Lombaerts it should be made clear that tradition is not a material transmission of the treasures accumulated by the centuries, but rather of the real life experience of church communities. A rigid notion of liturgy rests on the unprovable postulate that Christ's institution of the sacraments means a precise determination of the rites to be followed. According to the author, Pope Pius XII in *Mediator Dei* (1947) denounced an exaggerated emphasis on the exterior elements of the sacraments and an extreme attachment to ancient rites.

The question is then asked: Is it enough to adopt a modern vocabulary and use modern means of illustrating the faith or should we return to the experience of the primitive Christians who awaited the unexpected and who had to discover how a new faith created new chances for their existence and their religious identity? The conclusion to the first article is in the form of another question: Does the present situation live up to the hopes of the Constitution on the Liturgy, or a liturgical renewal and what next? We are then told that we are now only at the beginning and that we must beware of falling into a new static situation for various reasons, such as order, desire for stability, desire for a universal rite. There must be a continual process of taking apart and putting together, a process of re-inventing the rite to correspond to the contemporary human being's search for meaning in life. According to Lombaerts, one can distinguish three types of liturgies currently. The first shows the explicit intention of following the official rite as proposed by the Church. The second follows the rules, but in a freer fashion. It is prepared by a group and everyone else assists at the program they present. The third is more experimental and is the only one that manifests the independence necessary for a living liturgy. In it the celebrant cooperates, but plays a more discrete role. The role of the assembly is greater, participating spontaneously, criticizing directly. Constructed spontaneously, it is more open and democratic. For the author the major pastoral question is really a pedagogical one: how to facilitate that third type of liturgy?

One answer might be offered by the second article on improvisation and liturgical books. It states that the most important consequence of Vatican II is not the new liturgy as it exists now and the new books, but rather the principle that the liturgy is not fixed and rigid. It suggests that the Church should return to the tradition of improvisation that it says was carried on in the early Church until the end of the fourth century. The article further

states that the reasons for doing away with improvisation at that time (inconvenience, lowering of general cultural level, orthodoxy) are no longer valid for us. Improvisation would give the faithful a collective prayer in which it would recognize itself and would respect the fundamental evangelizing values of Christianity. A living liturgy could be created by keeping in mind the following points: 1) It should be the action of the whole congregation, not just of the priest; 2) The liturgy should contain more emphasis on action and less on words; 3) The text does not always have to be new; 4) The celebrant should understand the tradition of the Eucharistic prayer, its structure and development; 5) Liturgical books are a support, but are not essential. Since the liturgy is always in the process of being re-created, there is no way that it can be said that the liturgical reform is finished just because all the new books have been published.

These articles provide food for thought for all who have accepted the new ritual in the vernacular as we had accepted the old in Latin. According to the authors this is not enough because we obviously have not accepted the dynamic of change given to us by the second Vatican council!

Sacred Music would welcome comment on these ideas.

V. A. S.

COMMUNAUTES ET LITURGIES. No. 4. July, 1978
Belgian journal of pastoral and liturgical action.

This issue contains a theoretical study of the inseparable relationship between liturgy and the life of the Church, making the point that the qualities of variety and change which mark contemporary liturgical celebrations are significant indications that the Church is participating in the general cultural changes affecting all societies.

There follows a detailed article presenting two practical documents just published for the French-speaking part of Belgium; a pastoral letter from the French-speaking bishops and *Celebrate the Eucharist Today* from the inter-diocesan liturgical commission. Robert Gantoy, the author of the article, says the significance of this material is so great that it should be known outside the four dioceses of Francophone Belgium, to which this reviewer concurs, but for different reasons. The point of view of these two documents is evident in the following quotation from *Celebrate the Eucharist Today*: "From apostolic times the sacramental sign that characterizes Sunday, day of the risen Lord, is the assembly, the gathering of the faithful called in the name of their faith in Jesus, the Savior. The Eucharist is of course at the heart of this assembly, but it is subordinated to the fundamental given which is the assembly itself, the living body of Christ" (p. 15). Gantoy thereupon draws the conclusion that if it is impossible to celebrate the Eucharist, the faithful should nevertheless be assembled for worship, a point which has been made often before in this same journal with reference to the growing number of parishes in Belgium and France without priests, even to the extent that it is better for a congregation to worship together as a

unit without a priest than to seek a Mass in another church.

The author of the article also regrets the limited treatment given to the subject of the Eucharistic prayer in *Celebrate the Eucharist Today*, noting that it seems to be a taboo for the authors. Although the work limits experimentation with the Eucharistic prayer to the personalization that a priest can give by his diction, Gantoy suggests other possible variations which could be used to adapt the Eucharistic prayer more fully to any given occasion. Between the counsels of the pastoral documents and those of Robert Gantoy in his article giant strides could be taken toward a varied, ever-changing liturgy, responsive to individual situations or various communities, with or without priests, and totally troubling for those of us who hold a different idea of the liturgy, one that is described in this journal as cold and rationalistic, more interested in the letter than the spirit.

