

CAECILIA

A Review of Catholic Church Music



The Mass in English — W. Gordon Wheeler

VOLUME 87, NO. 4

WINTER, 1960

NINTH ANNUAL

**LITURGICAL MUSIC
WORKSHOP**

Jean Langlais

Roger Wagner

Louise Cuyler

August 13-25, 1961

Inquire

MUSIC DEPARTMENT

Boys Town, Nebraska

CAECILIA

**Published four times a year, Spring, Summer, Autumn and Winter.
Second-Class Postage Paid at Omaha, Nebraska.**

Subscription price—\$3.00 per year

**All articles for publication must be in the hands of the editor, 3558
Cass St., Omaha 31, Nebraska, 30 days before month of publication.**

Business Manager: Norbert Letter

**Change of address should be sent to the circulation manager:
Paul Sing, 3558 Cass St., Omaha 31, Nebraska**

Postmaster: Form 3579 to Caecilia, 3558 Cass St., Omaha 31, Nebr.

CAECILIA

A Review of Catholic Church Music

TABLE OF CONTENTS

Letters to the Editor	143
Editorial	145
Music Publishers	145
Motets for Lent	151
Motets for Easter	161
The Mass in English—W. Gordon Wheeler	166
Biblical Recordings—Joseph A. Grispino, S.M.	169
Review	173
Music Received	175
News-Litter	177

VOLUME 87, NO. 4

WINTER, 1960

RONCKA BROS.  OMAHA, NEBR.

CAECILIA

A Quarterly Review devoted to the liturgical music apostolate.

Published with ecclesiastical approval by the Society of Saint Caecilia in Spring, Summer, Autumn and Winter. Established in 1874 by John B. Singenberger, K.C.S.G., K.C.S.S. (1849-1924).

Editor.....Very Rev. Francis Schmitt

Contributing EditorsRev. Elmer Pfeil
Rev. Richard Schuler
James Welch
Rev. Francis Brunner, C.Ss.R.
Paul Koch

Caecilia Associates

Honorary

Dr. Caspar Koch

Mr. Arthur Reilly

Rev. Russell Woollen, Washington,
D. C.

John Yonkman, Fort Wayne, Ind.

Roger Wagner, Hollywood, Cal.

Dom Gregory Murray, Downside
Abbey, England

Eugene Selhorst, Rochester, N. Y.

Flor Peeters, Mechlin, Belgium

Terence Gahagan, London, England

Alexander Peloquin, Providence,
R. I.

Winifred T. Flanagan, Omaha,
Nebr.

Omer Westendorf, Cincinnati, Ohio

Rev. Irvin Udulutch, Mt. Cal., Wis.

Ralph Jusko, Cincinnati, Ohio

Rev. Laurence Feininger, Trento,
Italy

Paul Hume, Washington, D. C.

Rev. Fred Reece, Des Moines, Iowa

Rev. Walter Rees, Worthington, O.

Rene Dosogne, Chicago, Ill.

Rev. William Saelman, Bolivia, S.A.

Emmanuel Leemans, Boys Town,
Nebr.

Rev. Charles Dreisoerner, St. Louis,
Mo.

Frank Szynskie, Boys Town, Nebr.

Managing EditorNorbert Letter

LibraryFerenc Denes

CirculationPaul Sing

Subscription Price: \$3.00; Additional Single Copy 75¢

Editorial and Business Address: 3558 Cass St., Omaha 31, Nebraska

LETTERS TO THE EDITOR

CONGREGATION VS. CHOIR?

It seems that a war is being fought in the field of church music. There seem to be two opposing sides. One camp is held by the "liturgiologists". They are armed with storehouses of papal documents, psychological and sociological studies, and mass cards for lay participation in the liturgy. They stress congregational singing and the use of simple music. The other camp, the fortress of the opposition, is held by the trained church musicians. This force is armed with hard-won music degrees from our leading universities, F.A.G.O. and A.A.G.O. certificates and extensive repertoires of good church music. Good composition and fine choir work are their main interests.

Of course, there really is no such "warfare", but there is a hint of it in current attitudes and dispositions. There is a lack of real cooperation between the two parties. This observation, though generally true, certainly does not apply to everyone. There are many men who have harmonized choir work and congregational singing in an admirable way. However, there are many who have not. This lack of cooperation does not come from any bad will, but rather from a lack of mutual understanding. If each were to understand the other, they would certainly want to sign a peace pact and join together in peaceful and progressive cooperation. The scheme for perfect harmony and peace is drawn from the authoritative decrees of the church, solid reasoning and history.

The mind of the Church's leaders on church music has been expressed quite frequently in recent years. Recent documents indicate that there should be two singing groups in attendance at the more solemn masses. These two groups are, of course, the skilled choir and the congregation.

If we look to the writings of Pope Pius XI we see a strong emphasis on the choir. He says: "We are desirous, therefore, that such choirs, as they flourished from the fourteenth to the sixteenth century, should now also be created anew and prosper." Can there be a doubt in anyone's mind that it is very wonderful to have a fine choir singing at the sacred worship?

The congregation, the other group, is also mentioned in Roman documents. In the "Instruction of the Sacred Congregation of Rites on Sacred Music and the Sacred Liturgy", there is mention of the congregation's singing. The responses of the mass, the Kyrie, Gloria, Credo, Sanctus-Benedictus and the Agnus Dei are said to be the parts of the mass which the congregation should sing.

This explicit regulation is the practical application of other statements of the popes. Who is not familiar with the following ideas? "Therefore it is necessary . . . that all Christians consider their principal duty and highest dignity that of taking part in the Eucharistic Sacrifice; and this not with a passive and indifferent spirit . . . but so profoundly and so actively as to be most intimately united to the great High Priest . . ." Pope St. Pius X called active participation the "foremost and indispensable fount" of the Christian spirit. Pope Pius XII said: "Indeed by the active participation of each, as the members are daily made more and more like their Divine Head, so salvation flowing down from the Head is imparted to the members . . ." From these statements we can see that the Church wants both the choir and the congregation to sing at holy mass.

There are also many solid reasons for this dual set-up in church music. First of all, it is very desirable that a fine choir exist. Since the propers of the mass vary from feast to feast, there is a great deal of variety in the words and in the music of these parts. It takes a fine choir to sing such a variety of things well. Such a choir can also add Offertory and Communion motets which contribute to the external dignity and solemnity of the mass as well as the internal worship. The artistic singing of these parts will edify and inspire the whole congregation and thus add greatly to the Church's worship.

On the other hand, it is good to have the congregation sing its own parts of the mass. It is only natural that people should want to express themselves in a realistic way. Since man is composed of both soul and body, it is natural for him to use his body as well as his soul to worship.

More intimate participation should have the twofold effect of bringing people closer to the mass and thus bringing the graces of the mass closer to the people. It should help to make people holier. It is interesting to note that leaders of the lay apostolate are usually very interested in active participation in the mass. They realize that the mass is the source, the dynamo, from which they get the power for Catholic Action.

History, too, solves the apparent conflict between the congregation and the choir. When the externals of the liturgy were at their apex, in the days of Pope St. Gregory the Great, the mass was a dialogue between the sacred ministers, the assembled clergy, the choir, and the congregation. Their artistic language was music. The sacred ministers of those days sang the same parts which they sing today. The choir sang the propers. The congregation sang the responses and the shorter parts of the ordinary. The Gloria and the Credo were perhaps intended principally for the assembled clergy, the third singing group in attendance at masses of those days (so says Jungmann).

However, this rather ideal situation gradually changed. The clergy took over the singing of the short chants from the people. Later on the choir took them over from the clergy. In the course of time the Gloria and the Credo as well as the responses were all taken over by the choir so that it became the sole singing group at mass. Jungmann makes a very interesting observation about the singing of the responses. He says that the singing of the responses by the people continued until the eleventh century, but has now fallen "into such oblivion that in our own century the right of the people to make responses has had actually to be proved".

History has further complicated the problem. When Christian composers of later years used their talents in the service of the church, they preferred to work with settings of the ordinary of the Mass because these could be used more frequently. As a result, we have a paradox. There are many popular settings of the ordinary to be sung by the choir. At the same time, the propers are often neglected. A psalm tone is often considered a sufficient musical setting for them. This is the heart of the present conflict. The choir should do the propers; the congregation should ordinarily do the ordinary. We would not expect the congregation to sing the propers. We should not want the choir to sing the ordinary. Each has its own place. If one group takes over the other group's place, there is lack of balance, lack of proportion and lack of true beauty.

After considering these various things, we can easily see that there are many strong reasons for having two singing groups at more solemn liturgical ceremonies.

Choirmasters, organists, and trained church musicians should have no fear that congregational singing is going to put them out of a job. Rather, they will have more work. There will be the congregation as well as the choir to direct. Their skill and special training will be needed for the motets as well as for the ordinary of the mass. And really, the propers will be a bigger job than the ordinary ever was.

That is not all. Church musicians should take their rightful place in fostering good congregational singing. They should be leaders and workers in this field. "Liturgiologists" are usually not musicians. They can tell you that there should be congregational singing but they cannot tell you what composition to sing or how to sing it. The church musician is capable of choosing good music and capable of directing a good "performance."

When the worship of God and the sanctification of the Mystical Body of Christ is involved, the situation deserves our close attention. The "peace pact" between the trained church musician and the "liturgiologist" is a matter which involves both the worship of God and the sanctification of the Mystical Body. Such a "peace pact" would certainly be to the greater honor and glory of God.

Rev. Robert L. Wurm

EDITORIALS

Music Lists

We submit herewith the first installment of Caecilia's listing of sacred music. This is not meant to be a white list or a black list, but the kind of repertorial service we spoke of several years ago. While we use the term "recommended" with some caution in this initial printing, we hope that eventually it will be a list worthy and beyond cavil. To make it such, we shall appreciate any and all suggestions. Let it be understood, however, that pruning will perhaps be more to the point than multiplying. Good music is where you find it, and it is a matter of record, we think, that adherence to the output of two or three catholic publishers has severely stunted the growth of catholic church music in this country. Hence we begin with a list of publishers, hereafter to be referred to only by the number given each. The current mailing will comprise No. 4 of Vol. 87, the next the missing No. 1 of Vol. 86.

MUSIC PUBLISHERS

1. F. E. C. Leuckart, Leipzig, Germany.
2. American Institute of Musicology—C.P. 515 San Silvestro, Roma, Italy. (Distribution: P.O. Box 12233, Dallas 25, Tex.)
3. Associated Music Publishers, Inc.—One West 47 St., New York 36, N. Y.
4. Music Press, Inc.—130 W. 56 St., New York 19, N. Y.
5. Belwin, Inc., Rockville Centre, Long Island, N. Y.
6. C. C. Birchard & Co., 285 Columbus Ave., Boston 16, Mass.
7. Boosey & Hawkes Co., P.O. Box 418, Lynbrook, L. I., N. Y.
8. Boston Music Co., Boston 16, Mass.
9. British American Music Co., 19 W. Jackson Blvd., Chicago 4, Ill.
10. Broude Bros., 115 W. 57 St., New York 19, N. Y.
11. Cambridge University Press—32 East 57 St., New York 22, N. Y.
12. The Catholic University of America, Washington 17, D.C.
13. Choral Art Publications, RCA Bldg., Radio City, New York 20, N. Y.
14. The Colorado College Music Press, Colorado Springs, Colo.
15. Harold Flammer, Inc., New York, N. Y.

16. Artcraft Co., Quincy, Ill.
17. Editions Publiroc, 53 Rue Thiers, Marseille, France.
18. Desclee Co., Inc., 280 Broadway, New York 7, N. Y.
19. Concordia Publishing House, Saint Louis 18, Mo.
20. Educational Music Service, Inc., 43 West 61 St.,
New York 23, N. Y.
21. Educational Music Bureau, Inc., 30 E. Adams St.,
Chicago 3, Ill.
22. Elkan-Vogel Co., Inc., 1716 Sansom St., Philadelphia 3, Pa.
23. Erickson Publishing Co., 1257 Locust St., Dubuque, Iowa.
24. Farrar Straus and Co., 133 N. 13 St., Philadelphia 7, Pa.
25. Fides Publishers, 21 West Superior St., Chicago 10, Ill.
26. C. Fischer, Inc., 62 Cooper Square, New York 3, N. Y.
27. J. Fischer & Bro., Harristown Rd., Glen Rock, N. J.
28. H. T. Fitzsimmons Co., 615 N. La Salle St., Chicago 10, Ill.
29. Peter Fletcher, P.O. Box 371, Chicago 90, Ill.
30. Sam Fox, 1250 Sixth Ave., RCA Bldg., New York 20, N.Y.
31. Gamble Hinged Music Co., 218 South Wabash St.,
Chicago 4, Ill.
32. Ganley, E. H., 108-19 64th Road, Forest Hills 75, N.Y.
33. The Grail Office, St. Meinard, Ind.
34. The H. W. Gray Co., Inc., 159 East 48 St.,
New York 17, N. Y.
35. Galleon Press Music Publishers, 94 Greenwich Ave.,
New York 11, N. Y.
36. Le Grand Orgue, 476 Marion St., Brooklyn 33, N. Y.
37. Gregorian Institute of America, 2132 Jefferson Ave.,
Toledo 2, Ohio.
38. St. Gregory Guild, Inc., 1705 Rittenhouse Square,
Philadelphia 3, Pa.
39. St. Martin's Press, Inc., 1173 Amsterdam Ave.,
New York 27, N. Y.
40. Oliver Ditson Co., 1712 Chestnut St., Philadelphia, Pa.
41. Adrian Hamers, Inc., 18 Murray St., New York 19, N.Y.
42. Handy-Folio Music Co., 2821 N. 9 St., Milwaukee 6, Wisc.
43. Harms, Inc., 619 West 54 St., New York 19, N. Y.
44. Hansen Publications, Inc., 119 West 57 St.,
New York 19, N. Y.
45. Harper & Bro., 49 East 33 St., New York 16, N. Y.
46. Helicon Press, Inc., 819 Nottingham Road,
Baltimore 28, Maryland.
47. Hall & McCreary Co., Park Ave. at Sixth St.,
Minneapolis 15, Minn.
48. The R. A. Hoffman Co., 509 Wabash Ave. Chicago 4, Ill.

