The Mass in English — W. Gordon Wheeler
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.
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.


Editor .................................................. Very Rev. Francis Schmitt
Contributing Editors .................................. Rev. 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.
Roger Wagner, Hollywood, Cal.
Eugene Selhorst, Rochester, N. Y.
Terence Gahagan, London, England
Winifred T. Flanagan, Omaha, Nebr.
Rev. Irvin Udulutch, Mt. Cal., Wis.
Rev. Laurence Feininger, Trento, Italy
Rev. Fred Reece, Des Moines, Iowa
Rene Dosogne, Chicago, Ill.
Emmanuel Leemans, Boys Town, Nebr.
John Yonkman, Fort Wayne, Ind.
Dom Gregory Murray, Downside Abbey, England
Flor Peeters, Mechlin, Belgium
Alexander Peloquin, Providence, R. I.
Omer Westendorf, Cincinnati, Ohio
Ralph Jusko, Cincinnati, Ohio
Paul Hume, Washington, D. C.
Rev. Walter Rees, Worthington, O.
Rev. William Saelman, Bolivia, S.A.
Rev. Charles Dreisoerner, St. Louis, Mo.
Frank Szynskie, Boys Town, Nebr.

Managing Editor .................................................. Norbert Letter
Library .................................................. Ferenc Denes
Circulation .................................................. Paul 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 Communio 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
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.
7. Boosey & Hawkes Co., P.O. Box 418, Lynbrook, L. I., 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.
17. Editions Publiroc, 53 Rue Thiers, Marseille, France.
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.
25. Fides Publishers, 21 West Superior St., Chicago 10, Ill.
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.
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.
46. Helicon Press, Inc., 819 Nottingham Road,
    Baltimore 28, Maryland.
47. Hall & McCreary Co., Park Ave. at Sixth St.,
    Minneapolis 15, Minn.

146
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.
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.
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.
70. Edizioni “Psalterium”, 4 Piazza S. Giovanni in Laterano,
    Roma, Italy.
71. Fratelli Delle Scuole, 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.
80. Pro Art Publ., 469 Union Ave., Westbury, L. I., N. Y.
81. Publishers Central Bureau, 419 Fourth Ave.,
    New York 16, N. Y.
83. Hale Wynstichting, Antwerpen, Belgium.
85. J. Lemoine, Biton, Successeur, Saint-Laurent-Sur-Sevre, Vendee, France.
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.
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)
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.
100. Editions Jans, Luzern, Switzerland.
103. R. D. Row Music Co., 725 Boylston 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.
111. Kenneth Mumerry, 9, St. Winifred's Road, Bournemouth, England.
112. G. Ricordi & Co., Lorbach, Germany.
113. Barenreiter Antiquariat, Wilhelmshoehe, Kassel, Germany.
114. Anton Boehm ' Sohn, Augsburg, Germany.
115. Breitkopf & Hartel, Wiesbaden, Germany.
116. Christophorus Verlag, Freiburg, Germany.
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.
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 Vondelsstrasse 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., Toursai, Belgium.
137. Edizioni Musique Sacree, 1, Rue Jeanne d'Arc, Sevres, 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 Flachat, Paris 17, France.
143. Schott Freres, 69, Fg. Saint Martin, 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.
154. Musica Sacra, Malines, Belgium.
(Dessain)
156. J. Millet, Lyon, France.
158. Edition Henn, Geneve, Switzerland.
159. F. X. Le Roux & Cie., Strasbourg, 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.
168. Arno Volk Verlag, Koeln, Germany.
169. Fimex 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.
# MOTETS FOR LENT

