

# SACRED MUSIC

Volume 107, Number 1, Spring 1980





*Reliefs portraying the life of St. James*

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# GREGORIAN CHANT AND LATIN IN THE SEMINARIES

On June 3, 1979, the Sacred Congregation for Catholic Education issued an instruction on the liturgical formation of seminarians. Published in *Notitiae*<sup>1</sup> in Latin, its title is *Instructio de institutione liturgica in seminariis*. In general the document treats of the fundamental principles for development of liturgical life in seminaries with norms for particular celebrations and regulations for the teaching of liturgy. It is not the first document concerning the formation of seminarians issued since the close of the Second Vatican Council, and reference is made often to the various instructions that have come forth from the Roman congregations. Among them are *Musicam sacram* of 1967, *Ratio fundamentalis institutionis sacerdotalis*, issued January 6, 1970, and the decree *Presbyterorum ordinis*.

Of special interest to church musicians is this paragraph in the new document:

A familiarity with the Latin language and with Gregorian chant is most useful to the students, because not only does this ability serve the faithful commonly in their assemblies when they pray and sing as ordered by the Second Vatican Council, but it is fitting that future priests delve more deeply into the tradition of the prayer of the Church and learn a sense of genuine texts. Thus they will be able to elucidate the vernacular interpretations by comparing them with the original texts.<sup>2</sup>

This is, of course, nothing new. The council itself had ordered the use of the Latin language and Gregorian chant as well as instruction in seminaries and religious houses concerning their use. The Constitution on the Sacred Liturgy mandated Latin and allowed the introduction of the vernacular in certain areas of the liturgy. "Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites; but since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended."<sup>3</sup> "The treasury of sacred music is to be preserved and fostered with great care."<sup>4</sup> "The Church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services."<sup>5</sup>

The decree of the Sacred Congregation for Catholic Education of January 6, 1970, *Ratio fundamentalis institutionis sacerdotalis*,<sup>6</sup> is the basic document on priestly formation. The new instruction makes more specific what is basically contained in the earlier decree. Skill in the Latin language and training in sacred music and Gregorian chant have received greater and greater emphasis in Roman documents as the wishes of the fathers of the council are put into practice.

It is a fact of historical research, however, that the more often a law is repeated by the legislator, the more reason one has to suspect that it is not being observed. This surely is true of the Roman instructions on Latin and chant, not only in seminaries but in cathedrals and parish churches as well.

The decline in the use of Latin has been a great calamity for the Church. The sense of mystery and the sense of the holy have been lessened and in some

places even lost. This is particularly true of the reformed vernacular rites, and it is no secret that the young have absented themselves from them because they have not found the all holy, mysterious God "who dwells in light inaccessible" in the vapid translations that make up our present vernacular liturgies. Music, which speaks the language of the spirit, has failed in the last fifteen years to touch the spirit and elevate the souls of those who sing or those who only listen. Latin and chant, as the Church wishes, provide what the soul seeks and establish the beautiful mean between the rational and the emotional.

In another sense, the demise of Latin has splintered the world into hundreds of little churches each with its own dialect and nearly everyone of them without a valid or artistic music to enrich it. *Notitiae* recently published a compilation of the vernacular languages in which liturgical books have been approved for use on all continents.<sup>7</sup> It is an incredible listing of some 343 tongues, putting the Tower of Babel in a poor second place! What will become of Catholic unity? What has happened to purity of dogmatic expression, so long preserved in clear, precise Latin, understandable on every continent? What is happening to the interchange of Christian culture in language and in music, to theological development and liturgical growth in a universal Church?

For the musician, especially those living in lands without a developed church music culture, the possibility of using compositions from other lands with greater musical heritages has all but ceased. Formerly settings of Latin texts could be exported to all parts of the Christian world; countries without composers were not deprived of worthy music. Now composition to Latin texts, useable by Christians in every land, no longer is forthcoming. German composers write for German texts; the French, for French; the Poles, for Polish. And what happens in lands without composers? Witness the disasters that we experience almost daily.

Not only is Latin necessary for the seminarian that he might study theology and know the wisdom of the ages contained in the writings of the fathers and doctors of the Church, but it is necessary for him that he might know, love and live the liturgical life of the Latin Church. Pope Pius X said the liturgy is the indispensable source of the spiritual life. The Roman Church orders it be preserved and fostered in the Latin language. Thus the seminarian must be able to study and to pray in Latin if he is to reach the goal held out for him as a priest. And further, as the most recent instruction says, it is for the good of the faithful that the seminarian know Latin and be familiar with Gregorian chant. He must lead them in praying and singing as the Church has commanded. The leader must be properly prepared or he becomes a false shepherd.

Another aspect of the demise of Latin is apparent to one who seeks in our day for the inheritance left us by past generations. The Vatican Council clearly ordered that the vast treasury of sacred music be preserved and fostered<sup>8</sup> and this is especially true for seminaries and religious houses of preparation. But what happens to the polyphonic music of previous ages when Latin is no longer cultivated or used? What has become of Gregorian chant which was formerly sung in our churches and studied in our schools? The Catholic people no longer know the age-old texts of the ordinary of the Mass which were enriched with hundreds of settings done by the greatest composers of the last six hundred years. Truly those who have outlawed Latin have stolen from the coming genera-

tion its very cultural birthright. Those who have destroyed Latin have become the iconoclasts of our day.

Unfortunately, but it must be admitted, deep in the opposition to the Latin language lies a hatred of the Roman Church with its theological, artistic and liturgical heritage of centuries. That theology has been carefully and precisely contained in Latin, a language that was understood in the same way on every continent, truly a universal tongue. The Latin texts of the liturgy were a vehicle of the sacred and an inspiration for the artist of every nation so that music adorning Latin texts was truly universal. Is it any wonder that destroying Latin has led to problems of dogmatic expression, to a lessening of the sense of the holy, and to a decline in sacred art and music?

Now again a Roman document has pointed out the necessity for a serious study of Latin in seminary training. Seminaries that do not teach or require a mastery of the Latin language are in direct disobedience to the decrees of the Holy See. The same is true of seminaries that do not teach Gregorian chant or use it in their liturgy. They are cheating their students and depriving the people of shepherds properly trained to lead.<sup>9</sup>

With this fourth or fifth reminder of the need for Latin and chant, let us hope that we will see some changes. Seminaries must put into effect the directives of the council and the instructions that have come since its close. Bishops should demand these courses from the seminary officials so that students for the priesthood and the people they will serve can have their rightful heritage of Latin and sacred music. It will be the beginning of a great flowering of theology, liturgy and music, in Latin as well as in the vernacular.

MONSIGNOR RICHARD J. SCHULER

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1. No. 159, October 1979. p. 526-565.
  2. Paragraph 19.
  3. Constitution on the Sacred Liturgy, Paragraph 36.
  4. *Ibid.*, Paragraph 114.
  5. *Ibid.*, Paragraph 116.
  6. *Acta Apostolicae Sedis*, Vol. LXII, No. 6, June 15, 1970. p. 321-384.
  7. No. 156-157-158, July, August, September 1979. p. 387-520.
  8. Paragraphs 114, 115.
  9. Cf. "Preparation of the Diocesan Clergy in Church Music," *Sacred Music*, Vol. 101, No. 3 (Fall 1974), p. 3-8.



# HINTS ON CELEBRATING MASS

(Father Hanshell gave this paper at a meeting of the Association for English Worship of which he is chairman.)

## *Preliminaries*

Because the rubrics of the Mass have been simplified the notion has gained currency that the very idea of rubrics is out or on the way out. The do-it-yourself liturgy of course affects not only rubrics but the text of the Mass itself. The bloom however has worn off the dream of beautiful priests with their beautiful people being *spontaneous*. Such an approach to the liturgy has repeatedly been condemned, and it stands to reason that the liturgy being for public use must be set and formal. Nor may it be changed by private whim but only by the competent authority, which should of course allow for genuine creativity, something very different from "spontaneity."

The commentary here offered aims neither to minimize nor to go beyond what the rubrics indicate but to adapt them where this seems called for or to interpret them where the directives are indeterminate. For instance at the collect the priest is told to join his hands for the *Oremus* and to extend them for the prayer itself. Nothing is said about what is to be done during the conclusion when it seems fitting that the hands should be joined again, not only because of the long tradition behind this but because otherwise a certain unfinishedness not to say gawkiness results. Likewise it seems best to interpret the extending of the hands more or less as was previously the practice, *i.e.*, making the width of the shoulders the measure. When the arms are extended much farther apart than this they too often give the impression of a bedraggled vulture.

Again, we should do well to observe the old rule about keeping one hand on the altar while the other is occupied for example in turning the leaves of the missal or in moving the chalice from the side of the altar to the center. Particularly at the offertory this can obviate a certain unsightliness or clumsiness which it is to be presumed the revisers never intended.

While we are on the subject of hands: when they are not otherwise occupied these should be held in the "praying" position, *i.e.*, joined together palm to palm at chest height. This applies to servers and all ministers at the altar.

It is desirable that the altar be so placed in the sanctuary as to leave adequate space for maneuver in front of it.

The chair or chairs for priests and ministers should be on the hither side of the altar and preferably away from the center. It is important that the priest should go up to the altar or at least not come down to it for the offertory and the beginning of the liturgy of the sacramental sacrifice.

If there isn't a pulpit or if it is not to be used, a proper ambo should be provided if at all possible: a structure of some dignity and permanence which should be properly designed for preaching as well as for reading the lections. The reader or preacher should not have to bend low to read the book or to consult his notes. A lectern in addition to the ambo or the lectern used for the readings may often be found serviceable.

Second thoughts, however, might well be entertained on the banning of the

pulpit where there is a well placed one and the construction of a proper ambo is for one reason or another impracticable. Better surely to preach from a rostrum designed for the purpose than to be restricted to a lectern without due prominence in the sanctuary. Nor is it satisfactory that the ambo should be to the side of the altar and at the same depth in the sanctuary. It should on the contrary be well forward. Since the reform came in, preaching has been hamstrung by the misunderstanding about the scope of the "homily," a misunderstanding symbolized and encouraged by the failure to separate adequately the place of preaching from the area dominated by the altar.