49. Institute of Medieval Music, 1751 West 9 St.,
Brooklyn 23, N. Y.
50. Edwin F. Kalmus, 112 West 89 St., New York 24, N. Y.
51. Neil A. Kjos Music Co., 223 W. Lake St., Chicago 6, Ill.
52. Rouart, Lerolle et Cie, 22 Rue Chauchat, Paris, France.
53. Ediciones Armonico, Barcelona, Spain.
54. Libra Press, 103 Park Ave., New York 17, N. Y.
55. The Liturgical Press, Saint John's Abbey, Collegeville, Minn.
56. Lorenz Publishing Co., 501 E. Third St., Dayton 1, Ohio.
57. Ludwig Music Publishers, 557-559 E. 140 St.,
Cleveland 10, Ohio.
58. The Liturgical Music Press, 68 West 125 St.,
New York 27, N. Y.
59. Lyon & Healy, 243 S. Wabash Ave., Chicago 4, Ill.
60. Edizioni "N. Praglia" Via Urbana, n. 50, Roma, Italy.
61. Marks Music Corp., 136 West 53 St., New York 19, N. Y.
62. McLaughlin & Reilly Co., 252 Huntington Ave.,
Boston 15, Mass.
63. Mercury Music Corp., 47 West 63 St., New York 23, N. Y.
64. Merlin Press, Inc., 220 West 42 St., New York 36, N. Y.
65. Dillard & Cie. Imp., 60, Chaussee d'Antin, Paris, France.
66. Music Masters, 7 West 46 St., New York, 19, N. Y.
67. Music Publishers Holding Corp., 619 West 54 St.,
New York 19, N. Y.
68. La Petite Maitrise, 269, rue St. Jacques, Paris, France.
69. Mills Music, Inc., 1619 Broadway, New York 19, N. Y.
70. Edizioni "Psalterium", 4 Piazza S. Giovanni in Laterno,
Roma, Italy.
71. Fratelli Delle Sculole, Torino, Italy.
72. New Choral Music, 1200 Commercial Trust Bldg.,
Philadelphia 2, Pa.
73. M. L. Nemmers Publishing Co., 2936 N. Hacket Ave.,
Milwaukee 11, Wisc.
74. Musica Sacra, Via Fatebenefratelli N. 21, Milano, Italy.
75. Oxford University Press, 114 Fifth Ave., New York 11, N.Y.
76. Augener Ltd., 18 Great Marlborough St., London W.1.,
England.
77. Edition Musicus, New York
78. C. F. Peeters Corp., 373 Fourth Ave., New York 16, N. Y.
79. Theodore Presser Co., Bryn Mawr, Pa.
80. Pro Art Publ., 469 Union Ave., Westbury, L. I., N. Y.
81. Publishers Central Bureau, 419 Fourth Ave.,
New York 16, N. Y.
82. Cooperative International, Montevideo, Uruguay.

83. Hale Wynstichting, Antwerpen, Belgium.
84. Universal Edition, Waldheim, Eberle, Wien VII, Austria.
85. J. Lemoine, Biton, Successeur, Saint-Laurent-Sur-Sevre, Vendee, France.
86. Peter Reilly Co., 131 N. 13 St., Philadelphia 7, Pa.
87. Remick Music Co., 619 West 54 St., New York 19, N.Y.
88. G. Ricordi & Co., 16 West 61 St., New York 23, N. Y.
89. The Big Three Music Corp., 799 Seventh Ave., New York 19, N. Y.
1. Robbins Music Co., 2. Leo Feist, Inc., 3. Miller Music Co.
90. The R. D. Row Music Co., 353 Newberry St., Boston 16, Mass.
91. Robert B. Robinson, 4243 Garfield Ave., Kansas City 4, Mo.
92. Rubank, Inc., 5544 West Armstrong Ave., Chicago 30, Ill.
93. The Sacred Music Press, 40 West 68 St., New York 23, N.Y.
94. Saint Mary's Press, 145 West 46 St., New York 36, N. Y.
95. Alfred Lengnick & Co., Ltd., 14 Berners St., London, W. 1., England (No. 69)
96. E. C. Schirmer Music Co., 221 Columbus Ave., Boston, Mass.
97. G. Schirmer Music Co., 609 Fifth Ave., New York 17, N. Y.
98. Paul A. Schmitt Music Co., 88 South Tenth St., Minneapolis 3, Minn.
99. Societe Anonyme D'Editions, 7, Rue Gambetta, Nancy, France.
100. Editions Jans, Luzern, Switzerland.
101. Rob. Forberg, Leipzig, Germany.
102. Clayton F. Summy Co., 235 Wabash Ave., Chicago 4, Ill.
103. R. D. Row Music Co., 725 Boylsten St., Boston, Mass.
104. The Willis Music Co., 124 East Fourth St., Cincinnati, Ohio.
105. M. Witmark & Sons., 618 W. 54 St., New York 19, N. Y.
106. World Library of Sacred Music, 1846 Westwood Ave., Cincinnati 14, Ohio.
107. The British Catalogue of Music, The British Museum, London, W. C. 1, England.
108. Cary & Co., 38 Berners St., London, W. 1., England.
109. The J. & W. Chester, Ltd., 11 Great Marlborough St., London, W. L., England.
110. Hinrichsen Ed. Ltd., 10/12 Barkes St., London, N.1., Eng.
111. Kenneth Mummery, 9, St. Winifred's Road, Bournemouth, England.
112. G. Ricordi & Co., Lorbach, Germany.
113. Barenreiter Antiquariat, Wilhelmshoehe, Kassel, Germany.
114. Anton Boehm ' Sohn, Augusburg, Germany.
115. Breitkopf & Hartel, Wiesbaden, Germany.

116. Christophorus Verlag, Freiburg, Germany.
117. Edition Cron, Pilatusstrasse 35, Luzern, Switzerland.
118. Canisius, Ceuvre St., Fribourg, Switzerland.
119. Ludwig Doeblinger, Dorotheergasse 10, Wien I., Austria.
120. Franz Feuchtinger, Ludwigstrasse 5, Regensburg, Germany.
121. Max Hieber, Kaufingerstrasse 23, am Dom, Muenchen, Germany.
122. Hug & Co., Zurich 22, Switzerland.
123. Neue Zeitschrift Fuer Music, Mainz, Germany.
124. Paulus Verlag, Pilatusstrasse 21, Luzern, Switzerland.
125. Patmos Verlag, Charlottenstrasse 80-86, Duesseldorf, Germany.
126. C. Peters nach Kopf & Co., Theresienstrasse 48, Muenchen, Germany.
127. Friedrich Pustet Co., Regensburg, Germany.
128. Hans Schneider Co., Tuetzing, Germany.
129. Schwann Musikverlag, Duesseldorf, Germany.
130. Kirchenmusikverlag "Styria", Lobkowitzplatz 1, Wien I., Austria.
131. B. Schott's Soehne, Mainz, Germany.
132. Schultheiss Musikverlag, Denzenbergstrasse 35, Tuebingen, Germany.
133. Annie Bank, Anna Vondelsstrase 13, Amsterdam, Holland.
134. Les Amis De La Musique, 58 Rue Dautzenberg, Bruxelles, Belgium.
135. Schott Freres, 30, Rue Saint-Jean, Bruxelles, Belgium.
136. Desclee & Cie., Tournai, Belgium.
137. Edizions Musique Sacree, 1, Rue Jeanne d'Arc, Sevres, France.
138. Editions Musicales de la "Schola Cantorum", 76, Rue des St. Peres, Paris 7, France.
139. Librairie Musicale, 46, Rue de la Charite, Lyon, France.
140. Office General Du Livre, 14, Rue Jean Ferrandi, Paris 6, France.
141. Procure De Musique Religieuse, 76, Rue des St. Peres, Paris 7, France.
142. Pueri Cantores, 15, Rue Eugene Flachet, Paris 17, France.
143. Schott Freres, 69, Fg. Saint Martin, Paris, France.
144. Societe Des Editions Philippo, 24, Boulev. Poissonniere, Paris, France.
145. Casa Musicale Edizioni Carrara, Via Caleppio, Bergamo, Italy
146. Edizioni Musicali Casimiri, Via S. Caterina da Siena 61, Roma, Italy.
147. Casa Musicale Ed. de Santis, Via del Corso 133, Roma, Italy.

148. Sancta Caecilia-all'Associaz., Via della Scrofa 70, Roma, Italy.
149. University of Oklahoma, Oklahoma City, Okla.
150. Musica Sacra Espanola, Montserrat, Spain.
151. Marcello Capra, Torino, Italy.
152. M. Ochsner Verlag, Einsiedeln, Switzerland.
153. Wed. J. R. Van Rossum, Utrecht, Holland.
154. Musica Sacra, Malines, Belgium.
(Dessain)
155. The Grail, 58 Sloane St., London S.W.L., England.
156. J. Millet, Lyon, France.
157. Ed. "De Ring", Antwerpen, Belgium.
158. Edition Henn, Geneve, Switzerland.
159. F. X. Le Roux & Cie., Strasbourg, France.
160. Durand & Cie., Paris, France.
161. Edition D. U. Congres, 23, Rue Bachelet, Paris, France.
162. S. Bornemann, Editeur, 15, Rue de Tournon, Paris, France.
163. Edizioni Curci, Milano, Italy.
164. Ed. L. Chenna, Torino, Italy.
165. W. Bergmans, Tilburg, Holland.
166. Moesler, Wolfenbutter, Germany.
167. Stainer & Bell Ltd., 69 Newman Str. W. L., London, England.
168. Arno Volk Verlag, Koeln, Germany.
169. Fimax Publicistas, Morelia, Mexico.
170. St. Mary's Institute, O'Fallon, Mo.
171. Guglielmo Zanibon, Padova, Italy.
172. Haberl Verlag, Regensburg, Germany.
173. Alfred Coppenrath, Regensburg, Germany.
174. Univ. of Michigan, Ann Arbor, Mich.
175. Caecilia, 3558 Cass St., Omaha 31, Nebr.
176. Novello and Co., Ltd., 160 Wardour St., London, W. L., England.
177. San Antonio Music Co., 316 W. Commerce St., San Antonio, Texas.

MOTETS FOR LENT

A. *Unison and Two Parts, a cappella, unless otherwise indicated*

<i>Domine Deus</i> —Lassus, R. de—TB	(106)
<i>O Vulnera Doloris</i> —Carissimi, G.—U	(146)
<i>Ye Watchers and Ye Holy One</i> —	
Cologne Gesangbuch—U & Organ	(34)
<i>Improperium</i> —Dress, F. Rev.—TB	(27)
<i>Iustorum Animae</i> —Somma, B.—2 V & Organ	(146)
<i>Iustus Ut Palma</i> —	
Cappalletti, A.—2 V & Organ	(154)
Hildebrad, S.—ST & B solo, String & Organ	(117)
<i>Laetatus Sum</i> —Monteverdi, C.—2 V	(106)
<i>Lamentations of Jeremiah</i>	
Couperin, F.—2 V, Organ & Harpsichord or Piano (63)	(63)
<i>O Bone Jesu</i>	
Desfontaines, F. G.—SA	(106)
Langlais, J.—2 V & Organ	(139)
<i>O Vos Omnes</i> —Couperin, F.—SA	(106)
<i>Parce Domine</i> —Obrecht, J.—2 V	(153)
<i>Passio Sec. Johannes</i> —Casimiri, R.—2 V & Organ ad lib.	(146)
<i>Passio Sec. Mattheum</i> —Casimiri, R.—2 V & Organ ad lib.	(146)
<i>Stabat Mater</i> —Ramella—U Choir & Congr. & Organ	(146)

B. *Three equal voices a cappella, unless otherwise indicated* (SSA or TTB)

<i>Adoramus Te Christe</i>	
Lassus, R. de	(129)
Martini, G.	(133)
Palestrina, G. P. da	(7)
Viadana, L. G.	(70)
<i>Ave Rex Noster</i> —Asola, G.—TTB	(133)
<i>Attendite Universi Populi</i> —Victoria, T. L. da	(114)
<i>Bonus Est Dominus</i> —Palestrina, G. P. da	(129)
<i>De Profundis</i> —Vranken, P. J.—TTB	(153)
<i>Ecce Vidimus</i> —Woollen, R.—TTB	
(Responsory for Tenebrae)	(133)
<i>Eripe Me Domine</i> —Lassus, R. de—TTB	(146)
<i>Exclamans</i> —Victoria, T. L. de—SSA	(114)
<i>Improperium</i> —Lassus, R. de—TTB	(146)
<i>In Monte Oliveti</i> —Martini, G.	(133)
<i>Jesu Salvator Mundi</i> —Menegali	(129)
<i>Miserere Mei</i> —Lotti, A.	(7)
<i>O Bone Jesu</i> —Palestrina, G. P. da	(38)

