

philippine studies

Ateneo de Manila University • Loyola Heights, Quezon City • 1108 Philippines

Church Music: Preludes, Postludes and Offertories

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Philippine Studies vol. 17, no. 2 (1969): 344–346

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Fri June 30 13:30:20 2008

THE COMPLETE IFUGAO BIBLIOGRAPHY

IFUGAO BIBLIOGRAPHY, by Harold C. Conklin. Yale University Southeast Asia Studies, 1968. vi. 75 pp.

This bibliography, as the author puts it in his introduction, contains references to more than 650 works on Ifugao. These anthropological, historical, geographic and linguistic sources range from short manuscripts to lengthy monographs.

At first sight, the figure of 650 works written on Ifugao culture, history and language seems fabulous, and one is tempted to say in the words of Vergil *aliquis latet error*, there is some hidden error in it, thinking that a number of works, which hardly say anything worthwhile about the Ifugao, have been entered for the sake of increasing the number of the pages. The error is the reviewer's. Indeed, anyone who may take Conklin's Ifugao Bibliography in his hands and turn over its pages, trying to discover at least a few lacunas, will have to admit that he cannot find any, much to the credit of the author. All entries are moreover supplied with additional documentation as to the range of original and secondary sources, the changing quality and quantity of such materials through time, and the topical areas in which there are strong biases or conspicuous gaps.

It is quite certain that so excellent and complete a bibliography will be of use to specialists and field workers as well as to anthropologists. They are, in general, sufficiently informed about the scientific capability of the authors that merit their attention. Thus, it will be easy for them to discover the references Conklin entered for the sake of completeness, the first requisite of a good bibliography.

FRANCIS LAMBRECHT

CHURCH MUSIC

PRELUDES, POSTLUDES AND OFFERTORIES. A Companion Book to the Hymnal for the Reed Organ. Arranged and edited by Jan B. Deats. Published by Union Theological Seminary, Philippines, 1968. 147 pp.

This small album of Church music contains some inviting features. The third in a series destined on principle for learners, it includes a large selection of well-known classical pieces: 28 by Bach, 3 by Handel, 2 each of Brahms and of Zipoli, one each by Kimberger Nicolas, Palestrina, Beethoven, Chopin, Schubert, and finally a contribution by the

editor, Jan Deats. Copious notes are provided to guide the organist in liturgical services in general as well as in the musical and technical interpretation of each piece. The whole is bound loosely together in a way most practical for the harassed organist trying to cope with a pile of precariously balanced music books.

This is, in fact, a useful collection, a good guide for young and not so young musicians, a helpful assortment of pieces handy for everyday use.

Having said this, it is necessary to add that this album raises a whole series of questions related to wider issues and broader problems regarding the place Western music has, and should have in the context of South East Asia.

How far, in fact, is the study of oriental sacred music being pushed in the Philippines? How much exact and exacting research is being done in this field and where? There are most certainly orientalists who are musicians and musicians who are orientalists. But how far does their study penetrate the liturgy of today in parishes and other groups of worship? If such study is being done, how is it actually linked with the everyday needs of the Church? All these are questions that hammer in the brain when confronted with this collection of Western classics produced in the heart of the Far East.

Certainly there is a case to be made for the tremendous drive of international taste and the West has penetrated far with its pop music, its negro spiritual rhythms, its monodic psalmody and traditional classics. These appeal to both young and old. But the point seems to lie elsewhere.

International music apart, the cry for respect of cultures rises on all sides. The world in general is moved by intense nationalistic trends potentially apt for creative development of local arts. Of all things most relevant to culture is art, and its deepest expression is surely music with its penetrating spiritual character. Linked up with man's feeling for the sacred, it becomes a value of the first importance.

Seminaries, houses of study, seem to be the natural home of efforts to forge links between orientalists who are musicians and musicians who are orientalists and liturgical works of every kind.

Today we are wandering about on the margin of an unexplored field pregnant with possibilities for the future of sacred music. Good work is undoubtedly being done by groups and individuals but this seems to be fairly sporadic. There is need to supplement these beginnings with a stable, permanent centre where applied research could be carried out consistently in the field of liturgical music. Then we might hope to see future editions of this eminently useful collection

filled out with original contributions from the East as well as classical oriental melodies.

That such music might be unacceptable to Westernised tastes is no reason for shirking the effort to start along this line. When Monteverdi first produced his dominant seventh in the sixteenth century he was considered over-bold. Musical history is filled with the story of development of appreciation of harmonies and intervals, offensive to one generation and cherished by the next. We have only to consider the works of Ravel and Britten.

Creative in music, indeed, we must be unless we wish to remain in a vague state of passive acceptance, unindividuated and stereotyped. Creative, yes, and why not here in the Philippines, in the Union Theological Seminary itself?

KATHLEEN ENGLAND

FAITH OF THE MODERN MAN

A RELIGION FOR OUR TIME, by Louis Evelyn. New York: Herder and Herder, 1968. 112 pp.

Anyone who has read Fr. Evelyn's earlier books (*That Man Is You, We Dare To Say Our Father, Teach Us How to Pray*) will be glad to know that he has produced another relevant little volume to help modern man *live* his Christianity in this age of strikes, riots, hippies, yippies, and mod madness. To those who have not yet made the acquaintance of this spiritual writer of our times, this new book is a good introduction. *A Religion for Our Time* is indeed just that — a religion of love and community geared to our times, a spirituality based on deep unsentimental faith in God.

In seven fairly short chapters, Fr. Evelyn touches upon many of the problems confronting the modern Christian in his quest for an authentic relationship with God and man. With the same direct, succinct style that gave such impact to his previous works, *A Religion for Our Time* explores such key ideas as poverty of self ("poverty... the front door of Christianity"), the service of love, the grace of life, and the new age of hope.

His reflections are sometimes startling but they serve to give good jolts to those who know their Christianity intellectually but have probably not experienced a vital living of the Gospel truths. To those who feel that they cannot practise real spirituality without flight from the world, he says: "We cannot be Christian unless we believe in the salvation of the world. We love a God who loves the