The significance of movement, of change from position to position, must once again be emphasized. The priest standing (and bowing) before the altar for the penitential rite, his proceeding to the ambo, his going up to the altar: all this is eloquent of what is being done; and not least would it be so were he to go in procession to the pulpit.

The rubrics say little about the use of the voice save that the words of consecration are to be uttered *distincte et aperte*, distinctly and clearly, "as the nature of these words requires," an injunction which presumably applies in general to the Mass nearly all of which is now audibly recited; but the words of consecration ought surely to be spoken with a special deliberateness, more slowly than the rest of the canon but not more loudly and certainly not dramatically. There is an art of liturgical declamation which is neither droning nor theatrical.

In the course of Mass there is room for the lowering and raising of the voice as the case suggests. Those parts which in general do not change are best perhaps treated with a moderate voice, and the canon with a moderate-to-lowered voice. Leading the people in the *Gloria*, *Credo*, etc., might call for a more raised voice, likewise the collects and the readings. Nor where the rubrics indicate this should the claims of silence be disregarded. The priest is well within his rights if he recites the offertory prayers silently, while for the majority of the faithful it would provide a welcome relief.

It has been overlooked that silence at Mass, especially at a "low" Mass, does not just denote a cessation of sound: it has a positive role akin to that of music in the creation of atmosphere conducive to prayer and adoration. As then there needs to be a variety of movement in the Mass, so is there need for a variety of sound.

The question of the microphone is here to the purpose, and it is this: "Is your microphone really necessary?" and if it is, hadn't you better learn how to use it, and this may mean to begin with adjusting the thing? I venture to suggest that in the majority of cases the microphone is not necessary and that we should speak better and the people hear better if we were to learn to use our natural voices.

It is, generally speaking, regrettable that the young or those under a certain level of education or who are unable to use their voices properly should be appointed lectors. Perhaps an order of lectors should be organized in each diocese and membership of it restricted to the trained and competent.

#### *In the sacristy*

Silence and an atmosphere of silence should be preserved in the sacristy.

All bow to the crucifix before leaving for Mass and afterwards on returning.

If Roman vestments are worn it is best to cross the stole in order to cover a snowy expanse of alb.

*Penitential rite and liturgy of the Word.*

When the priest and ministers enter the sanctuary they stand before the altar. The priest bows deeply while the servers genuflect unless it is preferred that they too bow deeply. If the Blessed Sacrament is reserved on or behind the altar all genuflect instead of bowing.

The priest having ascended to the altar and kissed it, turns round, descends from the altar or takes a few paces away from it, turns to the altar again, bows deeply, and making the sign of the cross says "In the name of the Father" etc. Bowing again slightly the priest then turns to the people and greets them with "The Lord be with you" or one of the alternatives, following this with the *Fratres agnoscamus*. He is not obliged to use the exact words of this exhortation, but he cannot be expected to be original or spontaneous every time he addresses the people here, nor should he aim at being so. A useful brief formula might be: "Brethren, let us remember before God that we are sinners."

There are occasions when the priest may fittingly say something on his own, though it might be better to do so before actually beginning Mass. It is inept to explain why the people are gathered together when this is obvious. However, when there is no sermon a few words carefully prepared and explanatory of the Mass of the day are by no means to be censured, only it might not be everyone's gift.

Turning again to the altar and bowing deeply the priest then begins the *Confiteor* (if he is following this form of the penitential rite). He straightens up for the absolution (so called), and then follows the *Kyrie* recited in the same position and the *Gloria* if it is to be said. It seems appropriate that for the acts of penitence and adoration in this part of the Mass the priest should adopt the position here outlined. He can then go to the chair for the recitation of the collect. The server should hold the book which otherwise will have to be placed on a lectern: it is uncouth for the priest to hold it himself and this also prevents his extending his hands as he should do. Or else, though less suitably, the collect can be read from the altar.

To backtrack for a moment. At a Mass where there is no proper singing and no cantor, if there is a lector he reads the introit or entrance antiphon as well as the lections and communion verse. The lector, properly clad in alb or in cotta or surplice and cassock if the Mass is a congregational one, should enter with the priest as one of the ministers, if indeed he does not also act as server. When the priest goes to his position before the altar the lector goes to his, and after bowing when the priest does so, he turns round and reads the introit (from the extra lectern if there is one). There will be plenty of time for this and the people will be better disposed to join in should they be in a position to do so. If there is no lector and the priest has himself to read the introit, it would seem better to follow the order of Mass without a congregation and for the priest to recite the introit after the absolution. According to the rubrics "if there is no server at the entrance, the antiphon in the missal is recited either by the people, by some of them, or by a reader. Otherwise it is said by the priest after the greeting" (N. 26). We suggest however that if this antiphon may thus be a little postponed, for

good reasons it might be postponed a little further. The priest would go to the extra lectern (preferably) for this and remain there for the *Kyrie* etc.

Before going to the ambo or what does duty for it for the gospel, the priest accompanied by the server(s) bows deeply before the altar saying the *Munda cor meum*. Priest and servers then proceed to the ambo. Having once more greeted the people, the priest follows with the words "A reading from the gospel" etc., and while doing so signs the book with the sign of the cross (in the traditional manner using his thumb) and then himself on forehead, lips and breast. At the end of the gospel he kisses the book saying silently *Per evangelica dicta* etc., or its vernacular equivalent.

The sermon follows next if it is to be given, and on a Sunday although the rubrics indicate that the notices should be read out after the last prayer of the Mass and before the blessing, in practice a better place for these does seem to be before the sermon or homily. Notices in any case should be brief, and if given out towards the end of Mass should preferably perhaps precede the last prayer, which should follow the "Let us pray" after a due pause for recollection. Thus Mass would conclude less perfunctorily.

It adds somewhat to the solemnity if the priest goes to the center in front of the altar and faces it for the creed, if this is to be said. All should bow deeply at the *Incarnatus est* except on the feasts of the Annunciation and the Nativity when all genuflect.

For the prayers of the faithful when these are included — and again the briefer the better — the priest returns to the ambo while the lector reads from presumably a lectern elsewhere.

According to local custom the priest goes to his chair, bowing (slightly) before the altar on his way, while the offertory procession assembles (supposing there to be one) or the collection is made (as on Sundays). The celebrant goes to meet the procession at the sanctuary steps, handing the offerings to the server(s) when he has received them. A quiet "thank you" to those who have brought him the offerings is in keeping. The sort of informality which cuts across gravity is not.

The priest then takes his position before the altar as at the opening of Mass, bows (slightly) and proceeds to his place at the altar for the offertory. When there is no offertory procession etc., he proceeds direct from the ambo to the altar.

#### *The Eucharistic Liturgy*

The servers fetch the corporal, purificator, chalice (and paten) from the credence table and place them on the altar, and also the missal (with stand) which goes on the left side of the priest. While many do not scruple to place a microphone on the altar, some are horrified at a missal-stand's appearing there though a cushion is correctly primitive.

The priest then takes the paten with the large host on it and lifting it a little above the altar table says the first of the offertory prayers silently if it is so wished. There is no obligation to say these prayers aloud. The rubrics even seem to indicate that ordinarily they will be said *secreto*.

The servers bring the cruets to the edge of the altar on the celebrant's right,

and he pours wine into the chalice and a little water afterwards, saying (in any case *secretò*) the prayer accompanying the mingling. Raising the chalice a few inches above the altar table the priest says the prayer that goes with this. He replaces the chalice on the corporal and covers it with the pall, if he wishes to use this as he may (cf. n. 103: *Et palla pro opportunitate cooperit*). After this with his fingers extended and joined and resting on the edge of the altar he bows or bends forward moderately (*inclinatus*) and says silently (always) the prayer, *In spiritu humilitatis*.

He then proceeds again to the right of the altar for the *Lavabo*, and while the water is poured over his fingers or while he is drying them afterwards he says silently *Lava me, Domine* etc.

He returns to the middle of the altar and extending and joining his hands in the customary mode says *Orate fratres*. "My sacrifice and yours" is the correct version though "our sacrifice" is still permitted.

It may be noted here that for the *Orate fratres* the priest is told to stand facing the people, which seems to indicate that Mass in the new rite is not exclusively envisaged as *versus populum*.\*

After the people's response the priest extends his hands and recites the prayer over the offerings, presumably joining his hands again for the conclusion.

With hands extended the priest says *Dominus vobiscum*; he then raises his arms as he says *Sursum corda*, "Lift up your hearts;" and with hands (apparently) still extended he next says "Let us give thanks" etc. He maintains this stance throughout the preface.

But the rubrics are again somewhat imprecise, omitting an injunction — which seems to be called for — to extend the hands in the first place lower than usual in order to raise them a few inches to the normal height at *Sursum corda*. It would be better in fact to hold the hands extended on the altar for the *Dominus vobiscum* and to raise them at *Sursum corda*. Perhaps one could go a little further and recommend that the hands be joined again and the head bowed (as formerly) at *Gratias agamus Domino*. The hands would then be extended again for the preface.

After the *Sanctus*, for which the hands are once again joined, the priest follows the eucharistic prayer according to the rubrics contained in each of the canons. Some points may here be adverted to.

First of all what has already been said about the voice may be recalled: a moderate-to-subdued delivery, clear and unhurried yet expeditious, might be best employed for this part of the Mass.

Secondly, in all four canons the priest at a certain point is required to hold his hands extended over the *oblata*. Here surely the old way of doing things is to be recommended, *i.e.*, with thumbs crossed. This might even seem to be indicated by the rubric: in Canons II, III and IV: *Jungit manus, easque expansas super oblata tenens*; whereas it previously ran: *Jungit manus . . . Tenens manus expansas super oblata*; and thus it remains in Canon I. This is a more gainly gesture than to hold out the hands unjoined.