<i>O Domine Jesu</i> —Monteverdi, C.—SAB	(138)
<i>O Sacred Head</i> —Hassler, H. L.—SSA & Organ	(106)
<i>O Vos Omnes</i>	
Asola, G.	(133)
Vittadini, F.—TTB	(146)
<i>Popule Meus</i> —Gaudana, F.	(146)
<i>Sietes Palabres</i> —Jimenez, M. B.—TBB Solos & Organ	(169)
<i>Stabat Mater</i> —Aichinger, G. —SSA	(129)
<i>Tamquam Agnus</i> —Victoria, T. L. de	(62)
<i>Tristis Est Anima Mea</i>	
Cordans, B.—SSA	(129)
Woollen, R.—TTB	(133)
<i>Turba Choruses:</i>	
St. John Passion—Peloquin, C. A.—TTB	(106)
St. Matthew Passion—Peloquin, C. A.—TTB	(106)
<i>Vere Languores Nostros</i> —Lotti, A.	(129)
<i>Vexilla Regis</i>	
Festa, C.	(133)
Schroeder, H.	(129)
<i>Vide Domine</i> —Palestrina, G. P. da	(17)

C. *Three Mixed voices, a cappella*

<i>Adoramus Te Christe</i> —Lassus, R. de—STB	(115)
<i>De Profundis</i> —Viadana, L. G.—ATB	(146)
<i>Ecce, Ecce</i> —Lassus, R. de—STB	(115)
<i>Ego Dixi</i> —Lassus, R. de—STB	(115)
<i>Exaudi Deus</i> —Lassus, R. de—STB	(115)
<i>In Monte Oliveti</i> —Vittadini, F.—ATB	(146)
<i>Miserere</i> —Vittadini, F.—ATB	(146)
<i>O Bone Jesu</i>	
Monteverdi, C.—STB	(68)
Palestrina, G. P. da—SAB	(153)
<i>O Domine Jesu</i> —Dietrich, S.—SAT	(133)
<i>O Redemptor</i> —Casimiri, R.—ATB	(146)
<i>O Vos Omnes</i> —Compere, L.—SAB	(133)
<i>Stabat Mater</i> —Aichinger, G.—SSB	(133)
<i>The Strife Is Over</i> —Palestrina, G. P. da—SAB & Organ	(15)
<i>Tristis Est Anima</i> —Martini, G. B.—SAB	(17)
<i>Turba Choruses: St. John</i> —Byrd, W.—STB	(133)

D. *Four Equal voices, a cappella (SSAA or TTBB)*

<i>Adoramus Te Christe</i>	
Agostoni, P.	(133)

Aichinger, G.	(133)
Asola, G.	(133)
Brahms, J.—SSAA	(133)
Palestrina, G. P. da	(133)
Pitoni, G.—TTBB	(62)
Ruffo, V.	(133)
<i>Aestimatus Sum</i> —Victoria, T. L. de	(133)
<i>Crucem Tuam</i> —Beerends, L.	(133)
<i>Crucifixus</i> —Monteverdi, C.	(133)
<i>Ecce Appropinquat</i> —Nasco, G.	(133)
<i>Ecce Quomodo</i>	
Handl, J.	(133)
Palestrina, G. P. da	(133)
Victoria, T. L. de—TTBB	(96)
<i>Eram Quasi Agnus</i> —Palestrina, G. P. da	(106)
<i>Gloria Laus</i> —Handl, J.	(133)
<i>Improperium</i>	
Bernabei, G. A.—TTBB	(62)
Dress, A. Rev.—TTBB	(27)
Witt, F. X.—TTBB	(62)
<i>In Die Tribulationis</i> —Groce, G.—TTBB	(129)
<i>In Monte Oliveti</i> —Groce, G.—TTBB	(133)
<i>Jesu Salvator Mundi</i> —Cordans, B.—TTBB	(133)
<i>Jesu Rex</i> —Palestrina, G. P. da—TTBB	(133)
<i>Joannes Passion</i> —Asola, G.	(133)
<i>Judas Mercator</i> —Victoria, T. L. de	(62)
<i>Miserere Mei</i>	
Lassus, R. de—TTBB	(137)
Victoria, T. L. de	(146)
<i>O Bone Jesu</i>	
Agostoni, P.	(133)
Brahms, J.	(133)
Ingegneri, M. A.	(153)
Palestrina, G. P. da—TTBB	(62)
<i>O Crux Benedicta</i> —Rore, C. de	(133)
<i>O Domine Jesu</i>	
Brumel, A.	(133)
Franck, M.	(133)
Ingegneri, M. A.	(133)
Palestrina, G. P. da—TTBB	(137)
Josquin Des Pres	(133)
<i>O Vos Omnes</i>	
Groce, G.	(133)
Witt, F. X.	(62)

<i>Omnes Amici Mei</i> —Palestrina, G. P. da—TTBB	(137)
<i>Pater Si Non Petest</i> —Beerends, L.—TTBB	(133)
<i>Popule Meus</i>	
Bernabei, G. A.—TTBB	(62)
Palestrina, G. P. da—TTBB	(133)
Victoria, T. L. de—TTBB	(137)
<i>Pueri Hebraeorum</i>	
Handl, J.	(133)
Palestrina, G. P. da	(133)
<i>Respice In Me</i> —Gahagan, T. J.—TTBB	(62)
<i>Stabat Mater</i>	
Bauerle, H.	(173)
Nanini, G. B.	(62)
Palestrina, G. P. da	(137)
<i>Tenebrae Factae Sunt</i>	
Groce, G.	(133)
Haydn, J.—TTBB	(137)
Victoria, T. L. de	(40)
<i>Trahe Me Post Te</i> —Handl, J.	(133)
<i>Tristis Est Anima</i>	
Martini, G. B.—TTBB	(137)
Nasco, G.	(133)
<i>Turba Choruses</i> —St. John	
Beerends, L.—TTBB	(133)
Stam, E.—TTBB	(133)
St. Matthew	
Ett, C.—TTBB	(27)
Moreno, G. J.—TTBB	(26)
<i>Vere Languores</i> —Lotti, A.—TTBB	(137)

E. Four Mixed Voices, a cappella

<i>Adoramus Te Christe</i>	
Brandt, C. de—Organ ad lib.	(26)
Clemens non Papa	(133)
Corsi, J.	(37)
Gasparini, F.	(129)
Howell, C.	(106)
Lassus, R. de	(129)
Mozart, W. A.—Organ ad lib.	(133)
Palestrina, G. P. da	(62)
Perti, G. A.	(79)
Philipp, F.	(129)
Rosselli, F.	(62)
Steck, A.	(106)

Viadana, L. G.	(133)
Zielinsky, N.	(133)
<i>Ad Te Levavi</i> —Campbell-Watson, F.	(105)
<i>Amicus Meus</i>	
Ingegneri, M. A.	(133)
Victoria, T. L. de	(133)
<i>Anima Christe</i> —Ple, S.	(159)
<i>Animam Meam</i>	
Ingegneri, M. A.	(133)
Victoria, T. L. de	(133)
<i>Astiterunt Reges</i> —Victoria, T. L. de	(133)
<i>Attolite Portas</i> —Lemacher, H.	(129)
<i>Benedictus Es Domine</i> —Willan, H.	(19)
<i>Caligaverunt</i>	
Ingegneri, M. A.	(133)
Victoria, T. L. de	(129)
<i>Christe Adoramus Te</i> —Monteverdi, C.	(129)
<i>Christus Factus Est</i>	
Anerio, F.	(133)
Asola, G.	(133)
Bruckner, A.	(133)
Desderi, E.	(129)
Haydn, J.	(133)
Philipp, F.	(129)
Pitoni, G.	(133)
<i>Crucifixus</i>	
Bach, J. S.	(114)
Monteverdi, C.	(123)
<i>Crux Fidelis</i>	
King John of Portugal	(137)
Moreno, G. J.	(26)
Palestrina, G. P. da	(133)
Philipp, F.	(129)
<i>De Lamentation Sabbato</i> —Nekes, F.	(62)
<i>De Profundis</i> —Mul, J.	(133)
<i>Dextera Domini</i> —Lassus, R. de	(129)
<i>Ecce Quomodo</i>	
Handl, J.	(133)
Haydn, J.	(133)
Ingegneri, M. A.	(133)
Palestrina, G. P. da	(133)
Victoria, T. L. de	(133)
<i>Ecce Vidimus Eum</i>	
Ingegneri, M. A.	(133)

Victoria, T. L. de	(62)
<i>Eram Quasi Agnus</i>	
Ingegneri, M. A.	(133)
Victoria, T. L. de	(133)
<i>Exaudi Deus</i>	
Groce, G.	(146)
Lassus, R. de	(62)
<i>Exaudi Nos Domine</i> —Nanini, G. B.	(62)
<i>Factus Est Dominus</i> —Lassus, R. de	(129)
<i>Filiae Jerusalem</i> —Gabrieli, A.	(151)
<i>Gloria Laus Et Honor</i> —Palestrina, G. P. da	(106)
<i>Hymn for the Lenten Season</i> —Molitor	(62)
<i>Improperium</i>	
Agostoni, P.	(133)
Attwood, T. A.— With Organ	(106)
Lassus, R. de	(129)
Palestrina, G. P. da	(127)
Philipp, F.	(129)
Witt, F. X.	(62)
Woollen, R.	(62)
<i>In Monte Oliveti</i>	
Bruckner, A.	(129)
Groce, G.	(129)
Haydn, J.	(133)
Ingegneri, M. A.	(133)
Palestrina, G. P. da	(106)
<i>Incipit Lamentatio</i> —Nanini, G. B.	(146)
<i>Jerusalem Surge</i>	
Ingegneri, M. A.	(127)
Palestrina, G. P. da	(62)
Viadana, L. G.	(62)
<i>Jesu Salvator Mundi</i> —Cordans, B.	(133)
<i>Jesum Tradidit</i>	
Casimiri, R.	(146)
Ingegneri, M. A.	(127)
Victoria, T. L. de	(133)
<i>Judas Mercator</i>	
Ingegneri, M. A.	(127)
Victoria, T. L. de	(62)
<i>Justorum Animae</i>	
Byrd, W.	(133)
Gahagan, T. J.	(62)
Lassus, R. de	(146)
Traditional (arr.—Hilber, J. B.)	(106)

<i>Justus Ut Palma</i> —Hilber, J. B.	(106)
<i>Lamentation</i> —Palestrina, G. P. da	(129)
<i>Libera Me Domine</i> —Bruckner, A.	(114)
<i>Meditabor</i> —Humpert, H.	(129)
<i>Miserere Mei</i>	
Amatucci, P.	(146)
Bas, G.	(146)
Casimiri, R.	(146)
Handl, J.—SATB, Solo & Organ	(127)
Langlais, J.—With Organ	(65)
Lassus, R. de—With Organ	(133)
Lotti, A.	(106)
Palestrina, G. P. da	(151)
Victoria, T. L. de	(151)
<i>Misericordias Domini</i> —Josquin Des Pres	(153)
<i>Nos Autem</i>	
Anerio, F.	(133)
Philipp, F.	(129)
<i>O Bone Jesu</i>	
Bai, T.	(26)
Ingegneri, M. A.	(129)
Lassus, R. de	(133)
Palestrina, G. P. da	(62)
Philipp, F.	(129)
<i>O Crux Ave</i>	
Clemens non Papa	(133)
Palestrina, G. P. da	(133)
Philipp, F.	(129)
Victoria, T. L. de	(36)
<i>O Domine Jesu Christe</i>	
Aichinger, G.	(133)
Palestrina, G. P. da	(27)
Victoria, T. L. de	(133)
Willaert, A.	(133)
<i>O Jesu Christe</i>	
Berchem, J. Van	(133)
Melle, R. De	(133)
<i>O Jesu Filii David</i> —Josquin Des Pres	(63)
<i>O Sacred Head</i> —Bach, J. S.	(80)
<i>O Vos Omnes</i>	
Groce, G.	(27)
Ingegneri, M. A.	(127)
Lange, H. G.	(129)
Palestrina, G. P. da	(133)

Philipp, F.	(129)
Victoria, T. L. de	(62)
<i>O Vos Qui Transitis</i> —Berchem, J. Van	(133)
<i>Omnes Amici Mei</i>	
Ingegneri, M. A.	(127)
Palestrina, G. P. da	(1)
Viadana, L. G.	(146)
<i>Parce Domini</i> —Obrecht J.	(133)
<i>Passio</i> — <i>Sec. Johannes</i>	
Byrd, W.	(133)
Harzer, (Resinarius) B.	(166)
Soriano, F.	(146)
Victoria, T. L. de	(146)
<i>Passio</i> — <i>Sec. Mattheus</i>	
Soriano, F.	(133)
Victoria, T. L. de—ATBB	(133)
<i>Plange, Quasi Virgo</i>	
Ingegneri, M. A.	(106)
Viadana, L. G.	(62)
Leo, L.	(133)
<i>Popule Meus</i>	
Bas, G.	(146)
Moreno, G. J.	(26)
Palestrina, G. P. da	(133)
Philipp, F.	(129)
Victoria, T. L. de	(133)
<i>Pulvis Et Umbra</i> —Lassus, R. de	(27)
<i>Pueri Hebraeorum</i>	
Brunelli, A.	(133)
Byrd, W.	(106)
Palestrina, G. P. da	(133)
Victoria, T. L. de	(133)
<i>Quam Pulchri Sunt</i> —Victoria, T. L. de	(137)
<i>Qui Jacuisti Mortuus</i> —Josquin Des Pres	(133)
<i>Recessit Pastor</i> —Victoria, T. L. de	(133)
<i>Salve Crux</i> —Willaert, A.	(133)
<i>Salvum Fac Populum</i> —Bruckner A.	(129)
<i>Seniores Populi</i>	
Ingegneri, M. A.	(133)
Victoria, T. de	(133)
<i>Sepulto Domino</i>	
Handl, J.	(119)(146)
Ingegneri, M. A.	(127)
Victoria, T. L. de	(133)

