



virginis Introitus
II
ia. Annuntiationis Marie



ultum tu unde preta
buntur omnes di ui tes ple bis ad
du centur re gi virgi nes post
e am pro xime e ius adducent
tur ubi in le ticia et exultan

The page contains a musical score for a sacred song. It features ten staves of music with square neumes on a four-line staff. The lyrics are written in a Gothic script below the staves. A large, ornate initial 'V' is illuminated with a scene of the Annunciation, showing the Virgin Mary seated and the Angel Gabriel standing before her. The text is arranged in a columnar fashion, with the title at the top and the lyrics following the musical lines.



SACRED MUSIC

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FROM THE EDITORS

- What We Profess 3
Music Publishers 4
About the Pictures 5

HERMAN SCHROEDER: AN OCTOGENARIAN

Reverend Robert A. Skeris 7

SPANISH BISHOPS COMMISSION ON THE LITURGY 9

KARL GUSTAV FELLERER (1902-1984)

Monsignor Johannes Overath 11

SECOND THOUGHTS ON THE REFORM:
A VIEW FROM ENGLAND

Deryck Hamshell, S.J. 13

REVIEWS 17

NEWS 22

CONTRIBUTORS 23

EDITORIAL NOTES 23

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FROM THE EDITORS

What We Profess

Sacred Music is a journal dedicated to fostering the liturgy and music of the Roman Catholic Church in accord with the authentic decrees emanating from the proper ecclesiastical authorities.

The policy of *Sacred Music* cannot be described by the words conservative or liberal. Rather it is Catholic — Roman Catholic — bound to the directions given by the Church. Nor can it be called traditionalist or progressivist, since it upholds the directives of the Second Vatican Council ordering that the traditions of the past are to be maintained and fostered at the same time that new directions and styles are encouraged. Nor is it committed to the old and not to the new, or the new and not the old in music.

In primacy of place always we put the Gregorian chant as it has been ordered by the council and re-issued in the latest Roman chant books. Likewise, according to the direction of the council, we value and foster the polyphonic developments in music through the thousand years that the Roman *Missa cantata* has been the focus of great musical composition, both in the *a cappella* tradition and with organ and orchestral accompaniment. We heartily encourage the singing of our congregations as the council demands, but we just as energetically promote the activities of choirs as the council also ordered. Finally, as men and women of our own century, we welcome the great privilege extended by the Vatican Council for the use of the vernacular languages in the liturgy alongside the Latin, and so we encourage the composition of true liturgical music in our own day in both Latin and the vernacular. We see no necessary conflict between Latin and English, between the congregation and the choir, between new and old music; there cannot be, since the council has provided for both.

Knowledge of what the Church wishes and has decreed, both in the council and in the documents that have followed its close, is of the utmost importance to both composers and performers, to musicians and to the clergy. So much of the unhappy state of liturgy and sacred music in our day has come from a misunderstanding of what the Church in her authentic documents has ordered. Too much erroneous opinion, propaganda and even manipulation have been evident, bringing about a condition far dif-

ferent from that intended by the council fathers in their liturgical and musical reforms. *Sacred Music* will continue to publish and to repeat the authentic wishes of the Church, since the regulation of the liturgy (and music is an integral part of liturgy) belongs to the Holy See and to the bishops according to their role. No one else, not even a priest, can change liturgical roles or introduce innovations according to his own whims.

But beyond the positive directions of the Church for the proper implementation of her liturgy, there remains always the area of art where the competent musician can exercise his trained judgment and express his artistic opinions. While the Church gives us rules pertaining to the liturgical action, the determining of fittingness, style and beauty belongs to the realm of the artist, truly talented, inspired and properly trained.

Pope Paul VI made a very useful distinction on April 15, 1971, when he addressed a thousand Religious who had participated in a convention of the Italian Society of Saint Caecilia in Rome. The Holy Father insisted that only "sacred music may be used in God's temple, but not all music that might be termed "sacred" is fitting and worthy of that temple. Thus, while nothing profane must be brought into the service of the liturgy, just as truly nothing lacking in true art may be used either. (Cf. *Sacred Music*, Vol. 98, No. 2, Summer 1971, p. 3-5.)

To learn the decrees of the Church in matters of sacred music is not sufficient. Education in art — whether it be in music, architecture, painting or ceremonial — is also necessary. For the composer, talent alone is not sufficient; he must also have inspiration rooted in faith and a sound training of his talents. When any one of these qualities is missing, true art is not forthcoming. So also the performer, in proportion to his role, must possess talent, training and inspiration.

A quarterly journal can never attempt to supply these requirements for true musicianship. It can only hope to direct and encourage the church musician who must possess his talents from his Creator, his training from a good school of music, and his inspiration in faith from God's grace given him through Catholic living. But through reading these pages, information on what is being accomplished throughout the Catholic world, directions from proper authorities, news of books and compositions can serve as an aid to all associated with the celebration of the sacred liturgy.

R.J.S.

Music Publishers

Three elements are necessary for the success of the reforms in church music envisioned by the Vatican Council. There must be composers, publishers and performers.

In the last century when the Caecilian movement was flourishing in the German-speaking countries, and as it spread to the United States, the success of its reforms depended to a large degree on the cooperation and initiative of the great publishing houses of Europe and this country. The names of Herder, Pustet, Schwann, Anton Böhm and Schött come easily to mind in Germany, and Benziger, J. Fischer, McLaughlin & Reilly, Pustet, Herder, Nemmers and others who were established in the United States. Theirs was an apostolate, based on love of the Church and a desire to foster good art and true liturgy as directed by the Church. Publication of church music never made any one of them rich. The fact was that most of these firms subsidized their editions of church music with money earned on other publications: catechisms, Bibles, devotional works. But it was through such dedication that the directives of the *Motu proprio* of Pope Pius X were implemented.

Composers need publishers. Choirs and congregations need publishers. The connection between the composer and the singer is the publisher. He must encourage the composer by accepting his work — when it is worthy. He must supply the singers with works — but only what is worthy. So much of the success of the reforms rests directly

on the publisher. Therein is the element that will control the requirements of the Church for true liturgical music: it must be sacred and it must be true art.

Unfortunately, since the close of the Second Vatican Council, the quality of the music published in this country has been for the most part incredibly bad, lacking the elements required: sacredness and art. And a great deal of the responsibility for this must rest with the publishers who have allowed these things to be printed and to reach the singers in our congregations and in our choirs. One is tempted to ask the motivation of the publishers who have promoted the banalities that one can find in any church and in most choirlofts. One is tempted to ask what kind of profits this activity has made. One is tempted to compare the activities of the earlier houses that subsidized the church music reforms with the houses today that seem to use the needs of the Church as a means for profit.

In an electrical installation there is always a fuse, a point that can serve to promote the flow of power or interrupt it. The publishing house is that fuse. By promoting the good, it can be the means of achieving the required reforms; by pulling the fuse on the present flood of inferiority and banality, the secular and the unfitting, the junk and the tawdry, a publishing house can connect the worthy composer with the singing Church and bring about what the council has asked. But it may mean some sacrifice and commitment.

R.J.S.

About the Pictures

Situated on a hill high above the valley of the Danube, the Abbey of Göttweig commands a view for miles over the plain that stretches toward Hungary. From this last spur of the Alps, one can see for miles from the beautiful promenade of the monastery toward the city of Krems which lies to the north on the river.

Göttweig was founded by Bishop Altmann of Passau in 1083 as an Augustinian monastery and given to the Benedictines in 1094. It is one of the finest baroque buildings in existence, having been restored after a fire in 1718. Only a part of the original design of Lukas von Hildebrandt was completed, including the famous *Kaiserstiege* or emperor's stairway, decorated with statues, vases and lanterns. The monastery church has a baroque west facade with two uncompleted towers. The choir is gothic from 1431, but altered in the sixteenth century. It is one of the great abbeys of Austria, a land with many famous and ancient monasteries.