V. A. S.

FROM THE EDITORS

Musty, Crochety, and Tired Magazine

Father Richard J. Wojcik of the Archdiocese of Chicago does not write with great clarity. Perhaps that is why I was unable to find clear, sound, Catholic teaching about the Holy Eucharist in an article he wrote for *Pastoral Music* in its April-May 1977 issue. (Cf. *Sacred Music*, Vol. 104, No. 2, p. 30-31.)

Now Father Wojcik has written again, and again unclearly. In *Gemshorn*, Vol. XVII, No. 3, he undertakes to discuss the use of Latin in an article entitled, "The Whole Truth of Papal Pronouncements about Music." He seems very angry about something, since in the article he calls *Sacred Music* a "musty, crochety, and tired magazine." Perhaps he is angry because I *did* understand what he wrote in *Pastoral Music* about the Holy Eucharist, and perhaps he objected to the title of my editorial comments on his article. The editorial in *Sacred Music* was given the title, "Heresy?"

Here are some of Father Wojcik's words in *Gemshorn*. It is difficult to find the antecedents of so many of the pronouns, and the specific documents referred to are hard to identify. It is even impossible to distinguish how many documents are involved here. He writes: "Just read the introduction to *Jubilate Deo*, the recent edition of simple congregational chants from Rome. These are just the plain old facts of parish musical life. The thrust of these remarks is to set up a very clear and devastating pastoral pronouncement of Pope Paul VI on the subject. As translated in *The Pope Speaks* of January, 1970, the Pope makes as clear and precise and loving an appraisal of the place of Latin and its musical repertory as you will ever read. It also happens to be a common sense declaration of the real order of values and practices the Church needs even if she was forced into it. One can really wonder why the

musty, crochety, and tired magazine, *Sacred Music* never quotes this pronouncement of the Holy See but continues blithely to quote earlier, but long since abandoned, narrow interpretations of the Council statement on music."

As you can see, this is not clear writing. First, *Jubilate Deo* was issued at Easter of 1974 and sent to all the bishops of the world by the Holy Father with a covering letter signed by Cardinal Knox. Then how could a translation have appeared in *The Pope Speaks* in 1970?

As for the allegation that *Sacred Music* has not quoted the document, it can only be pointed out that it was printed in its entirety in the spring issue of 1976 (Vol. 103, No. 1, p. 30-31). It seems that Father Wojcik missed the document in *Sacred Music*, but he also missed the point of the document itself wherever he read it. Far from abandoning Latin, the very purpose of issuing the booklet of chants in Latin was to promote their use universally. The letter sent with *Jubilate Deo* says: "The use of Latin and Gregorian chant will serve to underline the unity of the Christian people." But Father Wojcik understands it differently. He says: "Latin now sleeps alongside of Greek. It will be remembered and used more symbolically than practically. Just read the introduction to *Jubilate Deo*." I have, and that is not what it says.

Perhaps no pontificate has seen such a voluminous output of documents concerning sacred music as that of Pope Paul VI. The Italian church music magazine, *Bollettino Ceciliano*, has proclaimed Pope Paul as "the pope of sacred music." No other pontiff spoke or wrote so often on the subject. I quite agree with Father Wojcik's desire that *all* papal pronouncements be known and observed. In *Sacred Music* we have tried to reproduce the Roman documents, even some that were directed not to the universal Church but rather locally to particular national conventions. Our thought is that what the Holy Father says is important wherever it is directed. A quick survey of the index of *Sacred Music* shows that since 1967 the following papal documents have been printed:

- Vol. 94, No. 1 (1967). Declaration on Liturgical Innovations.
- Vol. 94, No. 1 (1967). Instruction on Sacred Music, May 14, 1967.
- Vol. 96, No. 2 (1969). Address of Pope Paul VI to members of the Italian Cecilian Association, September 18, 1968.
- Vol. 98, No. 1 (1971). The Third Instruction, September 3, 1970.
- Vol. 98, No. 2 (1971). Address of Pope Paul VI to members of the Italian Cecilian Association, April 15, 1971.
- Vol. 101, No. 1 (1974). Address of Pope Paul VI to members of the Italian Cecilian Association, September 26, 1974.
- Vol. 101, No. 2 (1974). Pope Paul VI on Gregorian chant.
- Vol. 103, No. 1 (1976). Letter of Cardinal Knox sent with *Jubilate Deo*, Easter 1974.

Vol. 103, No. 3 (1976). Preface to the new *Graduale Romanum*.