<i>Sicut Cedrus</i> —Anerio, F.	(151)
<i>Sicut Ovis</i>	
Ingegneri, M. A.	(133)
Viadana, L. G.	(62)
<i>Sitivit Anima Mea</i> —Palestrina, G. P. da	(120)
<i>Stabat Mater</i>	
Agazzari, A.	(133)
Palestrina, G. P. da	(129)
Rheinberger, J.	(146)
Rotschuh, F.	(106)
Schubert, F.—String & Organ	(114)
<i>Super Flumina</i> —Palestrina, G. P. da	(154)
<i>Taedet Animam</i> —Victoria, T. L. de	(133)
<i>Tamquam Ad Latronem</i>	
Ingegneri, M. A.	(127)
Victoria, T. L.	(133)
<i>Tenebrae Factae Sunt</i>	
Amon, B.	(133)
Groce, G.	(62)
Haydn, J.	(133)
Josquin Des Pres	(133)
Ingegneri, M. A.	(133)
Leo, L.	(133)
Palestrina, G. P. da	(40)
Perez, D.	(133)
<i>The Appeal of the Crucified</i> —Stainer, J.	(80)
<i>Tradiderunt Me</i>	
Ingegneri, M. A.	(127)
Victoria, T. L. de	(133)
<i>Tristis Est Anima Mea</i>	
Groce, G.	(62)
Ingegneri, M. A.	(127)
<i>Una Hora</i>	
Ingegneri, M. A.	(127)
Victoria, T. L. de	(133)
<i>Unus Ex Discipulis</i> —	
Ingegneri, M. A.	(127)
Palestrina, G. P. da	(106)
Victoria, T. L. de	(133)
<i>Vae Misero Mihi</i> —Lange H. G.	(129)
<i>Velum Templi</i>	
Groce, G.	(62)
Ingegneri, M. A.	(146)

<i>Vere Languores Nostros</i>	
Lotti, A.	(142)
Victoria, T. L. de	(133)
<i>Vexilla Regis</i>	
Bruckner, A.	(129)
Palestrina, G. P. da	(106)
Philipp, F.	(129)
<i>Vinea Mea</i>	
Ingegneri, M. A.	(146)
Viadana, L. G.	(62)

F. Five or more voices, a cappella (SATTB)

<i>Ad Te Levavi</i> —Palestrina, G. P. da	(146)
<i>Adoramus Te</i> —Byrd, W.	(133)
<i>Beati Quorum</i> —Lassus, R. de	(133)
<i>Bonum Est Domine</i> —Palestrina, G. P. da	(127)
<i>Christus Factus Est</i> —Philipp, F.—SSAATTBB	(129)
<i>Crucifixus</i> —Lotti, A.—SSATTB	(133)
<i>Crux Fidelis</i> —Philip F.—SAATTBB	(129)
<i>De Profundis</i>	
Gabrieli, A.—SATTB	(146)
Lassus, R. de	(60)
Sweelinck, J. P.	(133)
<i>Deus, Deus Meus</i> —Gabrieli, A.—10 V	(2)
<i>Dextera Domini</i> —Palestrina, G. P. da	(133)
<i>D. J. Chr. qui Cognoscis</i> —Lassus, R. de	(133)
<i>Domine Me in Furore</i> —Lassus, R. de	(133)
<i>Domine Exaudi</i> —Lassus, R. de	(133)
<i>Ego Dixi</i> —Gabrieli, A.—6 V	(2)
<i>Exaltabo Te, Domine</i> —Palestrina, G.P. da	(146)
<i>Exaudi Deus</i> —Gabrieli, A.—7 V	(2)
<i>Improperium</i> —Palestrina, G. P. da	(133)
<i>In Jejuniis et Fletu</i> —Tallis, T.—SATTB	(106)
<i>Jerusalem Convertere</i> —Palestrina, G. P. da	(146)
<i>Justitiae Domini</i> —Palestrina, G. P. da	(127)
<i>Justorum Animae</i> —Lassus, R. de	(146)
<i>Meditabor</i> —Palestrina, G. P. da	(146)
<i>Miserere Mei</i>	
Gabrieli, A.—6 V	(2)
Lassus, R. de	(133)
<i>Misericordias Domini</i> —Gabrieli, A.—8 V	(2)
<i>Nigra Sum</i> —Palestrina, G. P. da	(146)
<i>Nos Autem Gloriarum</i> —Philip, F.—SSAATTBB	(129)

<i>O Bone Jesu</i>	
Palestrina, G. P. da—SSATTB	(129)
Philipp, F.—SSAATTBB	(129)
<i>O Crux Benedicta</i> —Vinci, P.	(133)
<i>O Domine Jesu</i>	
Gabrieli, A.—8 V	(2)
Sweelinck, J. P.	(133)
Victoria, T. L. de—SATTBB	(133)
<i>O Vos Omnes</i>	
Casals, P.—SSAATTBB	(53)
Praetorius, H.	(133)
<i>Popule Meus</i>	
Philipp, F.—SSAATTBB	(129)
Victoria, T. L. de—SATB-SATB	(27)
<i>Stabat Mater</i>	
Palestrina, G. P. da—SSAATTBB	(146)
Philipp, F.—SSATBB	(129)
<i>Tenebrae Factae Sunt</i> —Poulenc, F.—SAATBB	(52)
<i>The Lamentation</i> —Ginastera, A. E.—SSAATTBB	(4)
<i>Timor Et Tremor</i> —Gabrieli, A.—SATTBB	(146)
<i>Trahe Me Post Te</i>	
Handl, J.—SSSAA or TTBBB	(4)
Palestrina, G. A. da—SATTB	(153)
<i>Tristis Est Anima Mea</i> —Lassus, R. de	(129)
<i>Vexilla Regis</i> —Philipp, F.	(129)
<i>Vide Homo</i> —Sweelinck, J. P.	(133)

IV. MOTETS FOR EASTER

A. Unison and Two Voices with Organ

<i>Alleluia</i>	
Caudana, F.—2 V	(146)
Mozart, W. A.—SA	(15)
<i>Angelus Domini</i> —Nees, S.	(106)
<i>Beatus Vir</i> —Lassus, R. de—SA, a cappella	(115)
<i>Haec Dies</i>	
Arcadelt, J.—SA	(16)
Caudana, F.—2 V	(146)
Haller, M.	(127)
<i>Pascha Nostrum</i> —Nekes, F.—SA	(62)
<i>Sicut Cervus</i> —Vaet, J.—2 V—a cappella	(133)
<i>Terra Tremuit</i>	
Andrews, C. T.—2 V	(37)
Ferrante, E.—2 V	(146)

Goller, F.—2 V	(146)
Haller, M.—SA	(127)
Tosi, Don M.—2 V	(146)
<i>Vidi Aquam</i>	
Jong, M. de—2 or 3 V	(120)
Van Hulse, C.—V	(106)

B. *Three Equal Voices, a cappella*

<i>Ascendit Deus</i> —Berten, W. M.	(129)
<i>Christus Vincit</i> —Brandt, C. de	(37)
<i>Haec Dies</i> —Viadana, L. G.	(17)
<i>In Pace In Idipsum</i> —Lassus, R. de	(115)
<i>Jesu Rex Admirabilis</i> —Palestrina, G. P. da	(129)
<i>O Filii et Filiae</i> —Doyen, H.	(129)
<i>Pascha Nostrum</i> —Ravanello, O.	(62)
<i>Resurrexit Sicut</i> —Sweelinck, J. P.	(62)
<i>Surgens Jesu</i> —Monteverdi, C.	(133)
<i>Terra Tremuit</i>	
Campodonico, C. B.	(146)
Doyen, H.	(129)

C. *Three Mixed Voices (STB or SAB)*

<i>Alleluia</i> —Mozart, W. A.—SAB & Organ ad lib.	(15)
<i>Angelus Domini</i> —Byrd, W.	(133)
<i>Christus Resurgens</i> —Lassus, R. de	(115)
<i>Ego Sum Resurrectio</i> —Lassus, R. de	(115)
<i>Haec Dies</i>	
Byrd, W.	(133)
Nekes, F.—SAB	(62)
<i>Jerusalem Quae</i> —Lassus, R. de	(115)
<i>Quae Lucescit</i> —Byrd, W.—SAT	(133)
<i>Surrexit Dominus</i> —Casimiri, R.—ATB & Organ	(146)
<i>Terra Tremuit</i>	
Franco, C.—ATB & Organ	(146)
Nekes, F.—& Organ	(62)

D. *Four Equal Voices (TTBB)*

<i>Alleluia</i> —Mozart, W. A.—SSSS	(15)
<i>Ascendens Christus</i> —Palestrina, G. P.	(133)
<i>Ascendit Deus</i> —Haller, M.—& Organ	(106)
<i>Benedictus (Canticle)</i> —Moreno, G. J.	(164)
<i>Christus Resurgens</i> —Richafort, J.	(133)
<i>Christus Vincit</i> —Nuffel, J. Van—& Organ	(133)



His Excellency, The Most Reverend Archbishop Gerald T. Bergan, presents Medal of St. Caecilia to Father Francis A. Brunner, C.S.s.R.

Liturgical Music Workshop, August 26, 1960

The citation accompanying the award read:

“The ninth annual presentation of the Boys Town Saint Caecilian Medal is made to

FRANCIS A. BRUNNER

priest of the Congregation of the Most Holy Redeemer.

“For twenty-five years Father Brunner has brought sound scholarship to problems of liturgy and music, implementing with loyalty and diligence the pronouncements of the Holy See. For as many years he has contributed to the pages of Caecilia, and for eight consecutive years he has served on the faculty of the Liturgical Music Workshop.

“A gentleman who seeks no honor, he deserves one the more, and we the more happy to bestow it.”

<i>Haec Dies</i>	
Handl, J.	(133)
Tappert, H.	(62)
<i>Jesu Rex Admirabilis</i> —Palestrina, G. P. da	(133)
<i>Sicut Cervus</i> —Gounod, C.	(97)
<i>Surrexit Pastor Bonus</i> —Palestrina, G. P. da	(37)
<i>Terra Tremuit</i> —Schrijvers, J.	(153)
<i>Victoria Surrexit</i> —Anonymous	(1)
<i>Virtute Magna</i> —Groce, G.	(133)

E. Four Mixed Voices, a cappella

<i>Aeterna Rex</i> —Rehmann, T. B.	(114)
<i>Alleluia</i> —Rehmann, T. B.	(129)
<i>Alleluia Surrexit</i> —Berchem, J. Van	(133)
<i>Alph. Sabbato Sancto</i> —Nanini, G. B.	(146)
<i>Angelus Autem Domini</i> —Anerio, F.	(119)
<i>Ascendit Deus</i> —Lemacher, H.	(129)
<i>Christ Ist Erstanden</i> —Hassler, H. L.	(120)
<i>Christus Serrexit</i> —Anerio, F.	(119)
<i>Christus Vincit</i>	
Brant, C. de	(153)
Gascogne, M.	(153)
<i>De Profundis Ascendet</i> —Bach, J. S.	(106)
<i>Easter Motets, Three</i> —Morley, T.	(4)

Haec Dies

Arcadelt, J.	(109)
Ett, C.	(27)
Palestrina, G. P. da	(133)
Ravanello, O.	(62)
Stehle, J. G. E.	(62)
Tappert, H.	(62)
Viadana, L. G.	(133)
Yon, P.	(27)
<i>Hilariter</i> —Koelnischer Gesangbuch	(26)
<i>Laudes Christo</i> —Obrecht, J.	(133)
<i>O Rex Glorïae</i> —Marenzio, L.	(151)
<i>Pascha Nostrum</i> —Nekes, F.	(62)
<i>Salutis Humane Sator</i> —Asola, G.	(129)
<i>Sicut Cervus</i>	
Howell, C.	(106)
Palestrina, G. P. da	(133)
Rue, P. de la	(4)
<i>Surrexit Christus</i> —Praetorius, M.	(133)

<i>Surrexit Dominus Vere</i> —Berchem, J. Van	(129)
<i>Surrexit Pastor Bonus</i> —Palestrina, G. P. da—ATTB	(151)
<i>Terra Tremuit</i>	
Casimiri, R.	(62)
Carturan, C.	(62)
Haller, M.	(62)
Kieffer, R.—SATB	(159)
Lemacher, H.	(129)
Palestrina, G. P. da	(133)
Schrijvers, J.	(153)
Simon, H.	(129)
<i>This Is The Day</i> —Peeters, F.	(114)
<i>Three Easter Motets</i> —Morley, T.	(4)