Thirdly, a special solemnity is intended for the consecration. In all four canons as has already been noted the rubrics direct that the dominical words be recited distinctly and clearly as the nature of the words requires. At the words *Qui pridie quam pateretur* or their equivalent the priest takes the host and holding it a little above the altar proceeds with *accepit panem*, (He took the bread) *etc.*, and bowing

or bending forward a little says the words, *Accipite et manducate ex hoc omnes*, "take this all of you and eat it." Note that these words in the official Vatican edition are in large type and that there is a slightly accentuated space between them and the words *Hoc est enim Corpus meum* etc. This would seem to indicate that these words are to be said with a particular deliberateness, with a discernable pause before the words *Accipite et manducate*, etc., and a lesser one between these words and *Hoc est enim Corpus meum*, etc.

The priest then shows the consecrated host to the people. The same word *ostendit* is used in the old rubrics, and it is evident that the host is to be elevated; and it would seem best to do this to the same height — just above the priest's head — as formerly, even though he may be and generally is facing the people. The reason for this is that the host is liable not to be clearly seen if held lower (nor is it the priest whom one particularly wishes to have in view at this time). Traditionally the host has been elevated in order that the people might see and adore, and this is still why it is done. Such a minimizing maneuver as holding the paten with the host on it a little above the altar is to be deplored. In no way is it indicated that this should be done by the rubric which follows, namely, that the priest is to replace the host on the paten. There is a school of thought in the Church now against adoration of the Blessed Sacrament inside as well as outside Mass. Faithful observance of the rubrics here, then, is both a safeguard and a challenge. After each consecration the priest is to "genuflect and adore" (*Et genuflexus adorat*).

The rubrics for the consecration have been modified but they insist no less than hitherto on the sacrality of the action and on recognition of the real presence. It is at the "little elevation" that the priest is instructed to elevate the paten with the host on it together with the chalice; and the host will already be laying conveniently on the paten.

Perhaps we can get things into proportion by considering the reason for this slight change in rubrics. Previously it may be remembered the priest was to take the host between the thumb and index finger of his right hand and holding the chalice with his left hand to elevate them in a single gesture. Before this however, he was to make signs of the cross with the host over the mouth of the chalice, and these have since been deleted. We may deduce nevertheless that the real reason for what is now laid down is that the deacon or a concelebrant — should either be officiating — now elevates the chalice at the little elevation while the (principal) celebrant elevates the host and paten, and were he to elevate the host alone this could seem to be merely a repetition of the "great" elevation. All the same in the case of a single priest's celebrating without deacon second thoughts might be permitted. The old way of doing things had perhaps a grace which the new hasn't.

After the consecration of the host and again after that of the wine the priest is instructed to genuflect. The custom that has grown up especially in certain student Masses of nobody's genuflecting at all is not to be tolerated. The people should kneel for the consecration. It will not be often that they are too crowded together for this or that for some other reason it is not practicable (cf. n.21). Nor is their gathering round the altar an excuse: they should not have been invited to do this in the first place.

On no account may the people be permitted to recite with the priest any part

of the eucharistic prayer or canon, not even the doxology at the end — which would destroy the whole impact of what does belong to the people, the “great amen,” their affirmation of all that has gone before. Granted that the full force of the amen is only realized when the doxology is sung — particularly of course, in Latin — the priest can nevertheless elicit a more than perfunctory response by reciting the doxology in a slightly raised voice and at a slightly reduced pace.

Care should be taken before giving out communion to genuflect before the ciborium whether this has been brought from the tabernacle or whether the hosts in it have been consecrated in the same Mass. If any hosts are left after communion there should be another genuflection when the ciborium has been placed on the altar.

Communion under whichever species is always to be *administered* to the people; they should never be encouraged to help themselves from the chalice placed on the altar for that purpose.

The giving of communion is a ministerial function, and if layfolk are promoted to this office, they are, while they are officiating, lieutenants as it were of the ordained clergy, and they should be clad as ministers of the altar, *i.e.*, in cassock and cotta. The question about women ministrants is perhaps part of a larger one.

To give the blessing the priest holds his hands together before his chest, and then while saying the words parts his hands and joins them again. Then while the right hand describes the sign of the cross towards the people, the fingers held straight (as always) and cutting as it were with the little finger, the left hand is placed, fingers together (as always), on the chest. The hands are then brought together for the *Ite missa est*.

When the priest kisses the altar at the end of Mass let him do so as at the beginning with a certain deliberateness.

#### *Some further points and conclusion*

It would help with regard to the spirit and general appearance of reverence if at the offertory as hitherto the priest were to make the sign of the cross over the corporal with the paten and the chalice before replacing them after the prayer of offering. This may be the more desirable when Mass is said facing the people. Likewise it would add to the solemnity without overloading things if as formerly the priest were to make the sign of the cross with the host and with the chalice as he says (silently) *Corpus . . . Sanguis Christi*, etc., before communicating himself.

In general when Mass is said in the old position some sign of reverence should be made before turning away from the altar or on turning back to it: a slight inclination of the head would seem fitting, *i.e.*, in the time before the consecration. When however, the *Sanctissimum* is on the altar and the priest turns to the people to say “The peace of the Lord,” etc., he ought to make a stronger sign of reverence, perhaps by a deep bow before doing so.

Nothing has been said about solemn Mass though of course the new missal allows of degrees of solemnity. But those who have a right view of “simple” Mass will have no difficulty when it comes to the higher degrees of solemnity. Simple Mass is to be regarded as an adaptation of (fully) solemn Mass, and not solemn Mass as the simple sort with bits added on to it.

The rite of Mass comprises ceremonies, and though these have been simplified to a greater or lesser degree, ceremonies they remain; and ceremony - public ceremony - requires attention to detail if it is to be fully expressive and not slipshod. Not all perhaps will agree with all that has been said here, but if nevertheless it contributes to a more thorough awareness of what celebrating Mass entails it will have served its purpose.

REVEREND DERYCK HANSHELL, S.J.

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\* (In point of fact, the rubrics in the Latin, but not in the English translation, state on some five occasions that the priest, *conversus ad populum*, "turned toward the people," says *Dominus vobiscum*, *Domine non sum dignus*, or *Pax Domini sit semper vobiscum*, thus indicating that the new rite is not envisaged as *versus populum*, but perhaps that the priest turned away from the people is the norm. Ed.)

*Reliefs portraying the life of St. James*



HANSHELL: HINTS ON CELEBRATING MASS

# THE SEVENTY-FIFTH ANNIVERSARY OF THE MOTU PROPRIO

This address was given on March 31, 1979, at the Pontifical Institute of Sacred Music in Rome. It was translated from Italian by Monsignor Schuler.

There are many documents in the course of history that have had for their purpose to correct something, or to formulate basic principles, or to introduce something new, or to explain something to men, the creatures of God.

But certainly the *Motu proprio* of Pope Saint Pius X, *Tra le sollecitudini*, of November 22, 1903, stands as one of the most felicitous and definitive of all documents with regard to its subject matter, and even more significantly, because it is more alive than ever today. In this document resides some of the great admiration given the great and saintly pontiff who issued it. It has not been forgotten nor has it fallen into silence, but rather it has been a continuing force to resist dangerous trends, especially most recently. In the vast field of sacred music, it is the foundation upon which the decrees and documents which have followed it have been based. Herein lies its vitality. The *Motu proprio* is alive because a chosen company of artists who continue to be very active have themselves been formed and balanced by its teaching, and because one of its especially chosen creations, which Saint Pius X so ardently desired, remains a true and unique force creating truly sacred music. That is, of course, the Pontifical Institute of Sacred Music in Rome, of which I am the president. It continues on its course, marked out for it in the *Motu proprio*. In its nearly seventy years, hundreds of students, both clerical and lay, have been formed within its walls and have gone out to all parts of the world to direct musical organizations in basilicas and cathedrals and in parish churches. They have founded choral groups and taught Gregorian chant, polyphony and organ in innumerable institutions.

Permit me, with some emotion, to recall briefly that my own musical formation was accomplished in this institution, or should I say more humbly that I learned here as much as I was able? As students we worked under those great musicians, true apostles of sacred song, who answered to the names of Abbot Paolo Ferretti, Raffaele Casimiri, Licinio Refice, Edoardo Dagnino, Don Pio Alfonso, Monsignor Manari and many others.

After this necessary preamble, I must now touch briefly on the historical merit and the spirit of the *Motu proprio*. Pope Saint Pius X had an intuitive sense of the spiritual treasury of the supernatural, and he knew how to bring it into touch with mankind by means of the sacred liturgy, especially through the Holy Eucharist which is the very center of the Christian religion.

In the nineteenth century, the danger of romanticism and the influences of the theater had greatly damaged genuine sacred music. Popes Leo XII, Pius VIII and Gregory XVI were constrained to issue directives which in turn were taken up by church councils in Rheims, Rouen, Toledo, Ravenna, Prague, Cologne, Utrecht and others in America and in Hungary. In 1880, at Milan, the general assembly of Italian Catholics presented to Pope Leo XIII a request concerning sacred

music, and in 1884, the Sacred Congregation of Rites issued certain regulations on sacred music. In the journal, *Civiltà Cattolica*, Father Angelo de Santi, who was to become the first president of the Pontifical Institute of Sacred Music, between 1887 and 1892, published several articles on the current problems confronting sacred music.

In answer to a questionnaire on sacred music sent to all Italian bishops by the Sacred Congregation of Rites, the bishop of Mantua, Giuseppe Sarto, made a very detailed reply which anticipated his future *Motu proprio*.