In addition, *Sacred Music* has regularly noticed and commented on the new liturgical books themselves, issued in Latin from the Vatican. Such information has not appeared in other journals. In fact, at a recent music convention held in Scranton, Pennsylvania, I was astounded to observe how few church musicians had actually heard of the new liturgical books. They were not aware of the *Missale Romanum*, the *Graduale Romanum*, the *Ordo cantus Missae*, or even *Jubilate Deo*. Readers of *Sacred Music* have been regularly introduced to all developments from Rome. The Roman documents are clear statements and they have usually been printed in full. Father Wojcik says he gives the "full quote" as found in *The Pope Speaks*. But it is far from clear even where that quotation begins or ends.

As in the past, the editorial position of *Sacred Music* is clear. We are committed to the instructions from Rome as given by pope and council. We are unsure of interpretations, particularly unclear ones.

R.J.S.

NEWS

Pope John Paul I died suddenly and most unexpectedly at the Vatican, September 29, 1978, after a reign as supreme pontiff of only thirty-four days. On October 16, 1978, the cardinals of the Holy Roman Church elected Cardinal Karol Wojtyla, Archbishop of Krakow, to be the 264th pope. He will reign as Pope John Paul II.



The Twin Cities Catholic chorale and members of the Minnesota Orchestra joined to present Mozart's *Requiem* at a solemn Mass sung for the repose of the soul of Pope Paul VI at the Church of Saint Agnes in Saint Paul, Minnesota, on August 16, 1978. The work was repeated at another solemn Mass on October 10, 1978, for the repose of the soul of Pope John Paul I.



Through the work of Robert F. Schulz, conductor of the Buffalo Choral Arts Society and the Buffalo Symphonia Orchestra, James D. Griffin, mayor of Buffalo, proclaimed October 4, 1978, as Choir Recognition Day. The event was intended to honor all those in all faiths who give of their talents and time to worship God through music. Efforts are being made to extend the event to a national observance.



Many Americans will remember l'Abbé R. Delsine, who visited the United States in connection with tours of the Little Singers of the Wooden Cross of Paris of which he was director. Death came to him suddenly during the night of September 10, 1978. His funeral was held at

Notre Dame Cathedral in Paris, September 16, 1978. R.I.P.



The Church of Saint Bartholomew on Park Avenue in New York City has announced its program of organ and choral concerts for this season. Under the direction of Jack H. Ossewaarde, organist and choirmaster at Saint Bartholomew's, the choir and guest soloists will perform J. S. Bach's *Mass in B Minor*, Fauré's *Requiem*, Vivaldi's *Introduction and Gloria*, Schubert's *Mass in C*, Bach's *Magnificat*, Handel's *Messiah* and Bach's *Christmas Oratorio* — all before the end of 1978. In 1979, the program includes Berlioz' *The Childhood of Christ*, Puccini's *Messa di Gloria*, Mendelssohn's *Elijah*, Bernstein's *Mass* and his *Chichester Psalms*, Handel's *Dettingen Te Deum*, Beethoven's *Mass in C*, Rossini's *Stabat Mater*, Stravinsky's *Mass* and his *Symphony of Psalms*, Mozart's *Requiem*, Poulenc's *Stabat Mater*, Brahms' *German Requiem*, Haydn's *Creation*, Verdi's *Manzoni Requiem*, Bach's *St. Matthew's Passion* and Dvorak's *Te Deum*. Saint Bartholomew's, in Byzantine style, seats 1400 people and is one of the architectural gems of New York City. Its Aeolian Skinner organ has a five-manual console controlling eleven divisions of pipes, making it the largest instrument in the city. The choir has fifty voices.



The Pueblo Symphonic Choir of Pueblo, Colorado, travelled to Austria this past summer to participate in the Neuberg Music Festival, July 12 to 23, where they performed Gerhard Track's *Neuberg Festival Mass*. In Vienna, the group sang a concert in the main broadcasting studio of the Austrian Radio Network. Under Track's direction, the program included Johann Friedrich Reichardt's *Te Deum*, a work recently rediscovered and revived, Track's own cantata, *All Men Seek God*, and his *Rhapsody of Spirituals*, a medley especially appreciated by many expatriate Americans living in Vienna. Roberta Arwood was soloist along with Katja Taina, Ladislav Illavsky and Darell Parsons.



The eighteenth international congress of Pueri Cantores met in Vienna, July 12 to 16, 1978. Participants came from four continents and numbered over seven thousand. Events of the meeting were the performances by various national groups of their own typical sacred music, a ceremony of peace held in the courtyard of the imperial palace, and a concluding pontifical Mass celebrated by Archbishop Karl Berg of Salzburg in Saint Stephen's Cathedral. The music presented at the concert of nations included works from every period, sung by famous groups from a great variety of lands and in as many different languages. The next international gathering of Pueri Cantores will be held in Venezuela in 1979.