F. Four Mixed Voices with organ

<i>Alleluia</i>	
Mozart, W. A.	(15)
Nees, S.	(133)
<i>Alleluia, Benedictus</i> —Finn, Rev. W. J.	(6)
<i>Christ Is Risen</i> —Goemanne, N.	(37)
<i>Christus Ist Auferstanden</i> —Bruch, M.	(36)
<i>Could Ye Not Watch</i> —Stainer, J.	(34)
<i>Dextera Domini</i> —Franck, C.	(28)
<i>Fling Wide the Gates</i> —Stainer, J.	(26)
<i>Flores Apparuerunt</i> —Somma, B.	(146)
<i>Justus Et Palma</i> —Peeters, F.	(129)
<i>Salutis Humanae Sator</i> —Stratnergier, H.	(129)
<i>Sing Alleluia Forth</i> —Darst, W. G.	(34)
<i>Surrexit Christus</i> —Rossini, C.	(27)
<i>Terra Tremuit</i>	
Filke, M.— & Orchestra	(114)
Moreno, S.	(146)
Rehmann, T. B. & Organ	(129)
<i>Victimae Paschali</i>	
Picchi, L.	(146)
Yon, P.	(27)
<i>Victoria Surrexit</i> —Kreckel, P. G.	(27)
<i>Victory</i> —Alsat. Easter Carol	(40)

G. Five or more Voices (SATTB)

<i>Angelus Domini</i>	
Casciolini, C.—SATB-SATB	(120)
Gabrieli, A.—SATB-SATB	(2)

<i>Ascendit Deus</i> —Handl, J.	(3)
<i>Christus Resurgens</i>	
Byrd, W.—SSATTB	(133)
Lassus, R. de	(133)
<i>Haec Dies</i>	
Byrd, W.—SSATTB	(75)
Handl, J.—TTBB·TTBB	(133)
Nanini, G. B.	(146)
Palestrina, G. P. de—SSATTB	(127)
<i>I Am the Resurrection</i> —Schuetz, H.—SATB·SATB	(79)
<i>Lauda Jerusalem</i> —Lalande, R. de	(106)
<i>O Filii et Filiae</i> —Leisring, V.—SATB·SATB	(97) (103)
<i>Pascha Nostrum</i> —Vaet, J.	(133)
<i>Repleti Sunt</i> —Handl, J.—TTBB·TTBB	(133)
<i>Resurrexi</i> —Byrd W.	(133)
<i>Surrexit Pastor Bonus</i>	
Handl, J.—TTTBB	(133)
Ingegneri, M. A.	(133)
Lassus, R. de	(97)
<i>Terra Tremuit</i>	
Haller, M.	(120)
Palestrina, G. P. da	(133)
<i>Victimae Paschali</i> —Byrd, W.	(109)
<i>Viri Galilaei</i>	
Monte, P. de	(133)
Sweelinck, J. P.	(133)

. . . THE MASS IN ENGLISH?*

By W. Gordon Wheeler

Administrator of Westminster Cathedral, London, England

I am told that many of our people and those from other lands who attended the Munich Eucharistic Congress this year were horrified when the occasion which ought of its very essence to have stressed universality was marred for them by the intrusion of loud speakers which drowned out the sacred liturgy in a non-stop German commentary. The uncontrolled use of the vernacular can only result in a stressing of the national at the expense of the supra-national.

There are those who would still like to see the whole of the Mass in the vernacular. Personally, I am convinced that in England at any rate we should stand to lose more than we should gain. All the fundamentals of our civilization are Roman and although Europe has many languages wherever we go, the Mass is the same. We are at once at home because it is in Latin.

A few weeks ago, an article in *America* (now a pamphlet, "Language of the Liturgy") began a voluminous expression of views on this somewhat topical subject. I have been asked by the editor of *THE LAMP* to try to portray for him some of the feelings on the other side of the Atlantic about this.

Let me say at once that I much prefer the somewhat temperate views expressed by Fr. LaFarge to the more sweeping assertions of Fr. O'Brien. I would however take issue even with the former about the "hybrid" compromise of combining the Mass of the Catechumens in English with the Mass of the Faithful in Latin. The highest aesthetics argue, I think, against a dualism destructive of unity. And the unity of the Mass, as it has evolved, is a very important thing. One of the most striking differences between Catholic and non-Catholic Christianity is that we have a sacrifice. When our people go to Mass they realize at least this: that they are present at a sacrificial act which in itself promises unity and completeness. They know that they are offering Christ to God. He alone is the One, Perfect, all-sufficient Victim for their sins and inadequacies and, at the same time, on their behalf, gives the adoration and thanksgiving which is due. The edification and inspiration which can be derived from the actual words of this offering are in a sense secondary and the literal understanding of them is by no means essential to the worshipper. Otherwise, we should be stigmatizing the devoted worship of countless millions in many ages as worthless.

* Re-printed from *THE LAMP* by kind permission of the Reverend Editor.

On the other hand, the Church herself has always done her utmost by means of visual aids, and in our own centuries of liturgical manuals, to enable the fullest possible participation in this act. Moreover, by the universal encouragement of a fuller participation by the Dialogue and Commentary she has provided a wealth of media which, while preserving the great Latin tradition, enables the fullest cooperation of the whole man, with all his faculties, in the Great Sacrifice.

Is anything further either necessary or desirable? Obviously we must participate to the full in the Church's liturgy. The Decree of September 3, 1958, *On Sacred Music*, has given a tremendous impetus to this by its regularizing of Dialogue Masses and Commentaries (which must not interfere with the action). In England where the prescription of this admirable document has been promulgated by many Bishops, with their own explanations and directions, a norm of intelligent participation has been achieved. The boys in our Cathedral Choir School master all the responses in Latin (with full understanding of what it means) at the age of eight. They are by no means prodigies and anyone with patience can be taught to do the same. This, it seems to me is the Church's own solution to this problem and I cannot understand why people chase other hares before trying it out in the manner intended.

The rather defeatist talk of Fr. O'Brien's about "the apathy enveloping the vast majority of the Sunday congregation" is simply not relevant here. And I shall be surprised if it is really so in America. Participation of mind and heart are anyhow of much greater importance than being vocal.

As a convert (25 years ago I was an Anglican clergyman) and as one who is constantly in touch with a stream of people coming into the Church, I can only say that in my experience it is not true to speak of the Latin Liturgy as a "formidable roadblock to conversion." Such an assertion places what is at the most accidental on a level with the motives of credibility. If a man is put off from becoming a Catholic by anything so trivial as a question of language certainly he has not got the gift of Faith.

Nor do I agree with my friend Dom Oswald Sumner who is quoted as saying, "If I were a Protestant, I would feel that the vernacular movement was a most serious and underhand attack on the safety of the Protestant position in England and place the vernacular movement as enemy number one." On the contrary, if this were a valid issue at all, the bathos of many of our modern translations in comparison with the dignified English of the Book of Com-

mon Prayer and the Authorized Version, would establish the Protestant ascendancy for centuries to come! It is, to my mind, of much greater importance to combat the subjectivity and nationalism of Protestantism with the objectivity and supra-nationalism of Catholicism than to play about with this comparatively irrelevant matter of the vernacular. I have yet to meet a convert who was deterred from joining the Church by the Latin tongue. On the contrary it has an impelling dignity and attraction.

It simply does not follow, moreover, as Fr. O'Brien suggests, that lapses from the Faith are caused by non-use of the vernacular. How could he ever prove such an assertion? I could give him a dozen far better reasons for the lapses in this country and I imagine human nature is pretty well the same everywhere.

There is one final point which I think the Vernaculists have overlooked. The Mass itself is not primarily didactic. It is the supreme act of worship. Its meaning and that of all the mysteries of our Faith can be and are taught in sermons and catechetical instructions. In this Archdiocese of Westminster, for example, we follow a Syllabus of Instruction after the Gospel in all the Sunday Masses, of dogmatic, moral, scriptural, liturgical and devotional content. You probably have the same. I am certain that this is the really crying need: that our people may be well and truly instructed: their minds and hearts lifted to God. "That they may have the Gospel preached to them." This is surely of far greater importance and having incomparably more far-reaching results than this minor issue of the vernacular can ever have. Believe me—and I know from my own experience in the Church of England—the vernacular is no universal panacea.

BIBLICAL RECORDINGS

Anyone in quest of a list of recordings dealing with the Bible will seek in vain. Even the category of Sacred Music is highly deceptive. This frustration is further agonizing because after laborious application one learns that many works have been composed but never recorded. Still others have been out of press for a very long time but, annoyingly enough, they may still boldly appear in catalogues. Only one example of this latter class is included in our list: Mendelssohn's *St. Paul*, which Vox will reissue when enough demands warrant it. In fine, to answer this quest, the following list is offered.

These records follow the order of the books of the Bible for the sake of convenience. None of the recordings contain music alone: all of them have words, be they the actual biblical texts or a close paraphrase thereof.

Our aim has been to cull information serviceable to the purchaser. Hence, as much as possible this sequence is followed: the composer's name, the title, the musical type, the language, the number of records (all are LP's), the recording company, the ordering number, the chorus and orchestra, the conductor, and the price when available (for whatever permanency it may enjoy). They are all complete recordings except one marked "excerpts." We have restricted ourselves to one recording, even though the same work may have several different recordings, without attempting to select the best one.

Advisedly, we omitted negro spirituals, psalms, lamentations (or Jeremiah), magnificats, ave marias, pater noster, small works based on a few sung words, biblical readings (with or without a musical background), and records on a biblical theme devoid of words. In spite of these specifications, the list disclaims any title to completion because such an endeavor seems extremely difficult.

Rev. Joseph A. Grispino, S.M.
The Marist College
Washington, D.C.

BIBLICAL RECORDINGS

Old Testament

Genesis

Haydn, *The Creation*. Oratorio. German. Vanguard. VRS 471/2. Chorus and Orchestra of the Vienna State Opera. Mogens Woldike, Cond.

Exodus

Handel, *Israel in Egypt*. Oratorio. English. Two 12" records. Handel Soc. 18. Choir and Orchestra of Handel Society of England. \$9.96.

Schönberg, *Moses und Aron*, Opera. German. 3-Col. K3L-241.

Judges

Carissimi, *Jephte*. Oratorio in Latinum. LP Archive Production. ARC 3005 14020 APM. The opposite side of the record contains three non-biblical recordings. Gottfried Wolters, Cond.

Saint-Saëns, *Samson and Delilah*. Opera. French. LP Pathé Recording. \$24.98 complete.

I & II Samuel

Handel, *Saul*. Oratorio. English. HDL 15. Handel Society. Soloists, Collegiate Singers and Symphonette of the Crane Department of Music. State University Teachers College, Potsdam., New York. Brock McElheran, Cond.

Honegger, *Le Roi David*. French. London-A-4222 5297. L'Orchestre de la Suisse Romand. Ernest Ansermet, Cond.

I Kings

Goldmark, *Queen of Sheba*. Opera. (excerpts) German. Slezak, Hesch, Kurz. Eterna 473.

Handel, *Solomon*. Oratorio. English. Two records. Angel 35340. Beecham Choral Society and Soloists. Royal Philharmonic Orchestra. Sir Thomas Beecham, Bart. Conductor.

Mendelssohn, *Elijah*. Oratorio. English. Three LP 12" records. London-LLA-27. London Philharmonic Orchestra, conducted by Jackson and Kripps. Hampstead Parish Church Boy's Choir, conducted by Sidwell.

II Kings

Verdi, *Nabucco*. Opera. Italian. Three records. Cetra 1216. Gatti, Mancini, Previtali.

Isaiah

Tansman, *Isaiah the Prophet*. Sym. Oratorio. French. Epic LC-3298. One record. Radio Phil. Choir and Orchestra. P. Van Kempen, Cond. \$5.

Daniel

Handel, *Belshazzar*. Oratorio. German. Two records. BG-534/5. Vanguard, The Bach Guild. Combined Berlin Chamber Choirs and Berlin Symphony Orchestra. H. Koch, Cond.

The Play of Daniel. A 12th century Musical Drama. Latin. One 12" record. DL-9402. New York Pro Musica. Noah Greenberg, Cir. Hi-Fi-Decca-Gold Label Series.

Walton, *Belshazzar's Feast*. One 12" LP record. English. WL-5248. London Phil. Choir with Soloists. Philharmonic Promenade Orchestra, Sir Adrian Boult, Cond.

Machabees

Handel, *Judas Maccabaeus*. Oratorio. English. Westminster Hi-Fi. Three records. XWL 3310. Utah Symphony. University of Utah Chorus with Soloists. Maurice Abraham, Cond.

Old Testament (Miscellaneous)

Handel, *The Messiah*. Oratorio. English. Three 12" LP records. RCA Victor Bluebird Classics. LBC-6100. Toronto Mendelssohn Choir and Soloists. Toronto Symphony Orchestra. Macmillan, Cond. This also contains references to the New Testament.

New Testament

Gospels

Bach, *Ascension Oratorio*. Lyr. 34 (Lyricord). Swabian Chorus. Grischkat, Cond.

Bach, *Easter Oratorio*. German. VOX—L-O-N-G-E-R, one record, LP. PL8620. Pro Musica Chamber Orchestra. Vienna—Soloists. Ferdinand Grossman, Cond.

Berlioz, *L'Enfance Du Christ*. Oratorio. French. Two LP records. MRL-11575. The Little Orchestra. Thomas Scherman, Cond. Choral Art Society, Wm. Jansan, Dir. The Classics Record Library. Book-of-the-Month Club, Inc. \$8.

Saint-Saëns, *Christmas Oratorio*. Mus. Lib. 7008. San Jose State Choir.