The text of the *Motu proprio*, issued on the feast of Saint Cecilia, was first published in *L'Osservatore Romano* for December 28, 1903, in the Italian language, along with a translation into Latin which was made official with its publication in the *Acta Sanctae Sedis* and also in the *Authentic Decrees of the Sacred Congregation of Rites*, N. 4121. The Code of Canon Law, canon 1264, also cites the *Motu proprio* as does the Constitution on the Sacred Liturgy of the Second Vatican Council, N. 112. In fact, the Second Vatican Council actually repeats the words of the *Motu proprio* when it says: "Sacred music forms a necessary or integral part of the solemn liturgy."

The *Motu proprio* is the point of departure for the modern liturgical awakening, particularly the principle of active participation by the faithful. Saint Pius X asked all to join in a common prayer and always to take a more active part in the liturgy. But active participation exists, as the *Motu proprio* says, in the heart primarily; it exists for the glorification of God and for the consequent edification of the faithful. Exterior participation is valid only if it is born of the interior participation. The predominant note of all succeeding decrees is the constant demand for active participation, but post-conciliar practice has not effectively achieved what has been asked. Even so, today's liturgy would not be imaginable without the basic foundations laid by the *Motu proprio* of Saint Pius X.

By adhering to the existing decrees of the Council of Trent, Saint Pius X ordered the expulsion of all profanity in sacred music, both in composition and in performance. Sacred liturgy must proclaim the holy character of the liturgical words and the sacred place; in other words, it must be sacred art, acceptable to the assembly. Sacred liturgy is divine worship, and for this reason liturgical music ought to be worthy of the sacred celebration; it must be true art, whether in a solemn form or in more simple and popular expressions, and always fitting and capable of expressing the supernatural sense of every saving action. This precept of the *Motu proprio* was underlined by the Second Vatican Council and given a pastoral meaning: "The Church approves of all forms of true art having the needed qualities." (N. 112 of the Constitution on the Sacred Liturgy.)

As the *Motu proprio*, so also the Second Vatican Council, asked that sacred music be preserved and fostered. This applied to Gregorian chant, polyphony, instrumental music, the native music of all peoples which could be made suitable for divine worship. It is difficult to understand how it is possible to concede to the peoples of missionary lands the right to cultivate their own musical traditions, and then at the same time deny the treasury of our own European heritage.

The Second Vatican Council cites the *Motu proprio* almost literally in N. 116: "The Church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services." But what has happened in practice?

The *Motu proprio* ordered rigorously for the celebrant the exclusive use of Latin in sung Masses in obedience to the Council of Trent and other theological circumstances of the times, but the Second Vatican Council has permitted the use of the vernacular also. N. 36 says: Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, 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."

The regulations on Gregorian chant, on choirs, the organ and the singing of the people so strictly prescribed by the *Motu proprio* are confirmed by the Second Vatican Council. All sacred music ought to be performed and developed in valid adaptation to the spirit of the liturgy and in accord with the Christian demands of the contemporary age.

Today we are solemnly commemorating the seventy-fifth anniversary of the publication of the *Motu proprio*, and we are reminded that all sacred liturgy follows an organized development. The glory of God is always the point of departure for every liturgical action. From that comes the edification of the faithful. The *Motu proprio* is the pivot of today's liturgical renewal. The holy words that reveal the tremendously fascinating reality of the supernatural ought to be clothed again in perfect forms.

Sacred music forms a part of the priesthood, because it confers on the people of God a sacred character, both in singing and in listening. Therefore, one who practices sacred music or is a patron of the musical art and respects the liturgical order manifests the kingdom of Christ. Such a one when assisted by divine grace, will arrive at his final perfection and have a part in the eternal choir of the angels singing the praises of the Holy Trinity. In him human genius and his artistic nature are only a reflected participation oriented toward the supreme and everlasting service of God.

I will conclude with these words of Pope Paul VI, spoken on January 5, 1967, to a meeting of the Italian diocesan liturgical commissions:

The Church has a need for saints, but it also has a need for artists, for strong and good artists. Both saints and artists bear testimony to the living Spirit of Christ.

MONSIGNOR FERDINAND HABERL



# CULTURAL DAYS IN NEUBERG ON THE MÜRZ, AN INTERNATIONAL SYMPOSIUM

As Gerhard Track walked into the Musikhaus Doblinger in Vienna, someone immediately asked him, "How was everything in Neuberg?" The question was directed to the man responsible for the international symposium held for the past three years in the little town of Neuberg in Styria, about two hours west of Vienna. For a country filled with musical programs, workshops, festivals and never wanting in music in any facet of its life, another event such as Neuberg might be expected to be taken very much for granted. Yet Vienna's main music store was interested enough to give the cultural days at Neuberg a large display in its windows in the very center of Vienna. This and other advertising has made the event of unusual significance. "How was everything in Neuberg?" Great in 1979; greater in 1980!

Prof. Track is artistic director of the International Cultural Days and Symposium, and he exercises his role with expertise and optimism as he directs the orchestra, does his part both behind and on stage, and above all exhibits a very sympathetic understanding for all the composers who are attracted to Neuberg. The ten-day program is made up of a series of seminars, well directed by musicians of talent and experience, together with concerts, recitals and liturgical ceremonies for which music has been composed and prepared specially.

Michaela Maihart-Track conducts the piano seminar and in 1979 worked with students of above average talent, one of whom expects to continue study in the United States. Her own talents were displayed in conjunction with Andrzej Grabiec, violinist from Poland, when they performed a joint recital.

Fredrich Koerner, director of music for the province of Styria, conducted the composers' seminar, assisted always by the Polish Radio Network's piano trio. The composers and the performers worked daily with each other, listening and striving to understand the problems confronting each other. The ability to communicate was important and with the arduous playing of the Polish Radio Trio the final products aroused a sympathetic response from the audiences.

Herbert Eckhoff, Wagnerian bass-baritone, tutored the voice students and provided the registrants and many other music lovers with an evening of opera arias and other songs, accompanied by Ryoko Watanabe, the Japanese rehearsal-pianist. Heidi Litschauer taught 'cello, and Christine Mezera was instructor on viola. The two string teachers entertained everyone with their performance of a Beethoven duet as they both wore wire framed eye-glasses, as Beethoven ordered it in his music.

Organist Johann Trummer stepped into the area of liturgical music and provided instruction on the organ and also played himself for the Masses celebrated solemnly with music. Especially well received were the Mozart church sonatas played by Dr. Trummer and the Festival Orchestra. Two guest orchestras were also on the program: the Marin Youth Symphony Orchestra of San Francisco, and the German Federal Youth Orchestra, both of whom performed under their

own conductors as well as under the direction of Prof. Track. These groups were both prize winners at the music festival, Youth and Music in Vienna — 1979.

The Neuberg symposium was indeed international. In addition to German, Austrian, Polish and American groups and participants, the program also included a concert by the chamber choir of the music conservatory of Havana, Cuba. A special performance arranged by choirs of the vicinity brought together a massed group from Muerzzuschlag and Langenwang to join the local choir of Neuberg to present *The Ill-humored Trout*, which was directed by its composer, Franz Schoeggl, in an informal concert.

Dr. Aloys Apke directed his guest choir from Boesel, Oldenburg, Germany, and the group also formed the nucleus of the larger group that sang the liturgical music of Bruckner, Rathgeber and Track. The finale of the entire symposium was the festival Mass at which Track's *Neuberger Festival Mass* for choir and orchestra was performed.

Dr. Rudolf Kirchsclaeger, federal president of Austria was unable to be present to deliver the opening address, but he was represented by Dr. Hans Daffinger of the Styrian provincial government. Dr. Kirchsclaeger came to the final Mass and presented the diplomas to the students of the symposium.

The IV International Symposium is scheduled for August 7-17, 1980, with Gerhard Track as artistic director. Faculty members scheduled to participate in the event are: Augustin Kubizek of the Schütz Kantorei of Austria for choral conducting; Herbert Eckhoff of the Seattle Opera Company and the University of West Virginia for voice; Andrzej Grabiec of Poland for violin; Micaela Maihart-Track for piano; Gottfried Holzer of the Mozarteum of Salzburg for organ; Jack Tardy for trumpet; Heidi Litschauer of the Mozarteum for 'cello; and Christiane Mezera of the Austrian Radio Orchestra for viola. The Mozart Festival Chamber Orchestra of Pueblo, Colorado, under the direction of Gerhard Track, and the Twin Cities Catholic Chorale of Minneapolis and Saint Paul, Minnesota, will participate.

Yes, Neuberg 1979 was great; but 1980 will be greater!

GOTTFRIED HOLZER

# We Have Seen the Lord

John 20: 24-29, alt.

Robert Wetzler

Soprano Solo (or section); free time



Now Thomas was not with them when Je - sus came. So the other disciples told

Quiet ; rhythmic  $\text{♩} = c. 112$ 

S. him, We have seen the Lord, we have seen the Lord,

A.

T.

B.

Soprano Solo (or section); free time

5 we have seen the Lord. But he said — to them,

Moderato  $\text{♩} = c. 88$ 

Tenor Solo (or section)

9 Un less I see in his hands the print of the

Organ *mp*

Ped.

12 nails, and place my fin - ger in the mark of the nails, and touch his side,

*mp*

*p*

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# REVIEWS

## Special

*We have seen the Lord* by Robert Wetzler. SATB (STB soli optional). Augsburg Publishing House. \$.45.

Several contemporary settings of this particular text from Saint John's gospel 20: 24-29 are available and worthy of your investigation. One that is especially effective is this miniature choral drama composed by Robert Wetzler. Solo recitatives are given to a soprano who represents the evangelist, a tenor who represents Thomas, and a bass who sings the role of Christ.

If voices of quality are not present, these parts can be done by the respective sections of the choir. The full choir is given a rhythmic phrase of quiet excitement in which they play the disciples who are almost speechless with joy and dazed by their remarkable experience as they inform the tardy and disbelieving Thomas, "We have seen the Lord!" This section has rhythmic, melodic and harmonic interest and is sung at three different points, providing unity to the work.