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

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

## B. Three equal voices a cappella, unless otherwise indicated

**(SSA or TTB)**

- **Adoramus Te Christe**—
  - Lassus, R. de ................................................................. (129)
  - Martini, G. ........................................................................ (133)
  - Palestrina, G. P. da ............................................................ (7)
  - Viadana, L. G. .................................................................... (70)
- **Ave Rex Noster**—Asola, G.—TTB ........................................... (133)
- **Attendite Universi Populi**—Victoria, T. L. da ......................... (114)
- **Bonus Est Dominus**—Palestrina, G. P. da .............................. (129)
- **De Profundis**—Vranken, P. J.—TTB ...................................... (153)
- **Ecce Vidimus**—Woollen, R.—TTB
  - (Responsory for Tenebrae) .................................................... (133)
- **Eripe Me Domine**—Lassus, R. de—TTB ................................... (146)
- **Exclamans**—Victoria, T. L. de—SSA ..................................... (114)
- **Improprium**—Lassus, R. de—TTB ........................................... (146)
- **In Monte Oliveti**—Martini, G. ............................................. (133)
- **Jesu Salvator Mundi**—Menegali .......................................... (129)
- **Miserere Mei**—Lotti, A. ..................................................... (7)
- **O Bone Jesu**—Palestrina, G. P. da ........................................ (38)
O Domine Jesu—Monteverdi, C.—SAB (138)
O Sacred Head—Hassler, H. I.—SSA & Organ (106)
O Vos Omnes
  Asola, G. (133)
  Vittadini, F.—TTB (146)
Popule Meus—Gaudana, F. (146)
Sietes Palabras—Jimenez, M. B.—TBB Solos & Organ (169)
Stabat Mater—Aichinger, G.—SSA (129)
Tamquam Agnus—Victoria, T. L. de (62)
Tristis Est Anima Mea
  Cordans, B.—SSA (129)
  Woollen, R.—TTB (133)
Turba Choruses:
  St. John Passion—Peloquin, C. A.—TTB (106)
  St. Matthew Passion—Peloquin, C. A.—TTB (106)
Vere Languorcs Nostros—Lotti, A. (129)
Vexilla Regis
  Festa, C. (133)
  Schroeder, H. (129)
Vide Domine—Palestrina, G. P. da (17)

C. Three Mixed voices, a cappella

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

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

Adoramus Te Christe
  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)

Aestimatus Sum—Victoria, T. L. de ....................... (133)
Crucem Tuam—Beerends, L. ............................... (133)
Crucifixus—Monteverdi, C. .............................. (133)
Ecce Appropinguat—Nasco, G. ......................... (133)

Ecce Quomodo
Handl, J. ................................................ (133)
Palestrina, G. P. da ................................ (133)
Victoria, T. L. de—TTBB ............................. (96)


Eram Quasi Agnus—Palestrina, G. P. da ................. (106)
Gloria Laus—Handl, J. ................................ (133)

Improperium
Bernabei, G. A.—TTBB .................................. (62)
Dress, A. Rev.—TTBB .................................. (27)
Witt, F. X.—TTBB ..................................... (62)


In Die Tribulationis—Groce, G.—TTBB ................. (129)
In Monte Oliveti—Groce, G.—TTBB .................... (133)
Jesu Salvator Mundi—Cordans, B.—TTBB .......... (133)
Jesu Rex—Palestrina, G. P. da—TTBB ............... (133)
Joannes Passion—Asola, G. ............................... (133)
Judas Mercator—Victoria, T. L. de .................... (62)

Miserere Mei
Lassus, R. de—TTBB .................................. (137)
Victoria, T. L. de .................................. (146)

O Bone Jesu
Agostoni, P. ............................................. (133)
Brahms, J. .............................................. (133)
Ingegneri, M. A. ........................................ (153)
Palestrina, G. P. da—TTBB ............................. (62)

O Crux Benedicta—Rore, C. de ......................... (133)

O Domine Jesu
Brumel, A. .............................................. (133)
Franck, M. ............................................ (133)
Ingegneri, M. A. ........................................ (133)
Palestrina, G. P. da—TTBB ............................. (137)
Josquin Des Pres ........................................ (133)

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

E. Four Mixed Voices, a cappella

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

Exaudi Deus
Groce, G. .................................................................(146)
Lassus, R. de ..............................................................(62)
Exaudi Nos Domine—Nanini, G. B. ...................................(62)
Factus Est Dominus—Lassus, R. de ....................................(129)
Filiae Jerusalem—Gabrieli, A. ..........................................(151)
Gloria Laus Et Honor—Palestrina, G. P. da .........................(106)
Hymn for the Lenten Season—Molitor ..................................(62)

Improperium
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)

In Monte Oliveti
Bruckner, A. ......................................................................(129)
Groce, G. ..........................................................................(129)
Haydn, J. ............................................................................(133)
Ingegneri, M. A. ..............................................................(133)
Palestrina, G. P. da ..........................................................(106)

Incipit Lamentatio—Nanini, G. B. ...........................................(146)

Jerusalem Surge
Ingegneri, M. A. ..............................................................(127)
Palestrina, G. P. da ..........................................................(62)
Viadana, L. G. ...................................................................(62)

Jesu Salvator Mundi—Cordans, B. .............................................(133)

Jesum Tradidit
Casimiri, R. .......................................................................(146)
Ingegneri, M. A. ..............................................................(127)
Victoria, T. L. de ............................................................(133)

Judas Mercator
Ingegneri, M. A. ..............................................................(127)
Victoria, T. L. de ............................................................(62)