Schütz, *The Nativity*. Oratorio. Italian. Colosseum CLPS 1034. Evangelist: Nicola Filacuvidei. Angel: Marica Rizzo. Scarlatti Orchestra di Napoli. Cavacciolo, Cond.

Strauss, Richard, *Salome*. Opera. German. Two LP records. London LL 1038-9. Vienna Philharmonic Orchestra. Clemens Krauss, Cond.

Charpentier, *Le Reniement de Saint-Pierre*. Oratorio. Pathé DTX 259. Choral des Jeunesses Musicales de France. L. Martin, Cond. (The reverse side has H. Gervais' *Te Deum*).

Passions

Bach, *St. Matthew's Passion*. English. RCA Victor LBC 6101. Toronto Mendelssohn Choir Soloists with Orchestra. Macmillan, Cond.

Bach, *St. John's Passion*. English. Three 12" records. RCA LM 6103. The Robert Shaw Chorale and the Collegiate Chorale. RCA Victor Orchestra. R. Shaw, Cond.

Lassus, *St. Matthew's Passion*. Latin. Vox DL-400. Swabian Chorus.

Lotti, *Crucifixus*. Latin. West. 6088. Vienna Academy Ch.

Scarlatti, *The Passion Acc. to St. John*. Latin. One LP record. Overtone Records. FO-8P-0320. Choir of St. Thomas' Episcopal Church, New Haven, Conn. Members of Yale U. Orchestra. Howard Boatwright, Cond. \$2.38.

Schütz, *St. Matthew Passion*. German. Two LP records. BG-519/20. Berlin Chamber Choirs. Bach Guild. Vanguard, N. Y. Helmut Koch, Cond.

Schutz, *St. John Passion*. German. Ren. X-26 (Monitor). Stuttgart Choral Soc.

Stainer, *Crucifixion*. Oratorio. English. One 12" record. CAL 235 RCA-Camden. Richard Crooks, Lawrence Tibbett, Trinity Choir and Organ.

Ziani, *Il Sepolcro*. Oratorio. Italian. One record. West. 18838. Milan Angelicum Orchestra. B. Maderna, Cond. \$4.98.

Seven Last Words of Christ

Dubois, *The Seven Last Words*. Latin. 12" record. Word 4002. Soloists, Oratorio Singers, Organ. \$5.95.

The Acts

Mendelssohn, *St. Paul*. Oratorio. German. 2 Vox-8362. Academie Kammerchor, Pro Musica Orchestra. Grossman, Cond. (out of press).

REVIEW

Books

THE SOLESMES METHOD

By Dom Joseph Gajard

The Liturgical Press, St. John's Abbey, Collegeville, Minn.

Price: \$2.25

GREGORIAN CHANT

By Joseph Van Waesberghe

The Continental Book Company A.B., Stockholm, Sweden

The first of these books reproduces a series of articles which appeared in the *Revue Grégorienne* during the year 1950, and which, in turn, made up the text of a lecture given in the Cathedral of Mexico during the first Mexican Inter-American Congress on Sacred Music in 1949. According to the author's Forward, Part I is theoretical, setting forth the principles that constitute the Method of Solesmes, and Part II is practical, giving the rules for singing. All of this might be considered old hat, but coming straight from the mountain, it will be eminently pleasing to the faithful, and ought to be authentic enough for anyone.

The section on Interpretation is divided into a) rules of rhythmical technique and b) rules of style, a distinction that this reviewer is happy to see and one that he has had previous occasion to mention. The book is therefore complete as a guide to the devotees of Solesmes and lucid as an explanation to the dissenters.

Dom Gajard does not mean to write a controversial book. Still, as long as he has brought the matter up, he can scarcely hope to get by merely by putting everyone in their niche. Neither the satisfied users of the straight Vatican Editions nor the contemporary practitioners of mensuralism are apt to be happy. The former are not content with the relegation of Dom Pothier to a kind of underdeveloped limbo, to say nothing of St. Wandrille, especially when the case for the complete independence of the musical rhythm turns up not so complete, or when the case for ordinary neums having no influence on style does indeed, when the chips are all down, falter to a point where they do have some influence on style. The mensuralists (most of whom would probably deny Dom Gajard's major viz., that for most mensuralists "rhythm" and "measure" describe the same reality.) may find it poignant, but pointless to hear of Dom Ferretti telling the author in his cell at Solesmes: "There is nothing to be gained from the writers of the Middle Ages—nothing, nothing, nothing!"

Father Joseph Smits Van Waesberghe is Professor of Music in the Philosophical Faculty of the Society of Jesus at Nijmegen, Holland. I have no way of knowing when the book was published or whether it is news to the readers of this journal. It came to me by way of The Bel Canto Bookshop, P.O. Box 237, Union, New Jersey, at the price of \$4.50, and is quite pleasant news indeed. A modest but handsome book of but 63 pages, replete with picture-plates and examples, it is designed primarily for the non-expert on the subject of Church Music, and for non-catholics in particular. Writes Father Van Waesberghe: "I have repeatedly found among non-catholics a desire to learn something about the nature and the liturgical significance of Gregorian chant. They want to know something more about a form of music that has been praised and recommended to them as an independent art of high quality and which then on first hearing has left the impression of an unexpected and surprising yet somewhat perplexing beauty."

The author, then, has set himself to satisfy this desire. Writing with directness, accuracy and charm, he has succeeded admirably. The translation, by W.A.G. Doyle-Davidson, professor of English at the University of Nijmegen, is, we take it, worthy of the original. A first class gift for friends who desire information, but who might be discouraged by more formidable books.

Francis Schmitt

Through an oversight, the reviews in Vol. 87, No. 3, were not properly credited to Father Richard Schuler.—*The Editor.*

MUSIC RECEIVED

Harold Flammer <i>O Men of Earth, Extol the King</i> —Austin C. Lovelace	SATB
Harold Flammer <i>Glad Tidings</i> —English Carol Arr. by Franklin Kinsman	SATB
Harold Flammer <i>God Adoring</i> —Katherine K. Davis	SATB
Harold Flammer <i>Ukranian Carol of the Bells</i> —Mykola Leontovich	SAB
Harold Flammer <i>The Stars Shone Bright</i> —Frances Williams	SATB
Concordia Publishing House <i>The Quempas Carol</i>	
World Library of Sacred Music <i>On Christmas Night</i> —Noel Goemanne	SATB
L. J. Cary & Co., Ltd. <i>Missa Ad Praesepe</i> —George Malcolm	SATB
Boosey & Hawkes <i>All That Has Life and Breath</i> —Felix Mendelssohn, Arr. Robert Chambers...	SATB
Boosey & Hawkes <i>Choral Fanfare for Christmas</i> —Ron Nelson	TTBB or SATB
Boosey & Hawkes <i>Praise Ye the Lord from the Christmas Oratorio</i> —Camille Saint Saens Arr. Walter Ehret	SA
Boosey & Hawkes <i>The Little Road to Bethlehem</i> —Michael Head	SATB
Boosey & Hawkes <i>The Three Mummers</i> —Michael Head	Two-Part Carol
Boosey & Hawkes <i>Before Sleep</i> —Gustav Holst	TTBB
Boosey & Hawkes <i>Intercession</i> —Gustav Holst	TTBB
Theodore Presser Co. <i>Noel! Noel! Noel!</i> —Gaston G. Allaire	SATB
C. F. Peters <i>Thirty Short Preludes on Well-Known Hymns for Organ</i> —Flor Peeters	
Concordia Publishing House <i>The Church Modes</i> —Modes I-V—Camil Van Hulse	
Concordia Publishing House <i>The Church Modes</i> —Modes VI-VIII—Camil Van Hulse	
Harold Flammer <i>Six Movements from the Organ Symphonies</i> —Charles Marie Widor	
Harold Flammer <i>Chorale Preludes on Seven Hymn Tunes for Organ</i> —Arr. by Gordon Young	
Harold Flammer <i>Organ Music for Christmas Vol. I</i> —Arr. by Willard Irving Nevins	
Harold Flammer <i>Organ Music for Christmas Vol. II</i> —Arr. by Willard Irving Nevins	
McLaughlin & Reilly <i>Pezzi Piccoli for Organ</i> —Hermann Schroeder	
Alverno College <i>Mass in Honor of Mary Immaculate</i> —Sr. M. Theophane, O.S.F.	
Alverno College <i>Mass in Honor of the Holy Spirit</i> —Sr. M. Theophane, O.S.F.	
World Library of Sacred Music <i>Passio Jesu Christi Secundum Joannem</i> —Aretino	
Boosey & Hawkes <i>A Child Is Born in Bethlehem</i> —Ancient Chorale—Arr. by R. Chambers	SATB & Organ
<i>Come, Let Us All This Day</i> —J. S. Bach—arr. by R. Chambers.....	SATB & Organ

- Elkan-Vogel Co., Inc.
Gentle Mary and Her Child—Finnish Folk Melody, (Christmas)
 arr. by M. Lundquist SATB
Our Day of Joy Is Here Again—Swedish Folk Melody, (Christmas)
 arr. by M. Lundquist SATB
- Gregorian Institute of America
Missa Pastoralis—J. Robert Carroll U treble voices, TTB & Organ
- Hall & McCreary Co.,
Thou Little Tiny Child—Francis Buebendorf SATB
- McLaughlin & Reilly Co.
Digest of Regulations—Fr. Hayburn (Book)
Liturgical Terms for Music Students (Book)
 (Compiled by Dom Anselm Hughes, O.S.B.)
Four Short Improvisations on the Ite Missa Est by N. Goemanne Organ
- Mercury Music Corp.
Ave Regina Coelorum—G. Dufay 1. ATT 2. SATB
Suite For Organ—J. S. Bach—Arr. by E. P. Biggs
- Maeseler Verlag Wolfenbuettel
Missa Alleluya—Jean Mouton SATB
- C. F. Peters Corp.
Aperite Mihi Portas Justitiae—Buxtehude ATB, 2 Violins — Basso Continuo
 (Cantata)
Stabat Mater—G. Verdi SATB & Orchestra (or Piano)
- Theodore Presser Co.,
All Hail the Power of Jesus' Name—Gordon Young U & Organ
Bless the Lord—Ippolitoff-Ivanoff; arr. by R. R. Peery SAB & Organ
Christ Our Lord—Early Carol—arr. by R. H. Hallagan SATB
Come Holy Spirit—Gordon Young U & Organ
Hosanna (Palm Sunday Anthem)—David H. Williams SATB
Jesus, Priceless Treasure—J. S. Bach, arr. by R. R. Peery SAB & Organ
Three Short Psalms—Gordon Young U & Organ
- World Library of Sacred Music
All Around Bach—Compiled by Oliver Coop Organ
Jesus Is Born—Noel Goemanne SATB or STB
Mass for Boys' Voices—Russell Woollen U & Organ
Credo (Missa: Veni Sponsa Christi)—G. P. da Palestrina SATB
 (Copyright by Annie Bank—Amsterdam)
Missa: L'Homme Arme—G. P. da Palestrina SATB
 (Copyright by Annie Bank—Amsterdam)
- Plainsong and Mediaeval Music Society
The Plainchant of the ORDINARY of the Mass—
 adapted from the Sarum Gradual to the English text

NEWS LITTER

● On Sunday, Dec. 18th the Rhode Island Chapter of the A.G.O. and Brown University presented the Pelloquin Chorale and Orchestra in a sacred concert that featured the Pachelbel Magnificat and a first performance of Mr. Pelloquin's Missa Nativitatis. There were shorter items by Perotin, Dufay, Morales, Poulenc and Messiaen. The concert concluded with Haydn's Te Deum. Said Ruth Tripp of the Providence Journal: "A superlative program, performed with great artistry."

● There were two Twelfth-Tide organ recitals in Boys Town's Dowd Memorial Chapel of the Immaculate Conception, the first, on the sixth day of Christmas, by staff organist Emmanuel Leemans:

1. Variations of "Est Ce Mars" J. P. Sweelinck (1553-1621)
2. Awake the Watchmen Cry Out J. S. Bach (1685-1750)
Comest Thou, Jesus, Down From Heaven
3. Trio Sonate Nr. 4 in E Minor
Adagio-Vivace
Andante
Un poco allegro J. S. Bach
4. Variations on "Lord Jesus Has a Little Garden" Flor Peeters
5. Wondrous Love (Variations on an old church hymn) Samuel Barber
6. Toccata from 5th Symphony Ch. M. Widor (1845-1937)

The second, on the ninth day of Christmas, by Paul Manz of Mt. Olivet Lutheran Church, St. Paul, Minn.:

- | | |
|--|-----------|
| Prelude and Fugue in F | Buxtehude |
| Two Short Christmas Preludes | Buxtehude |
| Erschienen ist der herrliche Tag | |
| Lobt Gott, ihr Christen | |
| Prelude and Fugue in E minor | Bach |
| Chorale in B minor, No. 2 | Franck |
| Three Chorale Improvisations | Manz |
| Hyfrodol | |
| Freu dich sehr | |
| Neander | |
| Aria | Peeters |
| Theme, Variations and Finale on an old Flemish Christmas Song, Op. 20..... | Peeters |

● Louisiana State University recently presented F. Crawford Page in the following program of organ music based on Gregorian Chants and Lutheran Chorales in the Dorian and Phrygian Modes:

- | | |
|---|--------------|
| Prelude on the Easter Chorale "Christ lag in Todesbanden" | Scheidt |
| (Dorian) | (1587-1654) |
| Prelude on the Easter Chorale "Ercheinen ist der herrliche Tag" | Buxtehude |
| (Dorian) | (1637-1707) |
| Chorale—Prelude on "Ach Gott, vom himmel sieh darein" | Hanff |
| (Hypo—Phrygian) | (1630-1706) |
| Canzona on Chants from Mass XI ("Orbis Factor") | Frescobaldi |
| (Dorian) | (1583-1643) |
| Kyrie "Gott heiliger Geist" (five voices) | J. S. Bach |
| (Phrygian) | (1685-1750) |
| Chorale—Prelude on "Herzlich thut mich verlangen" | |
| (Phrygian) | |
| Credo "Wir glauben all' an einen Gott" | |
| (Dorian) | |
| Chorale—Prelude on "Vom Gott will ich nicht lassen" | |
| (Hypo-Dorian) | |
| "Penitence" Chorale "Aus tiefer noth" (six voices) | |
| (Phrygian) | |
| Symphonie Romane (on the Easter Gradual "Haec dies") | Ch. M. Widor |
| (Hypo-Dorian) Second Movement | (1844-1937) |
| Hymne d'action de grâce, "Te Deum" | Langlais |
| (Phrygian) | (1907) |

● Christmas Music at the Church of the Nativity in St. Paul, Minn., included K. Walter's Festmesse, the Langlais Mass in Ancient Style and Bruckner's Mass in C and Choral Mass. There were two carol low masses.