The brief utterances of Christ have melodic appeal. "Put your finger here and see My hands" is built upon intervals already heard in the recitatives of the soprano. After the choir has echoed the famous exclamation of Thomas, "My Lord and my God!" an harmonically refreshing transition ensues on "Blessed are those who have not seen but yet believe."

Wetzler provides a coda in the form of a chorale which is very tranquil in nature. The chorale could be used alone if a very brief portion of music is needed. The source of the text for the closing is not given and is unknown to this reviewer. It reads:

O wounded hands of Jesus build in us a new creation

Our pride is dust, our vaunt is stilled, we wait thy revelation.

O love that triumphs over loss, we bring our hearts before thy cross,

To finish thy salvation.

This piece is appropriate for the Sunday following Easter (during any cycle) and its use would help a great deal in elevating the service of a day here-to-fore known as "Low Sunday."

RICHARD D. BYRNE

## Choral

*My Lord, My Love, was Crucified* by Thomas Tallis. Henry G. Ley, ar. SATB, organ. Chappel & Co. \$.50.

The words by John Mason (1645-1694) form a beautiful rhymed text for the homophonic setting of Tallis which is filled with expressive harmonies and some chromaticism. This is a very useful and effective piece for lent and passiontide. It is not difficult, and parts of the piece can be used *a cappella* even though an organ accompaniment is provided.

*Queen of Heaven* by Gregor Aichinger. John Kingsbury, ed. SATB *a cappella*. Oliver Ditson Co. \$.50.

This traditional *Regina Coeli* by Aichinger (1564-1628) remains a popular and beautiful setting of the Easter anthem of the Blessed Virgin. Both Latin and English texts are given, the English being a good translation and one that is well set to the music although it does not come as "trippingly off the tongue" as does the Latin. The piece occurs in many anthologies, but if your choir does not have it, here is an opportunity for a standard and rewarding composition.

*This Joyful Eastertide*. Joseph Goodman, ar. SATB, organ. Theodore Presser Co. \$.50.

The melody dates to 1685 in Holland. The words are those of George R. Woodward (1848-1934), rhythmic and rhymed. Although marked for SATB, the piece is almost entirely two-part with only occasional excursions into four. The organ accompaniment is independent of the voices but offers sufficient support. An easy piece with no problems for the average choir, it will be well received.

*O Lord, Our God* by Tomas Luis de Victoria. John Kingsbury, ed. SSATBB *a cappella*. Oliver Ditson Co. \$.50.

Victoria's original text is *O Domine Jesu Christe, adoro Te*. Both English and Latin are provided, and the English text is a good translation which fits the polyphonic writing of Victoria. While division of a choir into six parts may frighten some, the piece is not that difficult and can be a wonderful vehicle for developing the independence of the sections. Renaissance polyphonic composition still remains the best tool for developing a choir's reading and ensemble ability, and without doubt the quality of the music produced is truly worthy of the liturgy.

*Miserere mei, Deus* by Richard Dering. Susan R. Potter, ed. SB, organ. Theodore Presser Co. \$.50.

Richard Dering (c1575-1630) worked both on the continent and in England and produced a series of motets, *Cantica sacra*, for use in the chapel of Queen Henrietta. For two and three voices with organ, these Latin motets reflect the baroque style of the period and make even today a very effective setting of the words taken from Psalm 50. The editor has realized the *basso continuo* to provide an organ accompaniment that is easy and sufficient to support the voices. The English text is accurate in conveying the meaning of the Latin and preserves the accents and to some extent the vowel sounds of the original language. This would be a useful piece for nearly any season of the year, both for choir and for solo voices.

*How Sad is My Spirit* by Johann Kuhnau. John Kingsbury, ed. SSATB *a cappella*. Oliver Ditson Co. \$.70.

The original text is *Tristis est anima mea*, one of the responsories for *Tenebrae*. The English translation is a good one and is well adapted to the music. The texture is mostly polyphonic but some homophonic passages are interspersed. A worthwhile piece, a good choir could well employ it during lent and passiontide. Credit

should be given to publishers for reviving these sixteenth and seventeenth-century treasures in practical and accurate editions.

*Easter Song*. Felton Rapley, ar. Unison, descant, organ. Chappell & Co. \$.50.

The melody is a traditional sixteenth-century Dutch tune set to words by Felton Rapley the arranger. An organ accompaniment adds interest along with a descant on the final verse.

*Thou, O Lord, art My Shepherd* by Benedetto Marcello. Walter Ehret, ed. SAB, organ. European American Music Corp. \$.45.

A tender setting of a very popular text from Psalm 23 as translated by the editor of the piece. As much of Marcello's music, this is very pastoral, light in texture and in 3/8 time. This piece is taken from his setting of the first fifty psalms in a style characteristic of the eighteenth century during which he worked. The piece is easily grasped and quickly appreciated and not difficult to perform.

*The Lord of Hosts is with Us* by Dudley Buck. Leonard Van Camp, ed. SATB, piano. European American Music Corp. \$.60.

Dudley Buck (1839–1909) is well known for his work in Protestant church music and organ. This anthem might be used as a recessional or a processional for some special occasion. Somewhat in the nineteenth-century oratorio style, it is sound writing with interesting fugal sections that demand a substantial choral sound. The accompaniment is written for piano and must undergo some considerable adaptation to be performed on the organ, not least of which would be elimination of the many octaves and arpeggio sections.

*Notre Père* by Frank Martin. Unison, organ. Universal Edition. \$.35.

The English text of the Our Father is given along with the French. The accompaniment, which is very chromatic, is better played on a piano than the organ. Large chords in octaves make it rather difficult for organ. Frank Martin (1890–1974) has created a very simple setting whose interest lies chiefly in its rhythmic patterns adapted to the speech accents of the text, a point that requires some different treatment in English than in French.

*Fear Ye God, O Mortal Man* by Antonio Vivaldi. Walter Ehret, ed. SATB, organ. European American Music Corp. \$.45.

The editor does not say what Vivaldi had originally written, but since the text is of the editor's composition and the keyboard accompaniment often appears to have been originally intended for strings, one can assume that it was not a choral work from which this piece springs. The tempo indication of *adagio* at first may seem very slow, but as the piece unfolds the slow tempo is necessary to negotiate the English syllables placed on eighth notes. The keyboard part is easier to play on the piano than on the organ.

*Veni Sancte Spiritus* by Leoš Janáček. TTBB *a cappella*. Universal Edition. \$.35.

Part of a great literature for the four-part male choir, this effective setting of the Pentecost invocation does not present any difficulties either chorally or from vocal or rhythmic demands. An English text is also provided in a version by Clifford G. Richter. Some dissonance adds interest to the closeness of the harmony but should not present a problem for most groups.

*Agnus Dei* by Giacomo Carissimi. Walter Ehret, ed. SATB *a cappella*. European American Music Corp. \$.45.

This is probably a part of a Mass, but the edition does not indicate from where it may have been taken. The music accommodates both the Latin and English texts, and produces a beautiful sound. The independence of the lines creates movement and interest as well as full choral sound. Nothing should tax a choir in range or rhythmic complexity. While the text is sung only once, considerable repetition of phrases extends the duration to two and one-half minutes.

*Mass in B flat major* by Leoš Janáček. Jarmil Burghauser, ed. SATB, organ. Universal Edition. \$1.00.

Janáček wrote this Mass in 1901 and incorporated Franz Liszt's *Organ Mass* as the accompaniment. It was first performed in Brno in Moravia and is reproduced in this edition in accord with the composer's autograph and the performance material used when it was first sung. Some of the text of the Mass was omitted but this edition supplies the missing phrases and suggests means of singing them. The organ part is easy and in most places is a doubling of the voices. It is not long and should be an interesting revival of the harmonic idiom of the nineteenth century.

R.J.S.

## Books

*The Music of the English Parish Church* by Nicholas Temperley. Cambridge University Press. 1980. 2 vols. \$65.

Part of the *Cambridge Studies of Music*, these two volumes attempt to fill a vacuum in the growing body of information about musical practices in the ecclesiastical life of the past. While the repertory and performance practices of cathedrals and great abbey churches has long been known, what was done in the humbler parish churches has not come down to us. So often liturgical reformers have used the records of the past, which for the most part have been accounts of papal or pontifical ceremonies; the musical manuscripts have been those used in princely chapels or cathedrals.

Now we have a study of parish music. It is restricted to England, and the period following on the reformation. A considerable body of facts has been assembled from documents, but more importantly the actual music used is published in the second volume of this work. All of it is in English, except for the initial *Magnificat*, and is edited with an eye to performance.

A continuing conflict or opposition between the congregational music of the parish churches and the art music of the cathedrals seems to mark the history of English church music for the past four centuries. While recognizing the value of singing by the congregation, parishes that could support more elaborate musical establishments tended to initiate programs of art music making the parish church similar to the cathedral. Hymns remained the fare for the country places, but were also very popular in larger city churches. The balance between the two styles was not often achieved. The whole contest between the two traditions appears very much like the seeming conflict within the Catholic Church since the Vatican Council's liturgical reforms: choirs versus congregation; polyphonic music versus hymns; the vernacular versus Latin. The classical solution is always a compromise, occasionally reached in some places in England during the past four hundred years.

A Catholic reader of this study will find many unfamiliar things. On the other hand, he will be interested in the music of the Oxford Movement, Anglican hymnody and attempts at vernacular psalmody. There is a fine picture section, and an extensive bibliography both of manuscript and printed music and secondary studies relating to the periods and the subject matter. In today's attempt to discover the ethos of various national groups, this work does a great deal to bring together the spirit of the Anglican Church in its efforts to work out the Elizabethan compromise. A great deal can be learned from this study beyond the musicological information it contains; it can be a solution to the most vexing problems of today's reforms in music and liturgy. Choirs and congregations can each have a rightful role; old music and new music can exist side by side; hymns and art music need not be opposed to each other; parish churches need not be cathedrals, but cathedrals need not settle for what is less than their capabilities. Compromise has been the spirit of Anglicanism. It seems to have been the spirit that motivated its music through four hundred years too.