Justorum Animae
Byrd, W. ............................................................................(133)
Gahagan, T. J. ....................................................................(62)
Lassus, R. de .......................................................................(146)
Traditional (arr.—Hilber, J. B.) .............................................(106)
Justus Ut Palma—Hilber, J. B. ........................................ (106)
Lamentation—Palestrina, G. P. da .................................. (129)
Libera Me Domine—Bruckner, A. .................................. (114)
Meditabor—Humpert, H. ............................................. (129)
Miserere Mei
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)

Misericordias Domini—Josquin Des Pres ......................... (153)
Nos Autem
Anerio, F. ............................................................... (133)
Philipp, F. ............................................................... (129)

O Bone Jesu
Bai, T. ................................................................ (26)
Ingegneri, M. A. ........................................................ (129)
Lassus, R. de ............................................................ (133)
Palestrina, G. P. da .................................................... (62)
Philipp, F. ............................................................... (129)

O Crux Ave
Clemens non Papa ..................................................... (133)
Palestrina, G. P. da .................................................... (133)
Philipp, F. ............................................................... (129)
Victoria, T. L. de ...................................................... (36)

O Domine Jesu Christe
Aichinger, G. ........................................................... (133)
Palestrina, G. P. da .................................................... (27)
Victoria, T. L. de ...................................................... (133)
Willaert, A. ............................................................... (133)

O Jesu Christe
Berchem, J. Van ........................................................ (133)
Melle, R. De .............................................................. (133)

O Jesu Filii David—Josquin Des Pres ................................ (63)
O Sacred Head—Bach, J. S. ........................................... (80)
O Vos Omnes
Groce, G. ............................................................... (27)
Ingegneri, M. A. ........................................................ (127)
Lange, H. G. ............................................................. (129)
Palestrina, G. P. da .................................................... (133)
Philipp, F. ........................................... (129)
Victoria, T. L. de .................................... (62)

O Vos Quo Transit—Berchem, J. Van .............. (133)

Omnes Amici Mei
Ingegneri, M. A. ...................................... (127)
Palestrina, G. P. da .................................. (1)
Viadana, L. G. .......................................... (146)

Parce Domini—Obrecht J. ........................... (133)

Passio—Sec. Johannes
Byrd, W. .................................................. (133)
Harzer, (Resinarius) B. ................................ (166)
Soriano, F. ................................................ (146)
Victoria, T. L. de ...................................... (146)

Passio—Sec. Mattheus
Soriano, F. ................................................ (133)
Victoria, T. L. de—ATBB ............................ (133)

Plange, Quasi Virgo
Ingegneri, M. A. ...................................... (106)
Viadana, L. G. .......................................... (62)
Leo, L. ..................................................... (133)

Popule Meus
Bas, G. ..................................................... (146)
Moreno, G. J. ........................................... (26)
Palestrina, G. P. da .................................. (133)
Philipp, F. ................................................ (129)
Victoria, T. L. de ...................................... (133)

Pulvis Et Umbra—Lassus, R. de .................... (27)

Pueri Hebraeorum
Brunelli, A. ............................................. (133)
Byrd, W. ................................................... (106)
Palestrina, G. P. da .................................. (133)
Victoria, T. L. de ...................................... (133)

Quam Pulchri Sunt—Victoria, T. L. de .......... (137)

Qui Jacuisti Mortuus—Josquin Des Pres .......... (133)

Recessit Pastor—Victoria, T. L. de ................ (133)

Salve Cruix—Willaert, A. ........................... (133)

Salvum Fac Populum—Bruckner A. ............... (129)

Seniores Populi
Ingegneri, M. A. ...................................... (133)
Victoria, T. de .......................................... (133)

Sepulto Domino
Handl, J. ................................................ (119)(146)
Ingegneri, M. A. ...................................... (127)
Victoria, T. L. de ...................................... (133)
Sicut Cedrus—Anerio, F. ................................................. (151)

Sicut Ovis
Ingegneri, M. A. ......................................................... (133)
Viadana, L. G. ............................................................ (62)

Sitivit Anima Mea—Palestrina, G. P. da ....................... (120)

Stabat Mater
Agazzari, A. ................................................................ (133)
Palestrina, G. P. da ..................................................... (129)
Rheinberger, J. ............................................................. (146)
Rotschuh, F. ................................................................. (106)
Schubert, F.—String & Organ ....................................... (114)

Super Flumina—Palestrina, G. P. da ......................... (154)

Taedet Animam—Victoria, T. L. de ............................. (133)

Tamquam Ad Latronem
Ingegneri, M. A. ......................................................... (127)
Victoria, T. L. .............................................................. (133)

Tenebrae Factae Sunt
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)

The Appeal of the Crucified—Stainer, J. ....................... (80)

Tradiderunt Me
Ingegneri, M. A. ......................................................... (127)
Victoria, T. L. de ......................................................... (133)