● The Welch Chorale presented this program at Town Hall on Sunday, December 11:

- | | |
|--|----------------------|
| I. Works of the Fifteenth Century | |
| Ave Maria | Des Pres (1445-1521) |
| Gloria (Ad Modum Tubae) | Dufay (1400-1474) |
| Ave Verum | Des Pres (1445-1521) |
| II. Mass: Sine Nomine | |
| Kyrie | Demonte (1521-1603) |
| Gloria | Sanctus |
| Sanctus | Benedictus |
| | Agnus Dei |
| III. Works of Janequin | |
| Il Est Bon et Bel | (b. circa 1500) |
| Chanson des Oiseaux | |
| IV. Te Omnes Angeli | |
| | (1657-1726) |
| V. Motets for the Christmas Season | |
| | Poulenc (1899-) |
| O Magnum Mysterium | |
| Quem Vidistis Pastores Dicite | |
| Videntes Stellam | |
| Hodie Christus Natus Est | |
| VI. Carols | |
| Noel Nouvelet (arr. Peloquin) | French |
| Carol of the Advent | Besancon |
| Carol of the Drum | Burgundian |
| VII. | |
| Jesus Born in Bethlea | Appalachian |
| Mary Had a Baby | Spiritual |
| The Twelve Days of Christmas | English |

Director: James B. Welch

Accompanist: Paul P. Rotella

The New York Times gave unstinted praise to the young singers for both the quality of the program and its delivery.

● Paul Koch was guest conductor for The Bach Choir of Pittsburgh in the first of its two seasonal concerts at the Carnegie Music Hall in that city. The program featured the Bach Magnificat and the Britten Ceremony of Carols.

● The St. John's Church Choir, Omaha, Nebr., Ferenc Denes, conductor, sang the Charpentier Mass for four voices at Christmas time; also J. B. Hilber's Mass in Honor of St. Francis.

● The University of Notre Dame announces the continuance of its Summer Program in Liturgical Studies, June 19-August 3, 1961. Father Rogusz, C.S.C., will teach basic Gregorian Chant and Sister Prudentiana and Helen Walsh will continue the Workshop in Gregorian Chant.

● The Musicology Committee of the College Department of the NCMEA will sponsor a contest open to graduate students in the field of musicology. The music submitted must be transcribed from unpublished manuscripts from the years 1400 to 1700 in either the vocal or instrumental areas.

● The combined male choirs of St. Fidelis College and Seminary, Father Aloysius Knoll, O.F.M. Cap., director, and St. Bartholomew Men's Choir of Pittsburgh joined the Covenant United Presbyterian Handbell Choir and the Butler County (Pa.) Symphony Orchestra, Edward Rancone, director, in a Christmas concert at the Butler Senior High School on Dec. 10. The choirs sang Gregorian chants, traditional carols, motets by Victoria and Praetorius, and excerpts from the Bach Magnificat in D and the Brahms Requiem.

● Arthur D. Smith, director of The King's Choristers, Christ the King Church, 4105 Colgate Ave., Dallas, Texas, is interested in the possibility of working out an exchange concert program with other boy choirs.

● St. Paul's Cathedral, Pittsburgh, has placed a \$100,000 order with a West German firm for a new organ. The organ, now under construction in Hamburg, will have four

manuals and more than 5,000 pipes and is expected to be in operation by November, 1962. The builder, Rudolph von Beckerath, drew up the designs in collaboration with Paul Koch, organist and choirmaster at the cathedral, and Robert Noehren of the University of Michigan.

● The following are the specifications of the M. P. Moller Organ in the Cathedral of Mary, Our Queen, in Baltimore:

GALLERY ORGAN

GREAT ORGAN

(Unenclosed with exposed pipes)		
Geigenprincipal	16'	12 pipes
Diapason	8'	61 pipes
Geigen	8'	61 pipes
Bourdon	8'	61 pipes
Octave Major	4'	61 pipes
Spitzflöte	4'	61 pipes
Octave Quinte	2½'	61 pipes
Super Octave	2'	61 pipes
Cornet	III-V Rks	278 pipes
Fourniture	IV Rks	244 pipes
Scharff	III Rks	183 pipes
Chimes		25 tubes
(installed in Choir Expression box)		

CHOIR ORGAN

Holzquintade	16'	68 pipes
Violoncello	8'	68 pipes
Dolcan	8'	68 pipes
Dolcan Celeste (GG)	8'	61 pipes
Lieblichgedeckt	8'	68 pipes
Geigenprincipal	4'	68 pipes
Zauberflöte	4'	68 pipes
Spillflöte	2'	61 pipes
Cymbel	III Rks	183 pipes
Chalmeau	16'	68 pipes
Cromorne	8'	68 pipes
Rohrschalmei	4'	68 pipes
Tremulant		

BOMBARDE ORGAN

Grand Plein Jeu	V Rks	305 pipes
Bombarde	16'	68 pipes
Trompette Harmonique	8'	68 pipes
Clairon Harmonique	4'	68 pipes
English Horn	8'	68 pipes
Tremulant		

SWELL ORGAN

Flauto Dolce	16'	12 pipes
Principal	8'	68 pipes
Salicional	8'	68 pipes
Voix Celeste (GG)	8'	61 pipes
Flauto Dolce	8'	68 pipes
Flute Celeste	8'	61 pipes
Rohrflöte	8'	61 pipes
Prestant	4'	68 pipes
Flauto Traverso	4'	68 pipes
Nasard	2½'	61 pipes
Octavin	2'	61 pipes
Tierce	1 3/5'	61 pipes
Plein Jeu	V Rks	305 pipes
Acuta	III Rks	183 pipes
Bassoon	16'	68 pipes
Trompette	8'	68 pipes
Hautbois	8'	68 pipes
Vox Humana	8'	68 pipes
Clairon	4'	68 pipes
Tremulant		

PEDAL ORGAN

Resultant	32'	32 notes
Soubasse	32'	12 pipes
Contrebasse	16'	32 pipes
Geigen	16'	from Great
Flauto Dolce	16'	from Swell
Holzquintade	16'	from Choir
Bourdon	16'	32 pipes
Octave	8'	32 pipes
Geigen	8'	from Great
Flauto Dolce	8'	from Swell
Gedecktpommer	8'	32 pipes
Octave Quinte	5½'	32 pipes
Super Octave	4'	32 pipes
Nachthorn	4'	32 pipes
Waldflöte	2'	32 pipes
Mixture	III Rks	96 pipes
Fourniture	IV Rks	128 pipes
Bombarde	32'	12 pipes
Posaune	16'	32 pipes
Bombarde	16'	32 notes
Basson	16'	32 notes
Trumpet	8'	12 pipes
Cromorne	8'	32 notes
Clairon	4'	12 pipes
Cromorne	4'	32 notes
Cornettino	2'	32 notes
Chimes		25 notes

POSITIV ORGAN

(Unenclosed with exposed pipes)		
Spitzprinzipal	8'	61 pipes
Nason Flute	8'	61 pipes
Prinzipal	4'	61 pipes
Koppelflöte	4'	61 pipes
Oktav	2'	61 pipes
Larigot	1½'	61 pipes
Siffelöte	1'	61 pipes
Sesquialtera	II Rks	122 pipes
Zimbel	IV Rks	244 pipes
Tremulant		

SANCTUARY ORGAN

(Playable from its own console and Gallery console)

GREAT ORGAN

SWELL ORGAN

Quintaton	16'	68 pipes	Holzgedeckt	16'	12 pipes
Principal	8'	68 pipes	Viole de Gambe	8'	68 pipes
Hohlflöte	8'	68 pipes	Viole Celeste (GG)	8'	61 pipes
Gemshorn	8'	68 pipes	Holzgedeckt	8'	68 pipes
Gemshorn Celeste (GG)	8'	61 pipes	Fugara	4'	68 pipes
Octave	4'	68 pipes	Flute Octaviant	4'	68 pipes
Flute Convertte	4'	68 pipes	Plein Jeu	III Rks	183 pipes
Blockflöte	2'	61 pipes	Bassethorn	16'	68 pipes
Mixture	IV Rks	244 pipes	Trompette	8'	68 pipes
Tremulant			Hautbois	4'	68 pipes
			Tremulant		

PEDAL ORGAN

Principal	16'	12 pipes
Holzgedeckt	16'	from Swell
Quintaton	16'	from Great
Principal	8'	32 pipes
Flute Conique	8'	32 pipes
Holzgedeckt	8'	from Swell
Choralbass	4'	32 pipes
Flute Conique	4'	12 pipes
Bassethorn	16'	from Swell

● James B. Welch conducted a choral workshop at St. Peter's College, Jersey City, N. J., August 22-24.

● The New York Pro Musica Motet Choir and Wind Ensemble gave a program of Flemish Masters in Town Hall on Dec. 7th. Of special note were portions of a Mass for Christmas Day by Isaac, Willaert's Laus Tibi, which was written for the dedication of a chapel at Bruges, and the Missa Fortuna Desperata by Jacob Obrecht.

● Rev. John Sweeney, Music Director at the St. Paul Seminary, has published a brochure on Liturgical Music for the Archdiocese of St. Paul.

● St. Joseph's Institute of Liturgical Music presented Mr. Noel Goemanne, professor of Organ, in the following concert in the college chapel at Rensselaer, Indiana:

Canzona	Andrea Gabrieli (1510-1586)
Choral: Nun Komm, der Heiden Heiland	
Prelude and Fugue in G Minor	Dietrich Buxtehude (1637-1707)
Choral: Vater Unser im Himmelreich	Johann Pachelbel (1653-1706)
Fantasia and Fugue in A Minor	
Two Chorales:	
a) Erbarm' Dich Mein, O Herre Gott	
b) O Mensch Bewein' Dein' Sünde Gross	J. S. Bach (1685-1750)
Prelude and Fugato	Mathias Van Den Ghein (1721-1785)
Two Chorale Preludes:	
Es Ist ein Ros' Entsprungen	
Herzlich Tut Mich Verlangen	Johannes Brahms (1833-1897)
Sonata Da Chiesa	Hendrik Andriessen
Lied to the Mountains	Flor Peeters
Soliloquy	August Maekelberghe
Festival Voluntary	Noel Goemanne

● The 1960 Annual Festival of Baroque Choral Music at Brooklyn College featured Marc-Antoine Charpentier's "Judicium Salamonis." The New York Times commented: "The work proved to be a fascinating experience . . . of great musical vitality, and it was a pleasure to hear it in so well prepared a performance." Future works edited for the festival will be included in the "Brooklyn College Chorus Series" and distributed by the Leeds Music Corporation.

● Flor Peeters gave an all-Bach program for his dedicatory recital on the new Reuter Organ at Boys Town last summer.

- Fantasy and Fugue in G Minor
- Three Choral Preludes from the Little Organ Book
 - Through Adam's Fall
 - In dulci júbilio
 - O Man, Bemoan Thy Grievous Sin
- Prelude and Fugue in B Minor
- Sonata I, in E Flat Major
- Two Choral Preludes
 - We All Believe in One God, the Father (5 voices)
 - We All Believe in One God, Creator o Heaven
- Prelude and Fugue in D Major

● Some three hundred parish choir members of the Diocese of Sioux City attended a workshop in Carrol, Iowa on Sunday, Jan. 8th. Louise Florencourt was chairman of the event, and Fathers Dean Walker and Francis Schmitt led the various sessions. His Excellency, the Most Reverend Joseph Mueller celebrated the closing Pontifical High Mass, which was sung by all the participants. Materials included the Missa Dominicalis by McGrath, Pelloquin's Ecce Sacerdos, Reincke's Cantate and the Christus Vincit, which was accompanied by a brass quartette from Kuemper High School.

● Boys Town Choir was the guest choir at Detroit Catholic Guild of Organists annual Little Singers Day on Oct. 15th. The cathedral was packed with choirs from the Detroit area and sang under the direction of Father Robert Ryan. Father Edward Majeske, Director of the Palestrina Foundation celebrated the Mass, and received the new members. The Foundation presented the Boys Town group in a formal concert at the Henry and Edsel Ford Auditorium the evening of Oct. 14th.