R. J. S.

## Magazines

SINGENDE KIRCHE, Volume 26, Number 4, 1978-1979. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Although it is not the lead article in this final issue of the twenty-sixth volume of the Austrian church music magazine, Hubert Unverricht's contribution on Franz Schubert as a church musician is worthy of note. Unverricht notices at the beginning of his article that the sacred works, especially the settings of the Mass texts, composed by Schubert were re-discovered by the Viennese public during the Schubert year (1978). Clearly hoping to further and to encourage Austrian interest in Schubert's Masses, Unverricht devotes a few pages to a brief history and discussion of Schubert and his six settings of the Mass. Touching on one of the disputed questions in re-

gard to these works of Schubert, Unverricht suggests that the omissions (found in all of the Masses) in the text of the *Credo* are probably best explained by lapses of memory on Schubert's part or by faulty texts which he was given as exemplars. Unverricht cautiously rejects the theory that Schubert had some "crisis of faith" or other religious difficulty with these omitted passages of the *Credo*. He also points to similar omissions in the text of the *Gloria* which have never received attention among Schubert scholars. Although, by and large, the article is sound and informative, there is one point which could raise some controversy. Unverricht concedes that the first four Masses were intended for a liturgical setting and may still find their place even in the *novus ordo*. However, he claims that the *E flat Mass* and the *A flat Mass*, the last two, were composed for either the concert hall or the choir loft. He further suggests that it makes little difference whether they are heard in concert or in a liturgy. This seems doubtful. The liturgical text clearly indicates their proper setting: the Mass. When such works are taken from the liturgical drama of the altar, they no longer produce the effect intended by the composer. Had Schubert wished to write oratorios, he would have chosen different texts. This is not to say that these works cannot be sung in concert, but it is to dispute Unverricht's claim that it makes no difference whether this music is sung in a liturgy or in concert. To anyone who has heard such works in both settings, it is quite apparent that while every note may be duplicated exactly, the total effect is quite markedly different.

Richard Prilisauer has an interesting article on Mozart's *Coronation Mass* comparing it with other compositions of the Salzburg master. The lead article is a rather practical one by Franz Stubenvoll on the expectations which the Church places on the musicians engaged in church music. Josef Pöschl contributes a discussion of the position of the cantor within the liturgy and, rather inevitably, there is still another essay on the virtues and vices of the new German hymn book, *Gotteslob*. Of more historical interest are the contributions of Schabasser and Hans Heiling. Schabasser has published a church music contract from 1687 and Heiling discusses a relatively obscure Austrian eighteenth-century organ builder, Alois Horbiger.

R. M. H.

SINGENDE KIRCHE, Volume 27, Number 1, 1979-1980. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Two historical articles keynote this first issue of the new volume of *Singende Kirche*. Basing his research on a twelve-year old study of church music at Wiener Neustadt in modern times, *i.e.*, during the last five hundred years, by Otto Schmid, the current director of the Wiener Neustadt choir, Walter Sengstschmid, traces the history of church music in this suburb of Vienna during the last seven hundred years. It is interesting to note that the troubles and vicissitudes of the musical establishment at Wiener Neustadt since the thirteenth century show many of the same problems which every church musi-

cian faces today in our “modern era.” Human nature does not change and even the problems of the Church in our age have existed, admittedly in different disguises, in past centuries. The second “historical” study treats the organ at the Austrian national shrine of Mariazell. Liselotte Blumauer-Montenave does an admirable job in unveiling the rather complicated and technical aspects of the many renovations and rebuildings of the original instrument at Mariazell. She also conveys to the reader, even to those who are not familiar with the shrine, the problems faced by anyone who would install an instrument sufficient for the entire church. The accretions of centuries, both those in use now and those abandoned, are discussed. This should be of interest to organists and those concerned with the history of the royal instrument.

J. A. Saladin, the president of the *Allgemeiner Cäcilien Verband* (ACV), the organization uniting the church music societies of the German-speaking lands, West Germany, Switzerland, northern Italy and Austria, gave an address at the gathering honoring Josef Schabasser, one of the editors of *Singende Kirche*, on the occasion of his seventieth birthday, which is reprinted in this issue. It is primarily a philosophical reflection on music as a language conveying beauty and transcendence. Maria Bösch-Fussenegger discusses some practical techniques which she uses in teaching music to children in the western Austrian province of Vorarlberg.

Most German societies have the custom of honoring their prominent members with short biographies on the occasion of their sixtieth, sixty-fifth, seventieth, etc., birthdays. *Singende Kirche* does this also and it is not unusual to find many men so honored in every issue. Since most of these men would be relatively unknown to the readers of *Sacred Music*, no discussion of these biographical sketches have been found in these reviews. However, in this issue, one cannot ignore the eighty-fifth birthday of the man who is more responsible for the shape of Austrian church music today than anyone else, Monsignor Kosch. May he continue to prosper and may the work he began and continues bear much fruit!

R. M. H.

SINGENDE KIRCHE, Volume 27, Number 2, 1979–1980. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This Christmas issue of the 1979–1980 volume of *Singende Kirche* has, rather surprisingly, an article on the celebration of Holy Week by Elisabeth Koder-Bickl. The author seems to be a member of a liturgical planning “team” in Austria, perhaps Vienna. (Such “teams” are not unknown in the United States.) While the concept that the laity may be involved in the preparation for the sacred rites (as they always have been through choirs, processions, and the training of the ministers of the altar) is sound, many members of these “teams” seem to lack the necessary knowledge of the rubrics. Unfortunately, this author is no exception. At one point, she mentions that in her parish they have planned to omit one of the readings on Palm Sunday because the choir will sing a portion of the same text during a procession. Rubrically,

this seems of doubtful legality. Thus, while Koder-Bickl’s musical suggestions may be sound, her liturgical sense does not always seem to coincide with the mind of the Church in this regard.

Two articles on organs treat the theme of renovation and restoration. Peter Panyavsky uses an engaging parable to drive his point home. He pictures an older priest with an ancient car which he has serviced frequently. Finally, one day he brings it to his mechanic and the man points out that it will cost a large sum to repair the vehicle and then, in two weeks, the priest would be back with another equally severe problem. The priest concludes that it would be cheaper to buy a new car. Panyavsky argues, if for cars, why not for organs. Repair can only do so much! Hans Heiling contributes an essay on the restoration of an eighteenth-century organ in Hafnerberg. Such organs are somewhat rare, even in Austria because the metal in the organ pipes was often needed by the emperors of Austria in the various wars which they fought in the nineteenth and twentieth centuries. Many masterpieces of organ construction were lost over the years. A third article concerning organs treats the work of the Croatian organ builder, Petar Nakić (1694–c.1769).

In addition to the usual news items, and the list of the sacred works to be performed in all the cathedral churches of Austria, there are two contributions discussing various aspects of the Christmas season. Josef Pöschl treats the Christmas folk songs of the Alpine countries and Rainer Russ discusses the rationale of the feast of Christmas in a world full of refugees, hunger, misery and war.

R. M. H.

## Recordings

George Friedrich Handel, *Messiah*. London Philharmonic Choir and Orchestra. Birdwing Records, Division of Sparrow Records, BWR 2011.

If there is one single characteristic of this new recording of Handel’s famous oratorio it is restraint. In fact, if one is accustomed to the large sounds of full orchestras and choirs which formerly characterized most recordings of the *Messiah*, then one might be disappointed in the smaller sound of this interpretation. John Alldis achieves masterful control over his chorus (he is the conductor of the entire ensemble in this recording and the usual director of the London Philharmonic Choir) especially in the pianissimo passages. However, even granting the attempt to return to a more authentic eighteenth-century performance of this work, the fortes could be a bit more forceful than Alldis allows. Even the Hallelujah chorus seems to lack the fire modern audiences expect. The *tempi* also demonstrate Alldis’ restraint. They are moderate throughout in contrast to some performances where the allegros and vivaces are sung so fast that they seem frantic. The slower movements are poignantly lyrical and pleasing. The diction of the chorus is excellent and the

intonations are precise and exact. It is possible that, in the struggle for exactness in diction, intonation, and timing, some of the chorus' natural exuberance and joy in Handel's music has been subliminated.

The outstanding feature of this recording are the performances of the four soloists: Felicity Lott, Alfreda Hodgson, Philip Langridge, and Urik Cold. Alfreda Hodgson as the contralto and Urik Cold, as the baritone, give particularly clean and crisp interpretations of their solos.

Technically, the recording is flawless. It is regrettable that nos. 34-37 have been omitted in this otherwise complete *Messiah*. Although these are usually omitted from concert performances, it would have been advantageous to have all the movements of this oratorio in one album. The lack of any short biographies of the soloists is a surprising omission in the notes accompanying the album.

R.M.H.

## FROM THE EDITORS

### Music Reviews

It has long been the practice of *Sacred Music* to review newly published editions of choral and instrumental church music. The policy has been to make only positive reviews so that our readers can use the suggestions of the reviewers to select new music for performance. Negative reviews are not printed; rather music that warrants adverse criticism is ignored. That is not to say, of course, that because a review does not appear in *Sacred Music* that some particular piece is being adversely judged, but only that those pieces which are mentioned are something that could possibly be of service, because the requirements of true church music are found in them and their practical performance is suggested.

The reviews always indicate the publisher as well as the quoted price. If you do not know the address of the publisher, your own music store can help you, or you may write to *Sacred Music*, and the proper address will be sent to you. In purchasing new music that you may have seen reviewed in *Sacred Music*, we ask that you mention that fact to the publisher. It is a courtesy of the publisher to provide complimentary review copies to journals, and on request, if you wish to see an edition before purchasing it, most publishers will supply music on approval.

Each issue of *Sacred Music* usually carries sample music. We carefully indicate that it is published in our journal with the permission of the publisher, and that it must not be reproduced in any way in violation of copyright laws.

R.J.S.