Tristis Est Anima Mea
Groce, G. ................................................................. (62)
Ingegneri, M. A. ......................................................... (127)

Una Hora
Ingegneri, M. A. ......................................................... (127)
Victoria, T. L. de ......................................................... (133)

Unus Ex Discipulis—
Ingegneri, M. A. ......................................................... (127)
Palestrina, G. P. da ..................................................... (106)
Victoria, T. L. de ......................................................... (133)

Vae Miseri Mihi—Lange H. G. .................................. (129)

Velum Templi
Groce, G. ................................................................. (62)
Ingegneri, M. A. ......................................................... (146)
### Vere Languores Nostros
- Lotti, A. ................................................. (142)
- Victoria, T. L. de ..................................... (133)

### Vexilla Regis
- Bruckner, A. .......................................... (129)
- Palestrina, G. P. da .................................... (106)
- Philipp, F. .............................................. (129)

### Vinea Mea
- Ingegneri, M. A. ....................................... (146)
- Viadana, L. G. .......................................... (62)

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

- **Ad Te Levavi**—Palestrina, G. P. da .................. (146)
- **Adoramus Te**—Byrd, W. ............................... (133)
- **Beati Quorum**—Lassus, R. de .......................... (133)
- **Bonum Est Domine**—Palestrina, G. P. da .............. (127)
- **Christus Factus Est**—Philipp, F.—SSAATTBB ............ (129)
- **Crucifixus**—Lotti, A.—SSATBB ........................ (133)
- **Crux Fidelis**—Philip F.—SAATTBB .................... (129)

#### De Profundis
- Gabriel, A.—SATTBB ....................................... (146)
- Lassus, R. de ............................................ (60)
- Sweelinck, J. P. .......................................... (133)
- **Deus, Deus Meus**—Gabriel, A.—10 V ....................... (2)
- **Dextera Domini**—Palestrina, G. P. da .................. (133)
- **D. J. Chr. Qui Cognoscis**—Lassus, R. de ................. (133)
- **Domine Me in Furore**—Lassus, R. de ..................... (133)
- **Domine Exaudi**—Lassus, R. de ........................... (133)
- **Ego Dixi**—Gabriel, A.—6 V .............................. (2)
- **Exaltabo Te, Domine**—Palestrina, G.P. da .............. (146)
- **Exaudi Deus**—Gabriel, A.—7 V ........................... (2)
- **Improperium**—Palestrina, G. P. da ...................... (133)
- **In Jejunio et Fletu**—Tallis, T.—SATTBB ................. (106)
- **Jerusalem Convertere**—Palestrina, G. P. da ............ (146)
- **Justitiae Domini**—Palestrina, G. P. da ................. (127)
- **Justorum Animae**—Lassus, R. de ........................ (146)
- **Meditabor**—Palestrina, G. P. da ........................ (146)

#### Miserere Mei
- Gabriel, A.—6 V .......................................... (2)
- Lassus, R. de ............................................. (133)

#### Misericordias Domini
- Gabriel, A.—8 V .......................................... (2)

#### Nigra Sum
- Palestrina, G. P. da ...................................... (146)

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

IV. MOTETs FOR EASTER

A. Unison and Two Voices with Organ

Alleluia
Caudana, F.—2 V ................................ (146)
Mozart, W. A.—SA ................................ (15)
Angelus Domini—Nees, S. .................... (106)
Beatus Vir—Lassus, R. de—SA, a cappella ........ (115)
Haec Dies
Arcadelt, J.—SA ................................ (16)
Caudana, F.—2 V ................................ (146)
Haller, M. .................................. (127)
Pascha Nostrum—Nekes, F.—SA ............... (62)
Sicut Cervus—Vaet, J.—2 V—a cappella ........ (133)
Terra Tremuit
Andrews, C. T.—2 V .......................... (37)
Ferrante, E.—2 V ................................ (146)
<table>
<thead>
<tr>
<th>Author/Composer</th>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goller, F.</td>
<td>2 V</td>
<td>146</td>
</tr>
<tr>
<td>Haller, M.</td>
<td>SA</td>
<td>127</td>
</tr>
<tr>
<td>Tosi, Don M.</td>
<td>2 V</td>
<td>146</td>
</tr>
<tr>
<td>Jong, M. de</td>
<td>2 or 3 V</td>
<td>120</td>
</tr>
<tr>
<td>Van Hulse, C.</td>
<td>V</td>
<td>106</td>
</tr>
</tbody>
</table>