Our pictures for Volume 111 have been selected from a choirbook dating from the fifteenth century, one of the treasures of the library at Göttweig. It is a *graduale* of the fifteenth century with the characteristic German *Hufnagelschrift* (shoenail notation), which can be identified by the heavy stems on the neums resembling the nails used in making shoes. The manuscript has many beautiful illuminations decorating the pages and especially the initial letters of the chant texts. We have selected pictures of the Blessed Virgin Mary for the covers and chosen a blue paper with blue ink for this issue.

The Hill Monastic Microfilm Library at Saint John's Abbey in Collegeville, Minnesota, has arranged for the use of these manuscript illuminations, taking them from the great collection of films that have been made from monastic libraries in Europe and Africa. This great research library contains thousands of manuscripts in a variety of fields, including music. For a description of the collection, see an article by the director of the library, Dr. Julian Plante, which was published in *Sacred Music* (Vol. 105, No. 3, Fall 1978, p. 711).

We are grateful to the Abbey of Göttweig and to Saint John's Abbey and its Hill Microfilm Library for the permission to use these treasures and to Dr. Plante and his staff for their help in selecting them.

V.A.S.

FROM THE EDITORS

S
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HERMANN SCHROEDER: AN OCTOGENARIAN

It has become almost traditional that when the name of Hermann Schroeder is mentioned, the speaker automatically adds that "Of course, he is a typical Rhinelander." And more precisely, one with the distinctive shading of the Mosel river valley.

Eighty years have passed since Schroeder was born on March 26, 1904, in Bernkastel, son of the senior post office secretary, Johann Friedrich Schroeder (1869-1949) and Francisca Engel (1874-1959). The musicality found in the Schroeder family seems to have come from both grandfathers. For example, the maternal grandfather, Peter Engel (1821-1884), was a baker and vintner in Bernkastel as well as a pillar of the church choir and a trustee of Saint Michael's parish. It is through the Engel side of the family that a distant relationship to Beethoven's ancestors (via Hans Peter Schetter, born in Traben on the Mosel, and his wife Eva Jonas) can be traced.

The musical talent revealed itself in the grandchildren: in Hermann's creative gifts as well as in the more scholarly leanings of the late Felix Schroeder, an editor and musicologist of renown and a chamber music and *Hausmusik* player too. The spirit of the Schroeder family contributed to a healthy synthesis of inherited and experienced basic principles plus a great receptivity for contemporary developments. As composer and as performer, Hermann Schroeder has demonstrated this combination of firm foundation and exuberant vitality.

Young Hermann received his first piano lessons from the local grammar school teacher, and on Sundays he got his first insights into organ playing when he was allowed to peer over the organist's shoulder, "until finally the first attempts were successful — even though my feet barely reached the pedalboard. During the Great War, I bicycled to the various villages in the neighborhood practically every Sunday as organist, and on weekdays I must have played hundreds of *Requiem* Masses for the war casualties, often enough two Masses before going off to school," the composer recalls.

The stages of Hermann Schroeder's academic development proceeded from Trier via Innsbruck to Cologne. In Trier, he was a boarding student at the famous Friedrich-Wilhelm Gymnasium and an active member of the cathedral choir. These student years preceding graduation in 1923 witnessed his first timid attempts at composition. From 1923 to 1926 he studied philosophy and theology at the Canisianum in Innsbruck, where one of his classmates was the Hungarian Benjamin Rajeczky, today a famous Cistercian priest-musicologist. But Schroeder decided that his vocation was to be a professional musician and not a cleric, and so in the fall of 1926, he transferred to the state conservatory at Cologne, where he majored in composition under Heinrich Lemacher and Walter Braunfels, and conducting with Hermann Abendroth and organ with Hans Bachem. In 1930, he passed his final examinations in school music at Berlin with high honors, presenting several compositions which later appeared in print but which even in manuscript form attracted much favorable attention from the examiners.

After graduation came the years of practical experience and artistic development. If we take the area of organ concerts as an example, mention may be made of Schroeder's many broadcasts over the Cologne station, his tours as accompanist and organ soloist with Theodor B. Rehmman's Aachen cathedral choir, to Switzerland, Italy, Belgium, northern Germany and other places, as well as the concerts he played during the summer seasons at the famous Bavarian pilgrimage church *In der Wies* near Steingaden. The crowning point of this activity as organist came with Schroeder's appointment as cathedral organist at Trier in 1938. But he also unfolded a wide panorama of artistic activities as choir conductor and as orchestra director. Teaching continued to be the main activity of the young musician, in Aachen, Cologne and Trier.

In 1941, Schroeder was inducted into military service and assigned with other professional musicians to the musico-artistic direction of Radio Belgrad. Here he conducted both the radio symphony orchestra and the Belgrad opera, performing for broadcast a great many works from the standard orchestra, opera and oratorio repertoires.

With the end of the war Schroeder returned to Bernkastel and continued his artistic career, first of all as organist at the Basilica of St. Paulinus in Trier, and as of Easter 1946 at the Cologne conservatory, where he was named full professor in 1948 and deputy director from 1957 to 1961. In addition, he taught music theory at the University of Bonn from 1946 to 1973 and lectured in music theory at the University of Cologne from 1956 until 1961. He was principal conductor of the Cologne Bach Society from 1947 to 1961, for a time director of the Cologne municipal male chorus, and the madrigal choir of the state conservatory. It was primarily with this last group, made up of vocal music majors at the conservatory, that Schroeder made a name for himself as a conductor of *a cappella* choral music of the past and above all of the present. His many concerts, broadcasts and recordings set new standards in terms of style and interpretation.

In 1961 a serious illness curtailed many of Schroeder's artistic activities, especially his practical work as performer and conductor. He was forced to give up direction of the Bach Society, his deputy directorship of the conservatory and his lecturer's post at the University of Cologne. His courses at the University of Bonn were reduced to a minimum, and so, instead of appearing so frequently as organist and conductor, he now turned more and more to composition, but without abandoning completely his links with music practice.

Hermann Schroeder's work list presently embraces almost six hundred compositions, including more than sixty Masses (in Latin, German and English) and over one hundred motets and religious songs. Although the *Mass in honor of Saint Cecilia*, commissioned for and premiered at the Fifth International Church Music Congress in St. John's Cathedral in Milwaukee on August 15, 1966, is familiar to the many Americans who attended the congress, it is probably his *Missa Gregoriana* (1957) which will be remembered as one of the most successful and influential Mass compositions of its time, since it so felicitously combines important elements of church music tradition with the musical language of our own day in a fashion which is illuminated by the liturgical principle *cum populo activo*.

It is therefore no surprise that the list of Schroeder's honors is impressive: 1942, the Arts Prize of the city of Dresden; 1952, the Robert Schumann Prize of the city of Duesseldorf; 1956, the Arts Prize of the state of Rheinland-Pfalz; 1972, knight commander of the papal Order of St. Gregory; 1974, honorary doctorate from the University of Bonn; 1975, Cross of Merit first class from the German federal government; 1976, the *Mérite européen* from the European parliament.

Ever since the "new beginning" fostered so energetically by the International Society for the Renewal of Catholic Church Music (I.G.K.) over fifty years ago, Hermann Schroeder has contributed a great deal to the re-orientation which took place in contemporary Catholic church music, for he was able to blend stylistic techniques from the *thesaurus musicae sacrae* with contemporary linear polyphony and thus help to overcome the *romantic* post-Caecilian church music style.