## Honesty and the Church Musician

Honesty, and above all, openness, are virtues which many Americans, especially those involved in religious apostolates or in counseling, either as the counselor or as the client, have held or have been taught to hold in high esteem. In art, honesty has long had an important place. The artist must express himself and must be free to give his peculiar, individual stamp to the work before him. No one would quarrel with this principle today. Perhaps more would oppose the principle that the sacred artist, if he is to express a religious sentiment, must believe and hold to some religious belief. Otherwise, clearly, the sacred work would not be an honest artistic expression. In sacred music written for the Catholic Church, specifically for the Catholic liturgy, e.g., settings of the Mass texts, one must share the Catholic faith. Thus, an atheist cannot *honestly* set the words, *Credo in unum Deum*; nor can a non-Christian *truly* set the words, *Et incarnatus est de Spiritu sancto ex Maria virgine et homo factus est*.

Even if the value of honesty is accepted in principle by church musicians and other sacred artists, it does not always seem to be applied in practice to every area. One hears continually about the wonderful reform of the liturgy accomplished through the Second Vatican Council. There are conventions held by some Catholic musical and liturgical societies, not only in this country, where the speakers congratulate one another for the success of their past efforts. Various programs, new and old, are held up as boons to all mankind. We all have experienced such mutual admiration societies. However, it is time to look *honestly* at the situation prevailing in our parishes and indeed, in the Church throughout the western world. Mass attendance is down. Young people are falling away from the Church in large numbers. Consequently, there are few and, in some places, no vocations to the priesthood and the religious life. Parallel churches, e.g., charismatic "houses," are attracting many. The traditional Christian moral values are no longer acknowledged as possible opinions even by theologians bearing the name Catholic. More specifically in regard to the Catholic church musician, it is time to call a spade a spade and judge on strictly *artistic* grounds the music which is being sung in our churches. For how much longer will we foist upon our parish congregations the long outdated guitar "hootenany" Masses of the late 1960's? Catholic church musicians have the obligation to use their training and their professional judgment to rid the Church of what is becoming a glut of banal and offensive "sacred works." Further, once rid of this material, the church musician has a grave obligation to return to the conciliar documents, as the Dutch bishops recently did in their extraordinary synod with the Holy Father, and then to begin the *proper* implementation of these documents. It is high time that we dispose of the impossible interpretations which some wish to place on the liturgical norms found in the conciliar and post-conciliar documents. These decrees must be read as they were

intended to be and then implemented *honestly*. This is the current challenge issued by Pope John Paul II. It is clear from his incisive treatment of a variety of issues that he intends to eliminate the false, dishonest, and impossible interpretations placed upon the conciliar documents by some. Then, he will direct the process of *proper* implementation.

A possible model in our struggle to judge honestly the current music sung in our parishes and to implement the conciliar decrees honestly is John Henry Cardinal Newman. The first forty and some odd years of his life were spent as a convinced Anglican struggling to improve the nineteenth-century Anglican Church through his now famous *via media*. As a part of his preparation for the many articles he wrote in the *Tracts for the Times*, he studied the controversies of the early Church. But Cardinal Wiseman issued a challenge to the *via media*. In an article in the *Dublin Review*, Cardinal Wiseman asked how it was possible for the Anglican Church to be catholic and Rome to be in error, as Newman then claimed, when the Anglican Church was not universal as the true Church had to be. In light of his historical studies and, most certainly, in a graced moment, (admittedly somewhat after the article appeared) Newman suddenly realized the force of Cardinal Wiseman's argument: Newman awoke and discovered he was an Arian, cut off from the universal Church. In the next few years, he did what he could to convince himself that his inspiration was false. In the end, his own *honesty*, his own intellectual convictions, forced him to go against family, friends, and the principles of his previous life. He accepted conditional baptism. His *An Essay on the Development of Christian Doctrine* is the chronicle of his struggle between his honesty before the omnipotent God and his human chains which bound him to the Anglican communion.

More recently, Monsignor George Kelly's book, *The Battle for the American Church*, as well as Monsignor Eugene Kevane's smaller effort, *The Lord of History: Christocentrism and the Philosophy of History*, challenge us to an honest appraisal of the current situation in the Church and in the world. Monsignor Kelly points graphically to the problems facing the Catholic Church in America today. Monsignor Kevane has a wider scope and demonstrates that we have entered the post-modern era. The bankruptcy of the western intellectual tradition since the renaissance is now so apparent that this tradition must be abandoned. Nevertheless, certain circles in the Church continue to function with this outmoded framework. It is time to admit, he argues, that the only possible solution, the only one which presented itself to Newman in the preceding century, is to follow Rome. He points out that the papacy, at least since the issuance of *Aeterni Patris* by Pope Leo XIII, has abandoned the modern mentality and is charting the way to the post-modern era. One only has to reflect on the Holy Father's address to the students and faculty at the *Angelicum* in Rome on November 17, 1979, to know that little has changed in the attitude of the papacy since Pope Leo XIII. The pope

is calling us to move forward out of the decadence of the modernity we call progress into a new era. The church musician must respond to this call and *honestly* do his job. The trumpet calling those faithful to the *proper* implementation of the conciliar decrees has been sounded by Pope John Paul II. If everyone would fulfill his tasks properly and honestly, the situation of church music, liturgy, and indeed many other aspects of Catholic life in these United States would soon improve.

## Santiago de Compostela

It is fitting that we begin our photographic pilgrimage through Spain this year with pictures of Santiago de Compostela, a shrine dedicated to St. James the Greater, located in Galicia in northwest Spain. This shrine was one of the three most important pilgrimage sites in the medieval world, the others being Rome and the Holy Land. The devotion to St. James at this site comes from the tradition that the apostle preached in Spain, and that after having been beheaded in Judaea, his body was miraculously carried to the coast of Galicia near the site of the shrine. The remains of the body were then lost and forgotten until the ninth century when a brilliant star pointed out the spot to Bishop Theodomir of Iria who had a shrine built there. Some even say that the name Compostela comes from the Latin *campus stellae* or field of the star. St. James was invoked to help the Christians in their battles against the Saracens, and when Galicia became free of Moslem domination once again in the eleventh century, a new church was begun on the site.

During the middle ages pilgrims came in such large numbers that they were compared to the stars in the Milky Way whose Spanish name is *El Camino de Santiago*. They crossed France from every direction. We know their routes and the churches where they stopped along the way by the shell, symbol of St. James, that is carved into the sculptural decoration of these places. (The French still serve a dish made of scallops baked in a shell which is called *coquille Saint-Jacques*.) Traveling from Rouen and Paris, from Bourges, Geneva, Arles, Carcassonne, Toulouse and Perigueux, most crossed the Pyrenees by the pass at Roncevaux where Roland lost his life trying to hold off a Saracen attack and where the Moslems were ultimately defeated by the intervention of Charlemagne and God. This story, in the form of an epic poem, *The Song of Roland*, was recited along the pilgrimage route to Compostela. Roland and Charlemagne were venerated as saints in the medieval world. Continuing through Spain, stopping perhaps at the medieval Christian bastion of Jaca in the southern Pyrenees, the fine monasteries of San Salvador de Leire and Santa Maria la Real near Estella, the cathedrals of Burgos and Leon, the pilgrims finally entered Santiago on the single east-west street of the city which led directly to the cathedral.

Medieval pilgrims would have seen a twelfth century

romanesque building, which is still there, but hidden now under a baroque outer shell. The plan of the church is like some famous French romanesque churches along the pilgrimage route; St. Sernin in Toulouse, St. Foy in Conques, as well as churches in Limoges and Tours. Today however we must cross a narthex on the west side to see an example of the Spanish romanesque style in the *Portico de la Gloria*. Its subject is the Church triumphant, with Christ in glory in the center of the tympanum and a fine statue of St. James on a column representing the tree of Jesse placed between the two main doors. Inside the church, high above the main altar, the pilgrim finds another statue of St. James, dating possibly from the twelfth century, but richly adorned with a gem-set silver cape added in the eighteenth.

Contemporary pilgrims to Santiago will probably also visit the *Capella de la Corticela*, chapel of a ninth-century Benedictine monastery which served as the parish church for medieval pilgrims. It was there that they went to confession and received the testimonial that they had completed the pilgrimage conditions. One may also visit some of the small shops near the Goldsmiths' Gate (*Puerta de la Platerias*), the customary modern entrance to the cathedral, where one may purchase a scallop shell of St. James in silver. The tradition of wearing the shell to mark one's participation in the pilgrimage dates back to the middle ages. The shell really served as a protection, for the pilgrims were so revered that it was considered a great sin to harm anyone wearing that shell.

For the remaining issues of this 107th volume of *Sacred Music* we will continue the pilgrimage we have begun to the great shrines and cathedrals of Spain.

V. A. S.

## Church Music Association of America

According to the constitution and by-laws of the Church Music Association of America, there should be a biennial meeting of the full membership of the society every two years at a date selected by the board of directors. Unfortunately, with the country experiencing an inflationary period such as our economy has never before known, national meetings of societies have all but disappeared, except for those whose members have expense accounts that can bear such luxuries as air fares, hotels and meals away from home. Thus, CMAA has not scheduled a meeting, simply because neither the society nor the members had funds for it.

Connected with the biennial meeting in the by-laws is the system of elections of officers. Article V calls for a double slate of candidates to be prepared by a nominating committee no later than January first of the year in which elections are to be held. The secretary is to mail the slate of candidates to the voting members no later than sixty days prior to the opening day of the biennial meeting. Balloting is to be by mail and "to be valid, all

ballots must be postmarked not later than one month prior to the opening date of the biennial meeting."