The Bach Society of Dayton, Ohio, has announced a series of concerts under the direction of Richard Ben-

edum, to be held in the Seventh-Day Adventist Church in Kettering, and in Southminster Presbyterian Church and the Lutheran Church of Our Savior. Works by Bach that have been programmed include his *Concerto in A Minor for harpsichords*, *Cantata 150* and *Cantata 4*, together with organ music and motets. Handel's *Messiah* and Brahms' *Requiem* are also on the program of six concerts.



The Twin Cities Catholic Chorale has begun a series of thirty Masses with orchestra at the Church of Saint Agnes in Saint Paul, Minnesota. The sixty voices of the chorale with members of the Minnesota Orchestra sing each Sunday morning for the solemn Latin liturgy. The proper parts are sung in the full Gregorian setting from the new *Graduale Romanum* under the direction of David Bevan. The settings of the ordinary are works of the Viennese classical composers. Included in the repertory are seven Masses of Joseph Haydn: *Mariazeller*, *Theresien*, *Pauken*, *Heilig*, *Schöpfung*, *Little Organ-solo*, and the *Lord Nelson*; Mozart's *Requiem* and his *Coronation*; Beethoven's *Mass in C*; Schubert's *Mass in C*, *Mass in Bb* and *Mass in G*. During advent and lent renaissance polyphonic music replaces the orchestral works. Soloists are Sarita Roche, Karen Johnson, Vern Sutton and Maurice Jones. Monsignor Richard J. Schuler is conductor.



The Association of Professional Vocal Ensembles held its first conference in Washington, D.C., June 1 to 4, 1978. Among the fifty registrants from fifteen states and Canadian provinces were Roger Wagner, Margaret Hillis,

Hugh Ross, Gregg Smith, Michael Korn, Walter Gould, Janice F. Kestler and Robert Page. During the four days, panels were held on such subjects as organization and development of symphonic choruses, legal and financial information, artistic development of the chamber chorus and suggestions for promoting the stability of professional vocal ensembles. The next conference will be held in Chicago, May 31 to June 3, 1979.



Organ recitals that have been called to our attention include these:

Clay Christiansen played a program at Saint Mark's Cathedral in Salt Lake City, Utah, October 15, 1978. Works performed included J. S. Bach's *Passacaglia and Fugue in C Minor*, Franck's *Choral No. 2*, and Messiaen's *Dieu parmi Nous*. Premiere performances of two works by Noel Goemanne were presented: *Reflections, a Reading and Meditation on Man's Immortality* and *Partita for Organ on the American Shaker Melody: "Lord of the Dance."* The composer was present for the recital.

Cherry Rhodes played the dedication concert on a new three-manual Hendrickson pipe organ of fifty-nine ranks at the Church of Ss. Peter and Paul in Mankato, Minnesota, October 17, 1978. Other organists scheduled in the series of concerts include Kim R. Kasling, James A. Dorn and David E. Tryggstad.

A series of concerts on the Casavant organ in the Seventh-Day Adventist Church in Kettering, Ohio, will be played by Clyde Holloway, Edgar Krapp, Charles Ben-

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Rev. Richard J. Schuler,
Editor, SACRED MUSIC

bow, Melvin West, Gillian Weir, Richard Benedum, Peter Hurford and Horst Gehann.



The John Biggs Consort has completed a tour of the Orient under the auspices of the United States Department of State. They presented concerts in Taipei and in Hong Kong before travelling to the Philippine Islands for two weeks of performances. The repertory included chant, medieval and renaissance polyphony and several contemporary compositions.

R.J.S.

OPEN FORUM

Solesmes

I could not send my check without adding a word of thanks for all the information and inspiration you bring us in our splendid magazine. Each issue is a new treasure to be cherished forever. As I read your article on Dom Guéranger, I thought I should let you in on a secret I have kept to myself all these years. When I was very young, the monks of Solesmes were still in exile; we lived in Angers, a few kilometers away. My uncle was then placed in charge of modernizing the abbey: heating, plumbing, electricity, etc. He took me with him on one of his trips, and I walked with him in those hallowed corridors where no female had ever stepped before. I knelt and prayed in Dom Guéranger's cellule, and promised him I would spread my already growing love for the chant wherever I might go. I have lived my long life, fulfilling that childish vow.

The musical examples in Prof. Lennards' most interesting study were all old friends of mine, just as fresh, as meaningful, as prayerful as when I learned them with the monks of Solesmes.

In his last letter, Dom Claire tells me that "they never had as many vocations at Solesmes." Let us hope that a new era is dawning.

LUCIENNE BIGGS

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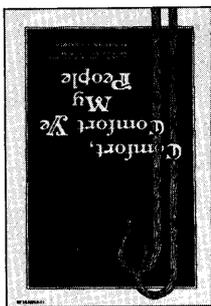
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