As a creatively gifted person, Schroeder has consistently demonstrated the ability "in a world of doubt, of sadness and of widespread moral crisis to edify his fellow man and to help him in his often painful search for the True, the Good and the Beautiful — in other words, to assist him on his path to God through Christian witness in the area of artistic creation," in the words of Pope John Paul II. There can be little doubt that Schroeder's life and work have been productive, in the sense of the Holy Father's remark, precisely because he has fulfilled the two pre-conditions of such Christian witness in liturgical art: he is a *genuine artist* and a *believing Catholic*. *Ad multos annos!*

SPANISH BISHOPS COMMISSION ON THE LITURGY

(The following two documents were issued by the bishops of Spain, September 22, 1983, offering pastors some criteria for regulations of concerts in church and for photography during worship services. They were published in *Notitiae*, 208, November 1983, p. 727-730. Joseph Hirsch made the translation from Spanish.)

CONCERTS IN CHURCH

The utilization of churches for concerts, not only for sacred and religious music, but also for classical music in general and even popular music, is a phenomenon which is occurring with increasing frequency. The reasons for this are usually the lack of other adequate public facilities, especially in small towns, the type of music which is to be performed, and not infrequently, the artistic appeal and beauty of the church building.

The episcopal commission on the liturgy wishes to give attention to the requests that have been made to it, to formulate some valid criteria for utilization of church buildings for this purpose. In order to do this a consultation has been made with all the dioceses, gathering information regarding present attitudes in each diocese on this subject.

First of all, it is important to keep in mind that the general legislation of the Church requires that "in a sacred place only that can be permitted which fosters the exercise and promotion of worship, piety and religion; and that which is not in harmony with the holiness of the place is prohibited." (Cf. new Code of Canon Law, canon 1210.) Nevertheless, the ordinary can permit, in concrete cases, other uses with the condition that they not be in contradiction to those ends already stated.

With regard to the theme of the concerts in churches, in general the only norms are those of the instruction of the Sacred Congregation of Rites, September 3, 1958 (N. 54, 55). The criteria which follow are based on those norms.

1. Concerts will take place in churches only in exceptional cases, when there are no other appropriate places in the locale and when it is seen that a concert might lead to the spiritual benefit of the faithful. Where there are churches not open for worship, these preferably should be used.
2. Accordingly, authorization for concerts in church should be limited to those presenting sacred music and religious music. The latter is understood to mean that music which brings about an awakening of religious sentiment in the listeners and enlivens their faith (N. 54). Classical music does not always share this end; while one does not have to deny that it can contribute to a religious spirit, above all it exalts authentic human and evangelical values. But it will have to be judged when the need arises for the presentation of such music.
3. The following requirements ought to be followed in giving authorization:
 - a) The Blessed Sacrament will be removed appropriately; and necessary reverence must be given to the altar and to the ambo, not permitting that they be used to hold instruments or musical scores.
 - b) The organizers must make the commitment as a general norm that the concerts will be free.
 - c) The musicians, the singers, and the listeners ought to show in their person and in the manner of dress, that their attitudes and composure correspond to the holiness of the sacred place.
 - d) It falls to the ordinary to decide when specific authorization is able to be given for the scheduling of a concert; and the organizers need to present by an appropriate time, the date, place, program, theme of the works and the names of the composers and performers.

PHOTOGRAPHY DURING RELIGIOUS SERVICES

The preserving of a graphic moment out of the transcendental events of one's life is a value which for many people is undeniable. The celebration of various sacraments such as baptism, confirmation, first holy communion and matrimony are no exceptions. The preoccupation to secure a graphic documentation, even sound, enters fully into the normal preparations for these events. Therefore, professional photographers and amateurs as well (friends and relatives) come to church with the hope of obtaining as many photographs as possible. Moreover, the proliferation of cameras and video equipment has complicated things even more.

With regard to the legitimacy and proper uses of these means during liturgical celebrations, there is no official document of the Church. The best we can obtain comes from the instruction, "On the Eucharistic Mystery," May 25, 1967, N. 23:

Certain prohibitions are necessary so as not to disrupt the liturgical celebrations, especially the Mass, with the custom of taking photographs. Where there is a reasonable cause, the photographs should be obtained with great discretion and according to the norms established by the local ordinary.

In fact, these norms have been established in a great many of the Spanish dioceses. In some it has not been necessary to give them official character and in others the ambit of application is very reduced. Therefore, the episcopal commission on the liturgy, without entering into aspects which are beyond its competency, such as the kind of persons and under what conditions one can obtain graphics or audio testimonies of the liturgical acts, makes public the following pastoral criteria so as to harmonize a just interest for these documents and for the dignity of the celebration of the Holy Eucharist and the other sacraments:

1. In the interior of the church there should not be more than one professional photographer or movie or video operator and if possible let him be at a distance from the celebrant. He should try to do his work with maximum discretion and without disturbing the participation of the faithful.
2. It does not seem admissible to grant the exclusion of certain photographers because of economic reasons.
3. In specific religious acts, a relative of those involved can be authorized to take photographs as a remembrance of the celebration, working always with the discretion and the respect which the ceremony requires.
4. There are moments in the celebration which require a great degree of attention and participation. Consequently, those times should be respected: the proclamation of the readings and the homily, and from the preface until holy communion.
5. The pastors and rectors of the churches, who are responsible for the decorum and honor which is due because of the holiness of the place, should observe the liturgical norms (cf. canon 562) in carrying out their responsibilities. They will see to it that the taking of photographs and other films be done in a manner consistent with these criteria. It would be well to instruct the interested persons about this before the celebration.

After taking his diploma in church music, young Fellerer began the study of musicology at Munich, where he received the doctorate at the age of twenty-three under Adolf Sandberger. Then he did post-doctoral studies in Berlin under Hermann Abert, Johannes Wolff and Curt Sachs. In 1927, he went to the University of Muenster as academic lecturer, and it was there that his famous monograph on Palestrina appeared. At the age of twenty-eight, as a reader in musicology at the university, Fellerer assumed the editorship of the *Kirchenmusikalisches Jahrbuch*. It remained in his hands for forty-six years.

In 1931, Fellerer was called to a professorship at the University of Fribourg in Switzerland as successor to the famous Gregorian research scholar, Peter Wagner. There he carried on the large-scale work begun by Wagner on the history of the Mass, of which Volume I had already been published. In 1944, the extensive draft of Volume II fell victim to a bombing raid on Cologne, where he had moved as full professor in 1939. In the last years of the war he was drafted into the army engineers and saw duty in France, where he played a large part in preserving the famous chant manuscripts and library at the Abbey of Solesmes.

Fellerer's legendary capacity for work and his great organizational talents benefited the institute for musicology at the University of Cologne. He not only expanded the music history department but added departments of ethnomusicology and acoustics, transforming the Cologne institute into the largest and most modern research center in Germany. It is understandable that more than one hundred fifty young scholars took their doctoral degrees under his direction, and of these a respectable number today holds important positions in various branches of musicology all over the world.

During the difficult years of student unrest in the late sixties, Fellerer held the responsible positions of faculty dean and then rector of the University of Cologne and through his efforts that institution remained relatively calm. He participated actively in many other local, national and international groups, including the International Musicological Society, the Society for Music Research, the Fellowship for Music History in the Rheinland, the Max Reger Society, the Joseph Haas Society, and the International Society for Mozart Research in Salzburg. For sixteen years he served as chairman of the program advisory committee of the West German Radio at Cologne.

Special mention should be made of the large-scale *History of Catholic Church Music* (two volumes, 1972 and 1976) which he edited with the cooperation of more than fifty scholars from many nations. During the last years of his life, Karl Gustav Fellerer showed a very special and concrete interest in the international Institute for Hymnological and Ethnomusicological Studies, begun in Cologne in 1977, whose research center at Maria Laach he helped to establish and to expand.