The problem arises about an election when there will not be a meeting. This may possibly be solved by a sentence in Article V, No. 2a, which says "Elected officers shall serve terms of two years or *until their successors are elected.*"

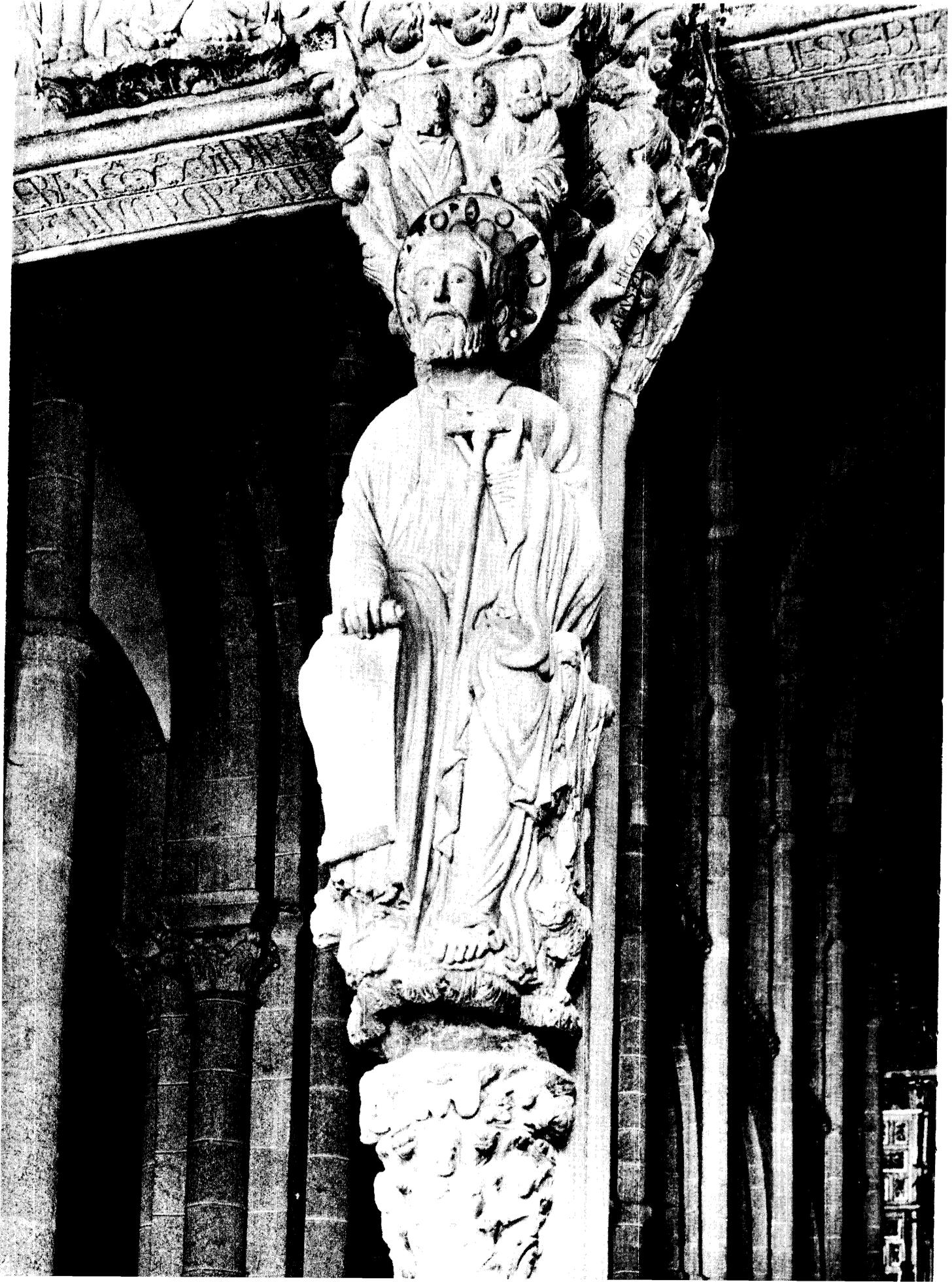
When the society was established many activities were envisioned, including national and regional meetings, encouragement of composition and musicological studies, clinics and workshops, and the publication of the quarterly journal, *Sacred Music*. Lack of funds has prevented nearly all these in recent years, caused most probably by the host of misinformation and false interpretations of what the Vatican Council intended its reforms of church music should mean. Now the only activity of CMAA that has persisted is the publication of the journal.

*Sacred Music* is published by editors and contributors who volunteer their services totally without recompense. Thus the only expenses involved are the printing and mailing of the magazines. We have been able to cover these expenses with the subscriptions, but there is no further treasury. Thus a national convention, even the sending out of ballots, seems an expense that CMAA has not money to afford. The publication of *Sacred Music* must remain the trust given to the present officers, so that the oldest, continuously published music magazine in this country may continue to appear. We are now entering Volume 107. If CMAA can continue to publish this journal in these times of inflation, when so many other periodicals have fallen away, then CMAA is doing a great service.

My suggestion is to keep the present officers "until their successors are elected." If anyone has any ideas, please write to me. If anyone wants to mount a national convention, let me know. Until I hear from you, we will continue as we are doing, giving you *Sacred Music*.

You may be interested to know that publication of *Sacred Music* is done in spare time by very busy people: one is pastor of a large city parish and superintendent of a grade and high school with over a thousand students; another is a director of a large multi-national conglomerate; another is professor in a liberal arts college; another is a university theological student; another is accountant for a public utility. We are all happy to give you *Sacred Music* and we hope we are serving you.

R. J. S.



IN THE CHURCH OF THE  
SACRAMENTS

# NEWS

The Seventh International Church Music Congress, organized by the Consociatio Internationalis Musicae Sacrae, will be held in Bonn, Cologne and Maria Laach in Germany, June 20 to 26, 1980. The event will commemorate the centennial of the completion of the cathedral of Cologne as well as the hundredth anniversary of the founding of the Italian Association of Saint Cecilia. The theme of the congress will be centered on music for the missions and the effort of the Church to use music and ethnomusicological research as a tool of evangelization of peoples. All music lovers are welcome to the public events planned, and all members of CIMS are cordially invited to the membership meeting set for June 21, at Bonn. The program will include the Cappella Sistina and the St. Hedwig's Cathedral Choir of Berlin. For information, write Church Music House, D-5471 Maria Laach über Andernach/Rhein, West Germany.



The Hymn Society of America is conducting a search for new hymns in categories that deal with birth and family life, baptism, confirmation, separation and loss, reconciliation, social concerns, last anointing, death and dying. They are also looking for tunes for some twenty-two well known hymn texts. Since its foundation in 1922, the society has published some two hundred and fifty hymns. For information, write the national headquarters at Wittenberg University, Springfield, Ohio 45501.



Fifty-five LP recordings of Gregorian chant by the monks of Solesmes and the Argentan nuns have been released by the Japanese branch of I.P.G. (formerly known as Decca). This comprises the entire collection currently available in France as recorded year after year since 1958. Only fourteen of these records have been issued in the United States.



Joseph Baber directed the choir of Saint Raphael's Church at Snell Isle, Saint Petersburg, Florida, in works by Beethoven, Handel, Gruber and Vermulst for the Christmas Masses at midnight and during the day, as well as for New Year's Day. An instrumental ensemble accompanied the choir. Mrs. Nancy Lufkin is organist, and Reverend Anton Dechering is pastor.



The Saint Dominic Choirs of Shaker Heights, Ohio, presented their nineteenth season of concerts under the direction of Cal J. Stepan. The series is dedicated to the Benedictine priests who serve the parish and their abbot, Father Jerome Koval. On December 9, 1979, Handel's *Messiah* (Christmas portion) was presented, and on April

20, 1980, the Easter portion together with Mozart's *Coronation Mass*. Crandall Hendershott is organist and Louise Wuescher, the chorale accompanist. Soloists for these works are Sally Taubenheim, soprano; Ruth Studer, mezzo-soprano; Jan Berlin, tenor; and Stephen Szaraz, bass.



The Tenth Annual Mozart Festival in Pueblo, Colorado, included the *Coronation Mass* under the direction of Gerhard Track on February 3, 1980. The Pueblo Symphonic Chorale and the Mozart Festival Chamber Orchestra performed at the concert in Sacred Heart Cathedral. The *Haffner Serenade* with Andrzej Grabiec, violinist, was also played.



Midnight Mass for Christmas 1979 at the Church of the Holy Childhood in Saint Paul, Minnesota, included works by Schubert, Aiblingler, Mendelssohn and Vivaldi. Joseph Haydn's *St. Nicholas Mass* was sung by the Schola Cantorum under the direction of Bruce Larsen with orchestral accompaniment. Soloists were Scott Turi, Peter Loveland, Jeffrey Jagoe, Stephen Schmall, James Lang, Lee Green, John Schmall, Douglas Gabrielli, William Ryan, Douglas Schmitz, Mathew Hahm, John Alfeby, Peter Kolias and Mathew Richards. Merrit Nequette is organist and Father John Buchanan, pastor.



Paul Riedo presented a recital on the organ at Saint Thomas Aquinas Church in Dallas, Texas, December 31, 1979. The program included works by J. S. Bach and concerti for organ and orchestra by Handel. On January 27, 1980, he presented a program in Grace Cathedral, San Francisco, California, playing the works of Bach, Langlais, Widor, Franck and Reger. Recently he also has played at the Church of the Holy Spirit in Sacramento, California, and at the Mission of San Luis Rey and Trinity Presbyterian Church in Santa Ana, California.

R.J.S.

## CONTRIBUTORS

*Father Deryck Hanshell, S.J.*, has contributed to *Sacred Music* before ("Resacralization" in the Winter issue, 1976). He was formerly master of Campion Hall at Oxford University and at present is working at the Apostolic Delegation in London, England.

*Monsignor Ferdinand Haberl* is rector of the Pontifical Institute of Sacred Music in Rome and formerly was president of the Church Music School in Regensburg, Germany. He has recently published several books on Gregorian chant.

*Gottfried Holzer* is professor at the Mozarteum in Salzburg, Austria. He has been associated with the International Cultural Days and Symposium in Neuberg since the beginning of the institute.

Gerhard Track



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