### B. Three Equal Voices, a cappella

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

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

<table>
<thead>
<tr>
<th>Author/Composer</th>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alleluia</td>
<td>Mozart, W. A.</td>
<td>15</td>
</tr>
<tr>
<td>Anelus Domini</td>
<td>Byrd, W.</td>
<td>133</td>
</tr>
<tr>
<td>Christus Resurgens</td>
<td>Lassus, R. de</td>
<td>115</td>
</tr>
<tr>
<td>Ego Sum Resurrectio</td>
<td>Lassus, R. de</td>
<td>115</td>
</tr>
<tr>
<td>Haec Dies</td>
<td>Byrd, W.</td>
<td>133</td>
</tr>
<tr>
<td></td>
<td>Nekes, F.—SAB</td>
<td>62</td>
</tr>
<tr>
<td>Jerusalem Quae</td>
<td>Lassus, R. de</td>
<td>115</td>
</tr>
<tr>
<td>Quae Lucescit</td>
<td>Byrd, W.—SAT</td>
<td>133</td>
</tr>
<tr>
<td>Surrexit Dominus</td>
<td>Casimiri, R.—ATB &amp; Organ</td>
<td>146</td>
</tr>
<tr>
<td>Terra Tremuit</td>
<td>Franco, C.—ATB &amp; Organ</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>Nekes, F. —&amp; Organ</td>
<td>62</td>
</tr>
</tbody>
</table>

### D. Four Equal Voices (TTBB)

<table>
<thead>
<tr>
<th>Author/Composer</th>
<th>Work</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alleluia</td>
<td>Mozart, W. A.</td>
<td>15</td>
</tr>
<tr>
<td>Ascendens Christus</td>
<td>Palestrina, G. P.</td>
<td>133</td>
</tr>
<tr>
<td>Ascendit Deus</td>
<td>Haller, M. &amp; Organ</td>
<td>106</td>
</tr>
<tr>
<td>Benedictus (Canticle)</td>
<td>Moreno, G. J.</td>
<td>164</td>
</tr>
<tr>
<td>Christus Resurgens</td>
<td>Richafort, J.</td>
<td>133</td>
</tr>
<tr>
<td>Christus Vincit</td>
<td>Nuffel, J. Van—&amp; Organ</td>
<td>133</td>
</tr>
</tbody>
</table>
His Excellency, The Most Reverend Archbishop Gerald T. Bergan, presents Medal of St. Caecilia to Father Francis A. Brunner, C.S.s.R.

Liturical 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."
Haec Dies

Handl, J. .......................................................... (133)
Tappert, H. ....................................................... (62)

Jesu Rex Admirabilis—Palestrina, G. P. da .................. (133)
Sicut Cervus—Gounod, C. ...................................... (97)
Surrexit Pastor Bonus—Palestrina, G. P. da ................ (37)
Terra Tremuit—Schrijvers, J. .................................. (153)
Victoria Surrexit—Anonymous ................................. (1)
Virtute Magna—Groce, G. ..................................... (133)

E. Four Mixed Voices, a cappella

Aeterna Rex—Rehmann, T. B. .................................. (114)
Alleluiæ—Rehmann, T. B. ...................................... (129)
Alleluia Surrexit—Berchem, J. Van .......................... (133)
Alph. Sabbato Sancto—Nanini, G. B. ......................... (146)
Angelus Autem Domini—Anerio, F. ......................... (119)
Ascendit Deus—Lemacher, H. .................................. (129)
Christ Ist Erstanden—Hassler, H. L. ......................... (120)
Christus Serrexit—Anerio, F. .................................. (119)
Christus Vincit
  Brant, C. de ..................................................... (153)
  Gascogne, M. ................................................... (153)

De Profundis Ascendet—Bach, J. S. .......................... (106)

Easter Motets, Three—Morley, T. .............................. (4)

Haec Dies

Arcadelt, J. ......................................................... (109)
Ett, C. ............................................................... (27)
Palestrina, G. P. da .............................................. (133)
Ravanello, O. ...................................................... (62)
Stehele, J. G. E. .................................................. (62)
Tappert, H. ........................................................ (62)
Viadana, L. G. ...................................................... (133)
Yon, P. ............................................................... (27)

Hilariter—Koelnischer Gesangbuch ............................ (26)
Laudes Christo—Obrecht, J. .................................... (133)
O Rex Gloriae—Marenzio, L. .................................. (151)
Pascha Nostrum—Nekes, F. .................................... (62)
Salutis Humane Sator—Asola, G. ............................. (129)

Sicut Cervus

Howell, C. ......................................................... (106)
Palestrina, G. P. da ............................................ (133)
Rue, P. de la ...................................................... (4)

Surrexit Christus—Praetorius, M. ............................ (133)