While Professor Fellerer was not a brilliant orator, he held the interest of his listeners because of the richness of his erudition and the profound conviction — indeed, enthusiasm — with which he helped his students to comprehend a musical phenomenon, and often from a spiritual viewpoint. At the bestowal of an honorary doctorate from the Catholic University of Louvain, Karl Gustav Fellerer was called "a church music expert of world renown." On that occasion in 1958, the well-known Flemish musicologist, René Lenaerts, quite correctly stated that "As long as the preservation and cultivation of the *thesaurus musicae sacrae*, which is so closely connected with the liturgy (in the correct sense of the term) as well as with the faith, can rely upon such first-class scholars and genial defenders as Professor Fellerer, then we have every reason to hope for a remedy to the present confusion."

Karl Gustav Fellerer has gone home to God. For all of his students, his colleagues, and his many friends who are bound to him by ties of deep gratitude, his life's work, his example and his words remain a precious legacy. R.I.P.



SECOND THOUGHTS ON THE REFORM: A VIEW FROM ENGLAND

Worship, the journal edited by the Benedictines of Collegeville, Minnesota, has for long held a position all its own in the English-speaking world. It has been "with" the liturgical reform but in no blind partisan spirit. Indeed, in the last ten or so years, voices querying certain aspects of the reform have increasingly been heard in its pages, and most strikingly the voice of the anthropologist, Victor Turner. So much so that with great honesty an editorial note under the rubric *Liturgia semper reformanda* subsequently appeared to this effect: "Victor Turner's article, 'Ritual, Tribal and Catholic,' (Vol. 50, p. 504-526) ... suggests that the revision of the rites was based on altogether inadequate pastoral research. Many of our readers may find his very positive evaluation of the Mass of the 'old liturgy' ... very disturbing." The editorial continues: "Can it be that the prescription of the constitution on the sacred liturgy (34) that 'the rites should be distinguished by a noble simplicity,' that they should be short, clear, and free from useless repetitions' runs contrary to basic anthropological findings concerning human ritual behavior?"

Nevertheless, Turner recognized that reform was called for. "Undoubtedly," he writes, "many of the minutiae (of the previous rite) came to take on something of the obsessional character ascribed by Freud to all religious ritual and required pruning if they were not to obstruct the flow of devotional action. Many reforms were sorely needed. On the other hand, mastery of many rules and details has always been necessary if great works of art and thought are to be produced ... It may well be that part of the power of the pre-conciliar Mass, as far as the laity were concerned, resided in the skill with which dedicated professional priests made available to the congregation, and each individual in it, the creative traditions of many Christian ages..."

Revolutions happen from a number of causes, good, bad and indifferent, and the

liturgical revolution has been no exception. Even were it entirely desirable, there can be no going back to the *ancien regime*. It is not as if the liturgy had never before been reformed. What we have just witnessed is the third or fourth reform of the Roman rite; and after each previous one there was loss as well as gain, and not least so in the case of Pius V. Nevertheless, it will be objected, Catholics did not then feel that there had been a drastic break in continuity, whereas many do feel this now after Vatican II; and while not a few rejoice, many lament. So what of the torpedo launched by Victor Turner? Is it on target or not?

If we look closely, however, we shall see that the revised rite — its debits along with its credits — is in full continuity with what has preceded it, and that it is (with some additions) the historic Roman rite in its latest edition. And if the council document has been partly colored by anthropological theories now discredited, this cannot cancel its solidly traditional bearing. We have also to distinguish what the constitution says or implies and the way it has too often been interpreted.

Indeed, the main gravamen where the apparent break in continuity is concerned must lie with the interpretation of what the council fathers intended. Here one can only comment, "an enemy hath done this." In any case the rapidity with which the changes were introduced could only have had a destabilizing effect. But had Latin and the music associated with it, both of which are affirmed by the constitution, together with the traditional ceremonies, also substantially maintained in the missal of Paul VI — had the solemn Latin Mass in the revised rite been universally celebrated from the first, though of course by no means exclusively, there would have been no such sense of loss and outrage as many have felt. Indeed, this Mass approximates to the pruned and purified yet traditional liturgy which Turner seems to advocate. Those celebrating such a Mass would have been familiar with the previous rite and could have made the transition harmoniously and have interpreted the rubrics with a proper understanding. For it is a weakness of the present rite that the rubrics — reduced in number but still there — are often insufficiently precise. One is told, for example, to extend one's arms when reciting the collect, but there is nothing about bringing one's hands together for the conclusion, which rounds off the gesture along with the prayer. A small point in "body language," but needing to be spelt out.

Then there has been the vernacular translation, turned out in a hurry and on questionable principles and now needing a thorough revision. It is, however, to their credit that ICEL are prepared to do this. Not only, however, in its use of language but no less in the way it is celebrated should the vernacular liturgy be in the right sense traditional: ordered, reverent, *sacral*. In this indeed it should be virtually indistinguishable from what is expected of a Latin Mass. A special sensitiveness to voice control is called for, with a due concern for the virtues of quietness and silence (where this is indicated). Of course, in a vernacular Mass music will tend to be a problem unless Latin for the ordinary parts is relied on, as why should it not be in due measure? To respond to the inspired music of the past is no more "nostalgic" in the liturgy than in the concert hall; while to confine the faithful to a diet of the instantly repeatable and forever unmemorable is to underestimate their capacity and their need for more nourishing fare.

In the cause of dignity and reverence, furthermore, parish churches and *a fortiori* cathedrals should rejoice in a well-trained body of altar servers (Constitution on the Sacred Liturgy, 29), a prescription liable to be honored in the breach. "You English," an Italian monsignor once remarked, "are a ceremonious race and your liturgy should reflect this." It should do so even more for the profounder reason that the human race is ceremonious.

What has been termed the "communitarian experience" has tended to loom larger than its place in the scheme of things warrants. Thus the priests gathered in their na-

tional conference at Birmingham in 1972 voted that "the liturgy is meant to create community." In a restricted sense and as a by-product it may do this, but this is not its purpose. "A major stumbling-block in the development of sociological-anthropological theory," writes Victor Turner, "has been the almost total identification of the social with the social-structural. Even 'informal' relations are considered 'structural.' Many of them are, of course, but not all, and these include the most relevant ones." The communitarian syndrome in lessening the Godward orientation of the Mass cannot but also devalue the ritual element.

It is in America, however, that what is a mild prepossession in England can have a perverse theological root. In an article entitled "Ritual and Social Drama," which appeared in *Worship* (May 1977), Urban T. Holmes explains that in the new outlook "a high value" is placed "upon life *with* God in a *beloved community*." However, "the relation between God and man is no longer" what it was formerly conceived to be. "Rather, this is the relationship. God is the ideal subject or self, who needs relationship with other subjects to be himself." One can only fear, therefore, the amount of truth in Dr. Holmes' conclusion that "there is an identifiable theme emerging in the depths, as well as at the surface, of the existential order of Roman Catholic, Anglican, and perhaps even Lutheran and Reformed American Christians, which is consistent with those ritual expressions of their communities that are drawn together at these times." From such a "drawing-together" must we not, therefore, pray to be delivered, and meanwhile reinforce what is distinctive in our historic liturgy? For what happens today in America tends to happen elsewhere tomorrow.

To turn to matters concerning the altar. Louis Bouyer seems to have shown that celebration *versus populum* was not in fact the practice of the early Church, nor, as is generally supposed, is it an integral part of the revised rite. There is nothing about it in the constitution, and the instruction of 1964 does not "wish it, but only its possibility," as Jungmann notes. (Cf. *Commentary on the Documents of Vatican II*, ed. Vorgrimler, Vol. I, p. 84, fn.) In his view, this type of celebration "is connected with the special emphasis on the banquet character of the Eucharist, and, more generally, with the newly awakened community consciousness," though paradoxically for the pioneer Dom L. Beauduin it was the sacrifice that the new type of altar was to emphasize. Of course, apart from sacrifice the banquet can have no meaning. As for community consciousness suffice it to say that in authentic Christian worship group dynamics must be controlled by the exigencies of word and rite and should always express reverence.