● On Oct. 22, under the sponsorship of the Detroit Unit, NCMEA, some 300 participants sang the congregational parts of the Pelloquin Missa Pentatonica. The choir of the Juniorate Sisters, Monroe and the boy choir from St. Henry's Church, Lincoln Park, alternated with the congregation. The affair was under the chairmanship of Sister Alphonsus Mary I.H.M. At the celebration of the golden jubilee of Marygrove College, Detroit, on Nov. 15, the sisters sang Sister Alphonsus Mary's Mass in Honor of the Immaculate Heart of Mary.

● The Saint Bernard Boy Choir of Pittsburgh, Joseph E. Michaud, Director, sang the world premiere performance of Alexander Pelloquin's Missa Nativitatis for Boys' Voices over the N.B.C. Radio Network on Christmas afternoon. Members of the Pittsburgh Symphony assisted.

● Bonaventura Somma, 67, director of the notable Santa Cecilia Choir in Rome for the past 34 years, died in his home there on Oct. 23rd. He had conducted the choir on a tour of the U. S. and Canada in 1955; and had also composed and transcribed old masters in various forms. R.I.P.

● The Music Department and the Drama Club of the College of Notre Dame, Belmont, Cal., presented the Beauvais Play of Daniel on Dec. 10th and 11th.

● Thirty-one members of the St. John's University (Minnesota) Men's Chorus, under the direction of Gerhard Track and with William Ibes as accompanist, had a sensationally successful tour of Middle Europe during the summer months. Audiences and critics alike were enthusiastic about the program, containing works by Palestrina, da Croce, Buxtehude, Orff, Bartok, Kodaly and Siegl.

● Wilbert E. Diel and the adult and boys' choirs of Our Lady of Sorrows Church, St. Louis, presented a Christmas concert on the evening of Dec. 26th. We are almost as pleased with the appropriate date as we are with the content, which follows:

Glory to God in the Highest	G. B. Pergolesi
Sheep May Safely Graze	J. S. Bach
To Shepherds, As They Watched By Night	J. S. Bach
O Hail This Brightest Day of Days	J. S. Bach
	Organ—Mr. Diel
In Dulci Jubilo	14th Century
Adult Choir	

Unto Us Is Born a Son	14th Century
Hail Holy Night	Verspoell
Sleep Holy Babe	Reichardt

Boys' Choir

Missa: L'Homme Desarme	Jan Mul
Kyrie	
Sanctus-Benedictus	
Agnus Dei	

Boys' and Adult Choirs

Noël	15th Century
Noël Nouvelet	
Ave Maria	B. Somma

Boys' Choir

Jubilate Deo	W. A. Mozart
--------------------	--------------

Adult Choir

Behold a Rose Is Blooming	J. Brahms
Greensleeves	R. Purvis
Improvisation on "God Rest Ye Merry Gentlemen"	M. Roberts
Organ—Mr. Diel	

● Writes a prominent midwest prelate: "Fortunately many of our churches lack adequate choirs, and where this is so, it is a blessing of which we should take advantage, with instruction both patient and determined, and lead and prod and urge our people into congregational singing." The most Reverend gentleman apparently shares a not uncommon, but mistaken notion that it is easier to lead and prod and urge a thousand people than fifty; and he did not get his idea of good fortune from Rome.

● The Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, gave the second presentation of its 19th season in Harkness Chapel, New London on May 29. Its main offering was the *Messa a 4 voci da cappella* by C. Monteverdi (published 1651), the latest of the three masses by this master to be preserved.

Motets sung included the "Come, come, helpe O God," and "I laid me downe to rest," both for 5 voices by William Byrd; and the following by Palestrina: *Exsultate Deo* (5 parts), *Magnus Sanctus Paulus* and *Tollite jugum meum*, the latter two, previously unavailable, prepared for use of the Society by its director.

Prof. Arthur W. Quimby, head of the College department of music, was at the organ and played as prelude excerpts from Frescobaldi's *La Messa della Madonna*, and as postlude the *Ricercare* from the same work.

● The Twin City Catholic Chorale, Father Richard Schuler, Conductor, Mrs. Myron Angeletti, organist, and a complement of seven members of the Minneapolis Symphony, performed the following works at an evening Mass at the Church of the Holy Childhood, St. Paul, Minn.:

Orchestral Prelude: Sinfonie No. 3	C. Phil. Em. Bach
Mass Propers	Graduale Romanum
Missa Brevis in hon. St. Johannis de Deo	Joseph Haydn
Offertory Motet—Ave Verum Corpus	Mozart
Postludes—Concerto Grosso in D	Corelli
Jubilate Deo	Mozart

CAECILIA

INDEX — VOLUME 87

Articles

A Last Look At Leipzig—Ferdinand Davis	5
Dedication of Shrine—Paul Hume	70
English Polyphony and the Roman Church—David Greenwood	73
Father Vitry—Editorial	108
Father Vitry's Funeral Sermon—Charles Schmitt	110
Flor Peeters and Modern Sacred Music—E. Paccagnella	122
Fourth International Congress For Church Music..... Center of Book—Autumn, 1960	
Music Lists—Editorial	145
Peter Wagner's Abwehr—Editorial	7
Postscript—Editorial	69
The Accompaniment of Plain Chant—Bernard C. Jones	86
The Attack on the Vatican Edition—Peter Wagner	10
The Classical Polyphony of Catholic Germany—Francis Brunner	117
The Gelineau and Gregorian Psalmody—John F. Mahoney	79
The Mass In English—W. Gordon Wheeler	166
Vollaert's Rhythmic Proportions—Van Waesberghe	128

Special Features

List of 177 Music Publishers and Addresses	145
--	-----

LIST OF MOTETS

Motets For Easter

A. Unison and Two Part Voices with Organ—16	161
B. Three Equal Voices, a cappella—11	162
C. Three Mixed Voices (STB or SAB)—11	162
D. Four Equal Voices (TTBB)—14	162
E. Four Mixed Voices, a cappella—41	163
F. Four Mixed Voices with Organ—20	164
G. Five or more voices—23	164

Motets For Lent

A. Unison and Two Part, a cappella, unless otherwise indicated—16.....	151
B. Three Equal Voices, a cappella, unless otherwise indicated (SSA or TTB)—32	151
C. Three Mixed Voices, a cappella—16	152
D. Four Equal Voices, a cappella (SSAA or TTBB)—60	152
E. Four Mixed Voices, a cappella—198	154
F. Five or more Voices, a capella (SATTB)—49	160

Wedding Music—A Symposium	Rev. Richard Schuler	95
	Rev. Francis Brunner	96
Organ	Winifred Flanagan	97
	C. Alexander Peloquin	98
	Paul Koch	99
	Publishers	99
Choral	C. Alexander Peloquin	98

Reviews

BOOKS

Digest of Church Law on Sacred Music—Joseph F. Mytych.....	Francis A. Brunner	50
Gregorian Chant—Joseph Van Waesborghe	Francis P. Schmitt	173
Organ Design and Appraisal—James Blaine Jamison	Myron Roberts	50

MASSES

Festmesse—Karl Walter	Richard Schuler	138
Mass for 4 Voices, 2 Violins, and Continuo—Charpentier	Louise Cuyler	46
Missa Duodecim Tonorum—Ernst Krenek	Flor Peeters	45
Muttergottes-Messe—Ernst Tittel	Richard Schuler	139

ORGAN

Four Postludes for Organ	Sr. Rosalie, O.P.	93
--------------------------------	-------------------	----

OTHER MUSIC

IX Cantiones Sacrae—Verlag Franz Peuchtinger.....	David Greenwood	47
Congregational Singing Materials	Richard J. Schuler	90
The Church Modes—Camil Van Hulse	Myron Roberts	49
The New St. Basil's Hymnal—Basilian Fathers	Sister M. Casimir, O.P.	48

RECORDS

Biblical Recordings—New Testament—17, Old Testament—16 Rev. Joseph A. Grispino, SM.	169	
Chorale No. 3, in A Minor—Cesar Franck	Martin Bush	52
Concerto in A minor—Vivaldi	Martin Bush	53
Hymne d'Actions de graces, (Te Deum), Tiento, (Offertoire), Incantation pour Jour Saint—J. Langlais	Martin Bush	53
Passacaglia and Fugue in C minor—J. S. Bach	Martin Bush	53
Praeludium, Regina coeli iactare—Herman Schroeder	Martin Bush	53
Prelude and Fugue in A major—J. S. Bach	Martin Bush	53
Prelude and Fugue in A minor—J. S. Bach	Martin Bush	53
Prelude and Fugue in E minor—J. S. Bach	Martin Bush	53
Prelude and triple Fugue in E flat major—J. S. Bach	Martin Bush	53
Requiem Mass—Victoria	David Greenwood	55
Sonatas 1, 2, 3—J. S. Bach	Martin Bush	52
Sonatas 4, 5, 6—J. S. Bach	Martin Bush	52
Stabat Mater (Palestrina) and Magnificat (Cererols)	David Greenwood	56
Toccata and Fugue in D minor—J. S. Bach	Martin Bush	53
Variations Ave Regina Coelorum—Hermann Schroeder	Martin Bush	53

Musical Supplement

Chant Accompaniments—Bernard Jones	Summer, 1960
With Heart and Spirit Reconciled—Arr. by E. V. Leemans	Autumn, 1960

FOR NOTABLE MODERN COMPOSITIONS

by

Flor Peeters, Rev. Russell Woollen, Camil van Hulse, C. Alexander Peloquin, Noel Goemanne, Louis Huybrechts, Jean Langlais, Henri Potiron, Jeanne Demessieux, Mario Salvador, Bruce Prince-Joseph, Frank Campbell-Watson, Joseph J. McGrath, etc., and for

FORTHCOMING NEW COPYRIGHT COMPOSITIONS

by Gaston Litaize, Hermann Strategier, Hermann Schroeder

Consult

McLAUGHLIN & REILLY CO.

252 Huntington Avenue

Boston 15, Massachusetts

CHORAL CONDUCTORS GUILD

Honorary Charter Memberships

In recognition of educational contributions to the development of CHORAL ART, the following have been awarded Honorary Charter Membership: (*partial list*)

Alford, Richard R.	Ellsasser, Richard	Pool, George III
Bailey, Marshall	Fountain, Robert	Powers, George
Bain, Wilfred	Goodhart, Luther W.	Rice, W. C.
Baker, Robert	Hillis, Margaret	Ross, Hugh
Binder, A. W.	Jones, Archie N.	Rush, Ralph E.
Binder, Jonah	Kurzweil, Frederic	Steele, Emmett M.
Bitgood, Roberta	Lockwood, Normand	Strickling, George
Brown, Elaine	Lovelace, Austin C.	Tollefsen, Svend O.
Burns, William K.	Lynn, George	Walker, Charles D.
Castellini, John	McCurdy, Alexander	Wiant, Bliss
Coopersmith, Harry	Means, Claude	Wilhousky, Peter J.
Copes, V. Earle	Miller, H. Thomas	Williamson, John Finley
Curry, W. Lawrence	Miller, Paul Jerome	Wilson, Harry Robert
Dunn, Thomas	Mueller, Carl F.	Wright, Searle
Ehret, Walter	Nevens, Willard I.	Zimmerman, Alex H.
	Owen, Barbara J.	

Organists, Choir Directors are invited to request the membership application.

CHORAL CONDUCTORS GUILD

Ten Fiske Place, Mount Vernon, N. Y.

MISSA JUBILANS

*in honorem Sancti Nicolai
ad quatuor vocis inequales
organo comitante*

Flor Peeters, Opus 92

\$1.25 Per Copy

CAECILIA PRESS, 3558 Cass Street, Omaha 31, Nebraska

Aims of the Society of Saint Caecilia

1. To devote itself to the understanding and further propagation of the *Motu Proprio* "Inter Pastorales Officii Sollicitudines" of St. Pius X, Nov. 22, 1903; the constitution "Divini Cultum Sanctitatem" of Pius XI, Dec. 20, 1938; the encyclical "Mediator Dei" of Pius XII, Nov. 20, 1947; the encyclical "Musicae Sacrae Disciplina" of Pius XII, Dec. 25, 1955.
2. To seek the cultivation of Gregorian Chant, of Polyphony, of modern and especially contemporary music, of good vernacular hymns, of artistic organ playing, of church music research.
3. To foster all efforts toward the improvement of church musicians: choirmasters and choirs, organists, composers and publishers of liturgical music, and through all of these a sound musical approach to congregational participation.
4. To publish its journal, "Caecilia", and to establish a non-commercial repertory service.
5. To gain without fees, the following memberships:
 - a) Individual members (persons active in liturgical music)
 - b) Group members (an entire choir)
 - c) Sustaining members (subscribers to Caecilia)

For further information write:

CAECILIA, 3558 Cass St., Omaha 31, Nebr.

“Thus with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenious Gregorian modes to great and magnificent works of art. To these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.

The progress of this musical art clearly shows how sincerely the Church has desired to render divine worship ever more splendid and more pleasing to the Christian people. It likewise shows why the Church must insist that this art remain within its proper limits and must prevent anything profane and foreign to divine worship from entering into sacred music along with genuine progress, and perverting it.”

Pius XII—Mus. Sac. Disc.

SUBSCRIPTION FORM

Enclosed is \$3.00 for a year's subscription to *Caecilia*.

Send to:

Name

Address

City and State