163
Surrexit Dominus Vere—Berchem, J. Van ........................................ (129)
Surrexit Pastor Bonus—Palestrina, G. P. da—ATTB .................. (151)

**Terra Tremuit**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casimiri, R.</td>
<td>62</td>
</tr>
<tr>
<td>Carturan, C.</td>
<td>62</td>
</tr>
<tr>
<td>Haller, M.</td>
<td>62</td>
</tr>
<tr>
<td>Kieffer, R.—SATB</td>
<td>159</td>
</tr>
<tr>
<td>Lemacher, H.</td>
<td>129</td>
</tr>
<tr>
<td>Palestrina, G. P. da</td>
<td>133</td>
</tr>
<tr>
<td>Schrijvers, J.</td>
<td>153</td>
</tr>
<tr>
<td>Simon, H.</td>
<td>129</td>
</tr>
</tbody>
</table>

_This Is The Day_—Peeters, F. ........................................... (114)
_Three Easter Motets_—Morley, T. .................................... (4)

**F. Four Mixed Voices with organ**

**Alleluia**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart, W. A.</td>
<td>15</td>
</tr>
<tr>
<td>Nees, S.</td>
<td>133</td>
</tr>
</tbody>
</table>

_Alleluia, Benedictus_—Finn, Rev. W. J. ................................. (6)
_Christ Is Risen_—Goemanne, N. ........................................... (37)
_Christus Ist Auferstanden_—Bruch, M. .................................. (36)
_Could Ye Not Watch_—Stainer, J. ........................................ (34)
_Dextera Domini_—Franck, C. .............................................. (28)
_Fling Wide the Gates_—Stainer, J. ...................................... (26)
_Flores Apparuerunt_—Somma, B. .......................................... (146)
_Justus Et Palma_—Peeters, F. ........................................... (129)
_Salutis Humanae Sator_—Stratergier, H. ................................ (129)
_Sing Alleluia Forth_—Darst, W. G. .................................... (34)
_Surrexit Christus_—Rossini, C. ........................................ (27)

**Terra Tremuit**

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Filke, M.— &amp; Orchestra</td>
<td>(114)</td>
</tr>
<tr>
<td>Moreno, S.</td>
<td>146</td>
</tr>
<tr>
<td>Rehmann, T. B.— &amp; Organ</td>
<td>129</td>
</tr>
</tbody>
</table>

_Victimae Paschali_

<table>
<thead>
<tr>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picchi, L.</td>
<td>(146)</td>
</tr>
<tr>
<td>Yon, P.</td>
<td>27</td>
</tr>
</tbody>
</table>

_Victoria Surrexit_—Kreckel, P. G. .................................... (27)
_Victory_—Als. Easter Carol ........................................... (40)

**G. Five or more Voices (SATTB)**

**Angelus Domini**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casciolini, C.—SATB-SATB</td>
<td>(120)</td>
</tr>
<tr>
<td>Gabrieli, A.—SATB-SATB</td>
<td>2</td>
</tr>
<tr>
<td>Work</td>
<td>Composer/Author</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Ascendit Deus—Handl, J.</td>
<td></td>
</tr>
<tr>
<td>Christus Resurgens</td>
<td></td>
</tr>
<tr>
<td>Byrd, W.—SSATTB</td>
<td></td>
</tr>
<tr>
<td>Lassus, R. de</td>
<td></td>
</tr>
<tr>
<td>Haec Dies</td>
<td></td>
</tr>
<tr>
<td>Byrd, W.—SSATTB</td>
<td></td>
</tr>
<tr>
<td>Handl, J.—TTBB-TTBB</td>
<td></td>
</tr>
<tr>
<td>Nanini, G. B.</td>
<td></td>
</tr>
<tr>
<td>Palestrina, G. P. de—SSATTB</td>
<td></td>
</tr>
<tr>
<td>I Am the Resurrection—Schuetz, H.</td>
<td></td>
</tr>
<tr>
<td>Lauda Jerusalem—Lalande, R. de</td>
<td></td>
</tr>
<tr>
<td>O Filii et Filiae—Leisring, V.</td>
<td></td>
</tr>
<tr>
<td>Pascha Nostrum—Vaet, J.</td>
<td></td>
</tr>
<tr>
<td>Repleti Sunt—Handl, J.—TTBB-TTBB</td>
<td></td>
</tr>
<tr>
<td>Resurrexi—Byrd W.</td>
<td></td>
</tr>
<tr>
<td>Surrexit Pastor Bonus</td>
<td></td>
</tr>
<tr>
<td>Handl, J.—TTTBB</td>
<td></td>
</tr>
<tr>
<td>Ingegneri, M. A.</td>
<td></td>
</tr>
<tr>
<td>Lassus, R. de</td>
<td></td>
</tr>
<tr>
<td>Terra Tremuit</td>
<td></td>
</tr>
<tr>
<td>Haller, M.</td>
<td></td>
</tr>
<tr>
<td>Palestrina, G. P. da</td>
<td></td>
</tr>
<tr>
<td>Victimae Paschali—Byrd, W.</td>
<td></td>
</tr>
<tr>
<td>Viri Galilaei</td>
<td></td>
</tr>
<tr>
<td>Monte, P. de</td>
<td></td>
</tr>
<tr>
<td>Sweelinck, J. P.</td>
<td></td>
</tr>
</tbody>
</table>
. . . 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 supranational.