Catholic worship, moreover, must be true to the special grace which it shares with the East: the grace of adoration, of contemplation. Nor are there positive grounds in the constitution for redefining the role of priest as *animator*. To the best of his ability indeed he should know how to speak, to hold himself, to sing (even in Latin); but when he presides he does so as he has always done. To quote Jungmann again: "According to the explanation in eastern and western tradition, the meaning of the celebration of the Eucharist is to be found foremost in the *ob-latio, pros-phora*, that is the 'carrying towards,' the movement led on by the celebrant towards God."

The priest, however, is not only *leitourgos* but preacher; and the most striking element in the reform of the liturgy — and where in particular the vernacular is relevant — is the stress laid on the liturgy of the word. Yet what an almost total failure this has so far been. It was good to provide a greater selection of scripture readings, yet one cannot create a scripturally cultivated people (or clergy) overnight; and incidentally more than good will is required for the office of lector. The sort of response that was sought for depends on a community whose members already practice scripture reading and devotion. As it is, many of those who possess missals but are not and cannot be daily Mass-goers will read the scripture lessons privately, but it will take time for the regular reading of the Bible itself to become a habit. For some, perhaps for most, it will never be

so. For one reason or another they are not the reading sort. Devotions rather than scripture-reading is what suits them, and the sweeping-away so generally of these devotions can have helped nobody. While it is the nature of Protestantism to destroy folk religion, it is the genius of Catholicism to harness it.

Apart from the revival of devotions, however, the remedy lies not in retreat but in advance, and first of all in the grasping of the true nature of the Word proclaimed. Indeed, the real point of the liturgy of the Word, which lies in preaching and not just in reading (and still less in chorusing the responsorial psalm), appears to have been missed. It is not so much in the *reading* of the gospel of the day that Christ's presence is made known — though of course this has its truth — as in the *preaching* of the gospel, the good news. This is the true and the full *proclamatio*. Has the standard of preaching improved since the reform came in? Rather has it too often been presumed that the more devoid of doctrinal content a sermon is, the nearer it comes to the ideal of the "homily." We need after all the Protestant emphasis but not its over-emphasis. We have to assimilate the high Protestant doctrine of the preached Word. Allowing for the predominant role which instruction at times must play, we should have from the pulpit a proclamation of that very mystery which the Mass sets forth in its sacramental enactment. In its essence the sermon is a *sacramentum audibile* (if the expression may be permitted). "The real presence of Christ crucified is what makes preaching;" so spoke the Protestant P.T. Forsyth; and the Benedictine Viaggini goes a long way to meet him when he writes: "It seems ... that in the sacramental economy, understood in the broad sense, it is possible to speak of the proclamation of the Word of God as something intermediate between the seven sacraments proper and the sacramentals of simple ecclesiastical institution." And again: "The Word, too, in its own way, is *sacramentum* or *mysterium*. But let the clergy not lose heart for as Forsyth also declares: "In true preaching, as in a true sacrament, more is done than said. And much is well done that is poorly said."

DERYCK HANSHELL, S.J.

REVIEWS

Organ

Hymn Harmonizations for Organ by John Ferguson. Ludwig Music Publishing Co., Cleveland, Ohio. \$9.95.

This set of hymn harmonizations is published following the favorable response to *Ten Hymn Harmonizations* written by John Ferguson some years ago. Included in this collection are introductions and settings of ten well-known hymn tunes. Among them are "Joy to the World," "Joyful, Joyful We Adore Thee," "Angels We Have Heard on High," "Now Thank We All Our God," and "Jesus Christ Is Risen Today." The introductions are brief flourishes on phrases of the hymn tunes. In addition to introducing the hymn, they would work nicely as interludes between stanzas.

The hymn settings are homophonic harmonizations of a single verse and refrain of each hymn. In general, one setting is provided for each. In all cases but one, the hymn tune is presented clearly in its original form, although it may occur in the soprano, the inner voices, or the pedal. This arrangement makes possible the use of these settings in place of a hymn verse for congregational singing.

Both the introductions and the settings are easy to play; they require no more skill than is necessary to play hymns. The arrangements are festive, interesting and fun. Organists seeking sources of hymn embellishments should find this collection to be a valuable addition to the literature.

Ten Preludes on Hymn Tunes by Leo Sowerby. H.W. Gray Publications. \$7.50.

Organ works by Leo Sowerby have for years been a staple of the church music repertoire, and this album is no exception. It contains ten substantial (three to seven minutes) preludes which together provide enough variety to serve almost every liturgical need. The familiar, romantic style of Sowerby is typified in these pieces. They are not technically demanding, but the reading and coordination will require considerable practice time for most organists. Registrations, fingerings, dynamics, and phrase markings are provided in the score.

Contemporary Masterworks for Organ. H.W. Gray Publications. \$9.95.

This interesting collection of organ music presents works by some of the great masters of the twentieth century; Copland, Krenek, Milhaud, Virgil Thompson, Sessions — names not frequently associated with organ literature. These pieces are longer in duration than most collected works — three to five minutes in length — and they are moderately difficult. Unless a congrega-

tion is disposed to accept and appreciate strong dissonance and atonality, these pieces would not be suitable for service use. They do, however, present unusual and exciting departures from the standard recital repertoire.

Three Preludes and Fugues, Op. 36 by Marcel Dupré. H.W. Gray Publications. \$7.50.

The popularity and appeal of the Opus 7 preludes and fugues of Marcel Dupré have caused these compositions to be overlooked. Like the Opus 7 works, they are technically demanding and difficult. They certainly represent some of the "meaty" recital repertoire, and at the very least, would provide exciting postlude material. The chromatic, almost linear style of Dupré's writing is evident in these pieces. Written much later than the Opus 7 preludes and fugues, one can recognize a conciseness in form and more harmonic experimentation. The score provides fingerings and pedal markings, registrations, dynamics, and musical analyses of the fugues. Although not often played, these pieces deserve recognition from audiences and from organists willing to take up the challenge of performance.

Variations on Slane for violin and organ by Jan Bender. Augsburg Publishing House. \$4.50.

Six brief, delightful variations for violin and organ follow a statement of this much loved Irish hymn tune. The variations follow the harmonic arrangement of the hymn, while successive variations have increasing subdivisions of the beat, much like the style of the French noëls. Aside from any difficulties that might arise from playing sixteenth note runs, both the organ and the violin parts are easy. The pedal is used only occasionally, and the omission of a few doubled notes would enable performance on manuals alone. The violin part is included with the score.

Introduction and Variations on an old French Carol by Jennifer Bate. Novello & Co. \$4.50.

"Let All Mortal Flesh Keep Silent" would be recognized by most listeners as the old French carol on which this piece is based. Five variations follow a brief introduction in which the entire hymn tune is stated. In general, the variations are written in free form with considerable dissonance. Running passages for each hand in the third variation and double pedals in the fourth variation present technical challenges for the performer.

This piece fully exploits twentieth-century idioms in its tonal and formal freedom. As a result, recital performance would be perhaps a more appropriate setting than church performance. However, the nature of the theme, and the combination of the theme with the Gregorian chant *Victimae Paschali laudes* in the first variation, might suggest special programming or seasonal use of this interesting composition.

Wedding Music, Book III compiled, edited and arranged by David N. Johnson. Augsburg Publishing House. \$6.50.

Thirteen pieces comprise this collection of wedding music. Works of various styles and by various composers are represented, providing material for processionals, recessionals, and preludes. All of the pieces are brief, and none of them is difficult. Of the thirteen, only four are scored for pedal.

The interest of this album lies in its versatility; it contains both traditional and unusual wedding pieces. Furthermore, instrumental parts for obbligato C or B-flat instruments are provided. For those organists in search of easy, functional wedding music, this collection deserves consideration.