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 Pro-
testant 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 Catholi-
cism 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 compelling 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 Vernacularists 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 in-
structions. 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 in-
structed: 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 ver-
nacular 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 nosters, 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

Exodus


Judges


I & II Samuel


I Kings


II Kings


Isaiah

Daniel


Machabees


Old Testament (Miscellaneous)


New Testament

Gospels


**Passions**


**Seven Last Words of Christ**

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

**The Acts**

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

175
Elkan-Vogel Co., Inc.
Gentle Mary and Her Child—Finnish Folk Melody, (Christmas) ...SATB
arr. by M. Lundquist
Our Day of Joy Is Here Again—Swedish Folk Melody, (Christmas) ...SATB
arr. by M. Lundquist

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
(Compiled by Dom Anselm Hughes, O.S.B.) (Book)
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 Alleluia—Jean Mouton ..............SATB

C. F. Peters Corp.
Aperitum 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—Ippolito-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
Jesu, 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 (Copyright by Annie Bank—Amsterdam) SATB
(Missa: L'Homme Arme—G. P. da Palestrina) (Copyright by Annie Bank—Amsterdam) SATB

Plainsong and Mediaeval Music Society
The Plainchant of the ORDINARY of the Mass—adapted from the Sarum Gradual to the English text
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)
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 “Erheinein ist der herrliche Tag” ………………………… Buxtehude
   (Dorian) ………………………… (1637-1707)
Chorale—Prelude on “Ach Gott, vom himmel euch darthein” ………………………… 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 grace, “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                         Sanctus
   Gloria                       Benedictus
   Sanctus                      Agnus Dei

III. Works of Janequin
   Il Est Bon et Bel
   Chanson des Oiseaux
   (b. circa 1500)

IV. Te Omnes Angeli
   (1657-1726)

V. Motets for the Christmas Season
   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 Bethlehem
    Appalachian
    Mary Had a Baby
    The Twelve Days of Christmas
    Spiritual
    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 Choiristers, 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

<table>
<thead>
<tr>
<th>GREAT ORGAN</th>
<th>CHOIR ORGAN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(Unenclosed with exposed pipes)</strong></td>
<td><strong>Holzquintade</strong> 16' 68 pipes</td>
</tr>
<tr>
<td>Geigenprincipal</td>
<td>Violoncello 8' 68 pipes</td>
</tr>
<tr>
<td>Diapason</td>
<td>Dolcan 8' 68 pipes</td>
</tr>
<tr>
<td>Geigen</td>
<td>Dolcan Celeste (GG) 8' 68 pipes</td>
</tr>
<tr>
<td>Bourdon</td>
<td>Lieblichgedeckt 8' 68 pipes</td>
</tr>
<tr>
<td>Octave Major</td>
<td>Geigenprincipal 4' 68 pipes</td>
</tr>
<tr>
<td>Spitzflöte</td>
<td>Zauberflöte 4' 68 pipes</td>
</tr>
<tr>
<td>Octave Quinte</td>
<td>Spillflöte 2' 61 pipes</td>
</tr>
<tr>
<td>Super Octave</td>
<td>Cymbel III Rks 183 pipes</td>
</tr>
<tr>
<td>Cornet</td>
<td>Chalmeau 16' 68 pipes</td>
</tr>
<tr>
<td>Fourniture</td>
<td>Cromorne 8' 68 pipes</td>
</tr>
<tr>
<td>Scharff</td>
<td>Rohreschalmei 4' 68 pipes</td>
</tr>
<tr>
<td>Chimes</td>
<td>Tremulant</td>
</tr>
<tr>
<td>(installed in Choir Expression box)</td>
<td></td>
</tr>
</tbody>
</table>