MARY GORMLEY

Magazines

BOLLETTINO CECILIANO. Anno 78, No. 10, October 1983.

The Italian Association of St. Cecilia is rejoicing over its recent convention in Rome. A comparison of the number of participants at the 1983 event with the convention of ten years ago shows an increase from 5,000 to 20,000. This year's convention was held in connection with the Holy Father's jubilee celebration of his episcopal consecration, and the choirs assembled for the convention sang for the Mass in St. Peter's Square. This issue of the magazine carries the Holy Father's homily at that Mass. (See *Sacred Music*, Vol. 110, No. 4, p. 7-8.) A chronicle of the meeting and a list of all the participating choirs and their directors including the Sistine Choir make up the remainder of the issue along with a commentary on the organizing of the great event written by the secretary.

R.J.S.

BOLLETTINO CECILIANO. Anno 78, No. 12, December 1984.

A new edition of the missal in Italian has been published. An article by Sante Zaccaria describes and comments on the revised text, stating that it is an attempt to improve the language and the musical contents. A brief history of the musical efforts of the Servite order in Italy is offered by Pellegrino Santucci. A final review of the great September congress in Rome and other news of the various dioceses complete this issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 79, No. 1, January 1984.

The four Marian antiphons and their musical settings are the subject of an article by Pellegrino Santucci:

Alma Redemptoris mater, Ave Regina Coelorum, Regina Coeli laetare, and Salve Regina. Mario Lupi recounts the absence of Gregorian chant in so many parishes, and he concludes that the demands of the Vatican Council are not being implemented because there is a lack of formation of students in the Gregorian melodies, which are "the music proper to the Roman liturgy." Perhaps the Italian seminaries are as remiss as the American ones in doing as the fathers of the council demanded, that they should instruct the candidates for the priesthood in the theory and practice of chant. E. Papinutti comments on the various musical programs connected with the Holy Year, including some pointed remarks about the singing of the bishops and celebrants who are musically untrained and who are unable to accomplish adequately the sung parts of their role. In contrast he mentions the Oblates of the Virgin Mary, who are well-trained and who have experienced a great number of vocations to the priesthood at their seminary at San Vittorino near Rome. The musical settings for the priest in the new edition of the Italian missal are printed; they seem slightly more demanding than those at present in the English version of the missal. An interesting listing of various journals dedicated to sacred music throughout the world concludes this issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 79, No. 2, February 1984.

Luciano Migliavacca presents the first installment of his study on music as a liturgical sign; music is the expression of religion and it is the expression of the sacred and the expression of the faith. An article considers the history of the Tuscan school of organists with a bibliography of recent works on the subject. A cleverly written article recounts an incident in an Italian cathedral on Christmas morning. The candles are lighted; the incense is smoking; the choir is singing. The deacon, a seminarian in his last year of preparation, comes to the lectern to announce the gospel. He begins *Dominum vobiscum*. Apparently the training in Latin is equalled only by the training in music; and seemingly the Italian seminaries are as bad as the American! An interesting solution to the seminary problem is offered by Barosco Natale Luigi, director of seminaries for the Italian Association of St. Cecilia. He has an extensive article directed to seminarians and the need for their preparation in music for an effective presentation of the liturgy.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 10, Series 2, Nos. 27, 28. 1983. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This double issue is dedicated to the memory of Dr. Manuel Faria, the priest whose musical work was so important in Portugal. He was active as composer, editor

and performer. This issue gives a lengthy account of his life and a catalog of his works both in Latin and in the vernacular. One of his last compositions, *Missa en honra de S. Jorge*, with Portuguese text is printed in its entirety, arranged for mixed voices and organ.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 11, Series 2, No. 29. 1984. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

Braga is one of the oldest episcopal sees of the Iberian peninsula; it is a primatial see. Many monuments of great historical value are in the city, not least the organ which has been restored and renovated according to the article in this issue. The full text of Pope John Paul's recent homily addressed to the twenty thousand singers of the Italian Society of St. Cecilia, assembled in Saint Peter's Square for the Holy Father's jubilee of ordination, is printed (see *Sacred Music*, Vol. 110, No. 4, p. 7-8). Unison settings of vernacular texts make up the bulk of the journal.

R.J.S.

UNA VOCE (France). No. 115. March-April 1984.

Statistics based on parish records as published in the 1983 edition of the official Vatican yearbook indicate that 85% of the French are Catholic. However, polls taken in France by Catholic publications show that about 80% of the population considers itself Catholic. Both numbers have remained fairly constant over the last few years. The author questions the position of the French Church which considers the figure arrived at through polls to be more accurate than baptismal records. It is as if baptism does not qualify someone to call himself Catholic. It is also interesting to note that the French hierarchy has declared France to be missionary territory for the past forty years.

There is food for thought in an anecdote that forms the substance of another article. It seems that the Albigensian Crusade was almost begun again last summer during a Mass at the famous pink fortified cathedral of Albi. The occasion was a special Mass said in Languedoc during a traditional festival. The Mass was attended by participants in the costume of their various regions and summer tourists also. It was a small group of these tourists who objected to the fact that a *Kyrie* from the Gregorian *Mass of the Angels* was followed by readings in Gascon, Languedoc and Provençal and with the homily in Provençal. It was all "Latin" to them and it was intolerable! The several protestors were asked to refrain from their noisy comments during Mass, but after Mass they entered into a violent discussion with the participants. What began as verbal abuse ended in an actual physical altercation! The protestors were not persuaded by the arguments that they could have attended another Mass, that this special Mass was duly advertised as being in Provençal, that

the majority of those participating understand this local language, that even the Blessed Virgin Mary spoke a local dialect when she appeared to Bernadette at Lourdes. For them this Mass was in "Latin" and after all, Christ did not speak Latin. He spoke a language that everyone understood, Armenian. Never mind that they meant Aramaic. The author wonders what is at the root of this violent hatred for Latin as the language of the liturgy. It must be more than the language.

This issue also contains a study of the role of religious art in our churches. Interesting examples are given of how an iconographic representation changes throughout the centuries to reflect the doctrinal emphasis of various eras. Thus the tree of Jesse windows at St. Denis and Chartres represent a tree with Jesse at the base and at the top the adult Christ surrounded by the gifts of the Holy Spirit, while in the fifteenth and sixteenth-century version of this same motif, depicted elsewhere, the crown of the tree is formed by a representation of the Virgin Mary and the Christ Child. This later version corresponds to the emphasis placed at this time on the Immaculate Conception and the development of the Marian offices approved by the papal bulls of Sixtus IV. Such artistic studies lead one to hypothesize on what might be said when contemporary church art is analyzed.

Reports taken from the French press include an anecdote found in a new book presenting the correspondence between two French scholars and former militant Communists who have now returned to the Church, Alain Besançon and Jean Plumyère (*Correspondance Paris-Stanford* published by Julliard). Besançon, a specialist in Russian civilization, writes from the Hoover Institute at Stanford University that, at the Newman Chapel in Palo Alto, he found a Mass in Latin with an exceptional choir singing in Gregorian chant and Renaissance polyphony. We send our congratulations to its director, William P. Mahrt, member of the editorial board of *Sacred Music* for his fine work and for having been mentioned in this publication.

Notice is given that the annual pilgrimage to Chartres will take place from June 9 to 11. It will leave from the square in front of Notre Dame in Paris at 6 A.M. on June 9, and the closing ceremony will be at Chartres on Monday, June 11, at 3:30 P.M. Last year three thousand pilgrims participated in the event.

V.A.S.

CAECILIA. Society of St. Cecilia of the Diocese of Strasbourg. No. 1-2. January-February 1984.