### SWELL ORGAN

| Flauto Dolce            | Grand Plein Jeu V Rks 305 pipes  |
| Principal               | Bombarde 16' 68 pipes  |
| Salicional              | Trompette Harmonique 8' 68 pipes  |
| Voix Celeste (GG)       | Clairon Harmonique 4' 68 pipes  |
| Flauto Dolce            | English Horn 8' 68 pipes  |
| Flute Celeste           | Tremulant  |
| Rohrflöte               |             |
| Prestant                |             |
| Flauto Traverso         | Resultant 32' 32 notes  |
| Nasard                  | Soubasse 32' 12 pipes  |
| Octavin                 | Contrebasse 16' 32 pipes  |
| Tierce                  | Geigen 16' from Great  |
| Plein Jeu V Rks         | Flauto Dolce 16' from Swell  |
| Acuta III Rks           | Holzquintade 16' from Choir  |
| Bassoon                 | Bourdon 16' 32 pipes  |
| Trompette               | Octave 8' 32 pipes  |
| Hautbois                | Geigen 8' from Great  |
| Vox Humana              | Flauto Dolce 8' from Swell  |
| Clairon                 | Gedecktmapper 8' 32 pipes  |
| Tremulant               | Octave Quinte 5$\frac{1}{2}$' 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  |

### POSITIV ORGAN

| (Unenclosed with exposed pipes) |             |
| Spitzprinzipal                 | Bombarde 32' 12 pipes  |
| Nason Flute                    | Posaune 16' 32 pipes  |
| Prinzipal                      | Bombarde 16' 32 notes  |
| Koppelflöte                    | Basson 16' 32 notes  |
| Oktav                           | Trumpet 8' 12 pipes  |
| Larigot                        | Cromorne 8' 32 notes  |
| Siffloete                      | Clairon 4' 12 pipes  |
| Sesquialtera II Rks             | Cromorne 4' 32 notes  |
| Zimbel IV Rks 244 pipes         | Cornettino 2' 32 notes  |
| Tremulant                      | Chimes 25 notes  |

179
### SANCTUARY ORGAN
(Playable from its own console and Gallery console)

<table>
<thead>
<tr>
<th>GREAT ORGAN</th>
<th>SWELL ORGAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quintaton</td>
<td>16' 68 pipes Holzgedeckt</td>
</tr>
<tr>
<td>Principal</td>
<td>8' 68 pipes Viole de Gambe</td>
</tr>
<tr>
<td>Hohlflöte</td>
<td>8' 68 pipes Viole Celeste (GG)</td>
</tr>
<tr>
<td>Gemshorn</td>
<td>8' 68 pipes Holzgedeckt</td>
</tr>
<tr>
<td>Gemshorn Celeste (GG)</td>
<td>8' 61 pipes Fugara</td>
</tr>
<tr>
<td>Octave</td>
<td>4' 68 pipes Flute Octaviane</td>
</tr>
<tr>
<td>Flute Converte</td>
<td>4' 68 pipes Plein Jeu</td>
</tr>
<tr>
<td>Blockflöte</td>
<td>2' 61 pipes Bassethorn</td>
</tr>
<tr>
<td>Mixture</td>
<td>IV Rks 244 pipes Trompette</td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### PEDAL ORGAN

| Principal                          | 16' 12 pipes                  |
| Holzgedeckt                        | 16' from Swell               |
| Quintaton                          | 16' from Great                |
| Principal                          | 8' 32 pipes                  |
| Flute Conique                      | 8' 32 pipes                  |
| 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 Briggs, 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 Maaelberghes
  Festival Voluntary .....................Noel Goemanne

• The 1960 Annual Festival of Baroque Choral Music at Brooklyn College featured Marc-Antoine Charpentier’s “Judicium Salomonis.” 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.

180
• 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 jubilo
    - O Man, Bemoan Thy Grieved 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 of 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, Peloquin'sEcce 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 Peloquin 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 Peloquin'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 Siegel.

• 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

181
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 ade-
quate 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. Montez-
verdi (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, previ-
ously 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 Schulter, 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 Child-
hood, 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 ................................................................. 145
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 cappella (SATBB)—49 .................. 160

Wedding Music—A Symposium .................................................... 95
Rev. Richard Schuler
Rev. Francis Brunner
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 Waesborghé................................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
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 laetare—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
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
Bailey, Marshall Fountaine, Robert
Bain, Wilfred Goodhart, Luther W.
Baker, Robert Hillis, Margaret
Binder, A. W. Jones, Archie N.
Binder, Jonah Kurzweil, Frederic
Bigood, Roberta Lockwood, Normand
Brown, Elaine Lovelace, Austin C.
Burns, William K. Lynn, George
Castellini, John McCurdy, Alexander
Coopersmith, Harry Means, Claude
Copes, V. Earle Miller, H. Thomas
Curry, W. Lawrence Miller, Paul Jerome
Dunn, Thomas Mueller, Carl F.
Ehret, Walter Nevins, Willard I.

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