This issue includes an article on the rite of aspersion which used to be a regular part of the Sunday high Mass, accompanied by the singing of *Asperges me* or *Vidi aquam*. The author remarks that although these chants are to be found in the hymnal of the diocese of Alsace, the rite is seldom used today, a truly regrettable loss in his viewpoint. He defends his position by reminding

the reader of the sacramental nature of water and the penitential character of this rite. His final point is that advocating the *Asperges me* is not a nostalgic searching for the past, because it is part of the Mass as set out in the Roman Missal of Vatican II.

The magazine contains the usual departments including a discussion of music theory and suggestions for music to be used at Mass for the seasonal feasts. There are also examples of music in French, German and Latin, including the *Agnus Dei* of the *Missa nona in sol* by the eighteenth-century composer, G.B. Casali.

A second major article presents an eloquent apology for the place of the pipe organ in church. The current trend to replace the pipe organ with electronic organs, pianos, guitars or other instruments is especially tragic in Alsace, an area of France where every church, even the smallest, traditionally had a pipe organ. The author decries the tendency not to repair historic organs, to replace them with electronic instruments and to buy electronic organs for new churches. However, he does note that this trend, which began as long ago as 1920, is beginning to turn around because of a new interest in pipe organs throughout Europe. While the author finds the electronic organ fully adequate for home or apartment, he asserts that its sound is artificial in a large space and unpleasant when played in any way except as a soft accompaniment for singing.

V.A.S.

CAECILIA. Society of St. Cecilia of the Diocese of Strasbourg. No. 3-4. March-April 1984.

The article in this issue of most interest to American readers gives the history of the French federation of the Little Singers of the Wooden Cross (*Pueri Cantores*). Founded in 1906 by two Parisian students as a popular, traveling choir dedicated to presenting good quality music to the largest possible audience, it was merged in 1924 with a choir directed by Monsignor Maillet, who became the new director of the combined groups. It continued to grow so that, for example, in 1947 its annual congress in Paris brought together three thousand singers. There were 160 groups in France that year. The 22nd International Congress of *Pueri Cantores* will be held in Paris from July 2-7, 1985, and it is expected that ten thousand singers will be in attendance from all over the world. Currently in France there are 109 choirs with the total of 5,800 members. The role played by these choirs in the Church has been consistently reaffirmed by the Vatican, and the Little Singers, in turn, have maintained their commitment to the ideals of their founders.

V.A.S.

COMMUNAUTES ET LITURGIES. January-February 1984.

The editorial board of this Belgian liturgical journal announces a year dedicated to liturgical initiation with

an article reviewing what has happened in the Church during the past twenty years and describing what yet needs to be done. During 1984, the journal will be dedicated to the study of a liturgical renewal which will make the Christian liturgy an area of reconciliation of lost values and contemporary aspirations, of the young and the old, of Catholics and all other Christian denominations.

V.A.S.

Choral

Great is He the Lord Eternal by J. Morgan Nicholas. Ar. by Bryan Davies. TTBB, organ. Robertson Publications (agent: Theodore Presser Co., Bryn Mawr, Pennsylvania 19010). \$.55.

Both English and Welsh words are given for this solid, male-choir setting. Interestingly, the sol-fa is also supplied for each voice, making the teaching of this piece easy for those whose sight-reading of notes is weak but whose knowledge of the diatonic scale is good. An organ part supports the voices but has its own interest.

Messe Solennelle by McNeil Robinson. SATB, soprano solo, French horn, organ. Theodore Presser Co. \$1.95.

Not an easy work, this setting of the Latin text of the ordinary of the Mass presents some rhythmic as well as range problems for the ordinary choral group. The tessitura both for the choir sopranos and for the soloist is high. The organ part is independent and difficult. The practice of inserting rests within the singing of individual words of the Latin, separating the syllables of a word by pauses, seems somewhat strange. The *Credo* is not set. When mastered, this revision of the original 1976 work could be quite effective.

Psalms Nineteen by T. Charles Lee. SATB, organ. H.W. Gray Publications, Melville, N.Y. 11747. \$.75.

The text is "The heav'ns declare Thy glory, Lord," the work of Isaac Watts and not the authentic psalm text. The writing is traditional four-part, harmonic technique, although the treble and bass voices are often in octaves. For organists who do not like sharps, this is mostly in the key of B!

Where Wast Thou? by Herbert Howells. SATB, baritone solo, organ. Novello (agent: Theodore Presser Co.). \$3.50.

A renewed interest in the music of Howells has brought out this new edition. Written in 1948 for the World Harvest Festival, it requires sophisticated choral and instrumental forces. The text is an amalgam of several Old Testament sources having reference to creation and the Creator. The 36 pages of the octavo score make the composition a concert rather than a liturgical selection.

Worship by Eric Shave. SATB, organ. Novello (agent: Theodore Presser Co.). \$1.10.

The text is by Albert F. Bayly and is for general use. The writing is traditional with few problems and a fair amount of unison. The organ part is solid and supportive of the choir.

From East to West by Joseph Roff. SATB, organ. Music 70, 170 N.E. 33rd St., Fort Lauderdale, Florida 33334. \$.85.

The melody is identified to be of Mongolian origin; the text, the Latin of Sedulius, *A solis ortus cardine*. Mostly unison, there are a few four-part sections. The piece is easy and the vocal and choral requirements are not demanding.

O for a Heart to Praise My God by Robert Wetzler. Unison or 2-part, organ. A.M.S.I., Minneapolis, Minnesota 55408. \$.60.

The text is by C. Wesley and might be useful for a penance service. The melody line is easy and without any problems. A second part is optional but effective. It is either solo literature or unison chorus.

Praise Rondo by Jan Antholz. Unison or 2-part, organ. A.M.S.I., Minneapolis, Minnesota 55408. \$.80.

The text is a general one drawn from Psalms 146 and 147. The "rondo" is a recurring theme with a variety of organ accompaniments beneath it. Easy, with an optional use of a second part for the finale, this piece presents no problems.

O Lord, Almighty by Benedetto Marcello, ar. by Barbara Owen. SAB, organ. Boston Music Co., 116 Boylston St., Boston, Massachusetts 02116.

This setting of Psalm 8 would make a good recessional anthem. The use of three parts may solve the problem of a dearth of male voices. The idiom is that of the early 18th century with clear harmonic feeling and easy voice-leading. It is published in the Sacred Choral Library series along with other classical composers.

In Thee, O Jesus, I put my Faith and Trust. Sing Ye that Love the Lord. O Holy Jesus, Blessed Redeemer. O Bless the Lord, My Soul! Praise the Lord, His Glories Show. By G.F. Handel, ar. by Joseph Lowe. SAB, organ. Belwin-Mills Publishing Corp., Melville, N.Y. 11747. \$.75 ea.

The texts are not the original ones used by Handel. The three-part arrangements call for only one male voice. Any one can be an effective piece, easy to learn, and probably quite popular with the singers and congregation because of the 18th century idiom.

R.J.S.

Brass Ensemble

Marche et Canzone by Henry Purcell. 2 trumpets, 2 trombones, tuba and timpani ad. lib. Alphonse Leduc (agent: Theodore Presser Co.). \$8.75.

Written in 1695 for the funeral of Queen Mary, this can well be used for any solemn occasion. Today brass instruments are frequently employed for special feasts, and often choirmasters are searching for useful processional or recessional music. This is not difficult and lies within the competency of a good high school band ensemble.

R.J.S.

Books

178 Chorale Harmonizations of Joh. Seb. Bach. A Comparative Edition for Study by Donald Martino. Dantalian, Inc. 11 Pembroke St., Newton, Massachusetts 02158. \$10 each two-volume set, prepaid.

Fifty-seven chorale melodies are given from two to ten harmonizations each, all transposed to the same key and presented on the same page in perfect vertical alignment. Each set of entries thus constitutes a veritable table of chord choice, harmonic-linear elaboration and also variation technique. All the melodies have the German texts underlaid. The second volume contains the source of each chorale, its original key, instrumentation and an English translation for singing. Reference is made to other works by Bach in which the melody can be found.

The teaching of harmonic and contrapuntal technique today is generally based on the examination of the works of the style under consideration. Allen McHose fostered this procedure with his work at Eastman School of Music. By examining the chorales of Bach one learned the harmonic-contrapuntal technique of the 18th century. Such a tool as this new study now provides was not available to McHose's students. It has been made very easy.

For organists who frequently accompany the singing of chorales, this could be a most interesting opportunity to vary the harmonizations, not just from one performance to the next, but even within the same playing of the several verses on the same occasion.

This work surely belongs in music schools. It is also of great value to the church musician. Great credit is due the editor, Donald Martino, whose name very modestly appears only once in the two volumes, and then well-hidden at the end of the preface! It is not even on the title page.

R.J.S.

NEWS

Vatican Radio observed the seventy anniversary of the founding of the Pontifical Institute of Sacred Music in Rome with twelve broadcasts which included presentations of Gregorian chant, classical polyphony, recitals by organists and other instrumentalists, along with an interview with Pope John XXIII, recorded during the fiftieth jubilee of the school. The series was under the direction of Aldo Bartocci. ■

At the Church of the Holy Childhood in Saint Paul, Minnesota, music for Easter Sunday included the *Third Mass in A (Coronation Mass)* by Luigi Cherubini. On May 13, 1984, the schola cantorum sang César Franck's *Solemn Mass in A*. Members of the Minnesota Orchestra assisted the choir on both occasions. Father John Buchanan is pastor, and Bruce Larsen is choirmaster. ■

The abbey boy choir, together with a brass quintet and a brass ensemble, presented a program of music by Giovanni Gabrieli, J.S. Bach, Henry Purcell, Samuel Scheidt, Arthur Frackenpohl and Lili Boulanger at Conception Abbey Basilica, Conception, Missouri, April 1, 1984. The event was part of the Carnival of the Arts sponsored by Conception Seminary College. Father Bede Parry, OSB, directed the choir, and Elizabeth Rounds was organist. The brass instrumentalists were from Northwest Missouri State University. ■

The national congress of the American Federation of Pueri Cantores will be held in Washington, D.C., June 19-21, 1984. Choirs from all parts of the United States will take part, along with a delegation from France. A program of concerts and Masses will occupy the congress participants along with sight-seeing of the nation's capital city. Monsignor Charles N. Meter is president of the federation, and Bishop Thomas Lyons of Washington is episcopal moderator. ■

William Jenner presented an organ recital at the Church of Saint Rose of Lima, Chelsea, Massachusetts, May 20, 1984. His program included J.S. Bach's *Praeludium and Fughetta in d*, *Fantasia in C*, *Fugue in C* and selections from the *Orgelbüchlein*. Works by Charles Marie Widor were his *Symphony II*, *Praeludium circulare* and *Salve Regina*. From Charles Arnould Tournemire's *L'Orgue mystique* selections from the office for the 17th Sunday after Pentecost were played. The Schola Amicorum first sang the chant piece on which the organ compositions were based. Members of the group were Charles Donahue, Michael G. Ferry, Richard Kitch, Francis Kulash, Constance Mitchell and Coleman Terrell. ■

Saint Michael's College, Winooski, Vermont, has scheduled a church music workshop, July 9-11, 1984. Members of the staff are William Tortolano, Rev. David Gallagher and Thomas Strickland. Instruction in

Gregorian chant, participation in sung liturgies and tours of new and historical organs in the area are planned for the event. ■

The Royal School of Church Music has scheduled a training course for choirmasters to be held at Conception Abbey, Conception, Missouri, July 3-8, 1984. Practical instruction in conducting, rehearsal techniques, performance and accompaniment techniques is planned. Members of the faculty include Robert Kennedy, James Livengood and John Schaefer. Information may be obtained by writing Royal School of Church Music, Box 369, Litchfield, Connecticut 06759. ■

The Second International Romantic Organ Music Symposium will be held in Milwaukee, Wisconsin, August 12-17, 1984. Sponsored by the Milwaukee chapter of the American Guild of Organists in cooperation with Marquette University, the event will investigate the music of the French romantic organ school: J.N. Lemmens, C.M. Widor, A. Guilmant, C. Loret, L. Niedermeyer, C. Saint-Saens and E. Gigout. Ten organs will be used for the distinguished faculty of some twenty artists. Information may be obtained from Mrs. Earl Wagner, 5235 S. 44th St., Milwaukee, Wisconsin 53220. ■

The Kettering Organ Concerts at the Seventh-day Adventist Church in Kettering, Ohio, have presented the following artists: Richard Benedum, Julane Rodgers, Thomas Miles, Devon G. Hollingsworth, Morris Taylor, John Winter, Mary Preston and Thomas Murray as well as the Vocal Arts Ensemble under the direction of Elmer Thomas during the series that began in September 1983 and concluded on May 13, 1984. The Casavant organ of 92 ranks, built in 1971, was used for the recitals. ■

Saint Augustine Cathedral, Kalamazoo, Michigan, has established the Father John C. Selner Music Guild to provide for sacred music of high artistic integrity and to honor Father Selner, who for many years was president of the Society of Saint Gregory of America and editor of *The Catholic Choirmaster*, forerunner of *Sacred Music*. The guild is undertaking to raise \$100,000 over a three year period to support the singers of the cathedral choir together with a schola cantorum devoted to the preservation of Gregorian chant, and the providing of organists and professional instrumentalists for service in the cathedral. It is hoped that an example will be set for other churches and cities in Michigan. Father Selner, now chaplain for the Sisters of Saint Joseph, Nazareth, Michigan, was formerly associated with the Catholic University in Washington and Saint Mary's Seminary in Baltimore, Maryland. For further information, write to Reverend Stephen C. Wetmore, 542 W. Michigan Avenue, Kalamazoo, Michigan 49007. ■

Olaf C. Christiansen, director of the St. Olaf Choir of Northfield, Minnesota, died Thursday, April 12, 1984, at the age of 83. He had been associated with Saint Olaf's College for 27 years, succeeding his father, F. Melius Christiansen. He was associated with the Oberlin Conservatory and did graduate work at Union Seminary. He held honorary degrees from Pacific Lutheran and Allegheny Colleges. More than 125 published works are among his achievements. ■

The Cathedral of the Holy Rosary in Regina, Saskatchewan, Canada, has restored the practice of singing evening song (vespers) on the first Sunday of each month. Reverend Leonard Sullivan, director of the ar-

chdiocesan liturgy commission, presided at the office for the fourth Sunday of Lent. Harold Gallagher was organist. On the third Sunday of Easter an organ recital by Mr. Gallagher preceded vespers. ■

News has come of the death of Pierre Cochereau, organist of the Cathedral of Notre Dame in Paris. He died suddenly after a concert at the age of fifty-nine years. His Sunday afternoon concerts at Notre Dame attracted huge crowds to the cathedral, including great numbers of young people. Paris is impoverished by his passing; France is impoverished, and so are we all. R.I.P. R.J.S.

CONTRIBUTORS

Monsignor Johannes Overath is president of the Pontifical Institute of Sacred Music in Rome and president of the Consociatio Internationalis Musicae Sacrae, the papal federation of church music associations. A priest of the Archdiocese of Cologne, he is a well-known musicologist.

Reverend Robert A. Skeris is a priest of the Archdiocese of Milwaukee at present living in Germany and serving as curator of the research center for hymnology, ethnomusicology and Gregorian chant at Maria Laach, an institute established by the Consociatio Internationalis Musicae Sacrae.

Reverend Deryck Hanshell, S.J., is associated with the papal nunciature in London. Recently he has taught in Winnipeg, Canada. He has contributed frequently to *Sacred Music*.

EDITORIAL NOTES

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