



SACRED MUSIC

Volume 95, Number 3, Fall 1968

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A CARDINAL WRITES TO HIS PRIESTS

My dear brothers in the priesthood!

A little over one hundred years ago, when John Cardinal Geissel, Archbishop of Cologne, abolished the local liturgy of our archdiocese and proclaimed the sole validity of the Roman rite, great confusion obtained among the clergy. Previously, they had prayed the Breviary of Cologne, while other priests prayed that of Rome. One parish used the Roman Missal, another the Cologne Missal. The changeover to the "new" Roman liturgy was actually a liberation, but voices were nonetheless raised to bemoan the loss of so many old feasts, hymns, sequences and so forth. People regretted that the Church was no longer the *sponsa varietate ornata*.

A similar unrest and uncertainty regarding the liturgy has reappeared among us today. The renewal of divine worship, begun by Pius XII for the Easter season, and continued by John XXIII and Paul VI in cooperation with the II Vatican Council, has awakened a new, more beautiful song and prayer in our parishes. Simultaneously, however, new questions and problems have arisen. As a matter of fact, the clergy of Cologne have maintained a notable degree of unanimity. But in spite of this, there are many loud complaints about self-willed, individual idiosyncracies, and the resulting constriction of our liturgical life. Hence I would like to lay down, in a few paragraphs, some regulations and instructions.

UNREST

1. The Acts of the Apostles describes the life of the primitive Church thus: "And they were persevering in the doctrine of the Apostles, and in the communication of the breaking of bread, and in prayers."¹

The worship life of the community was therefore closely related to the life of faith, and to brotherly love. The life of a community is strong and healthy only when it is supported by all three of these pillars. May all my brother priests do their utmost to combine a contemporary, orderly proclamation of the faith and an untiring, loving service with liturgical living.

2. The prayer and worship of the Church can be compared to a choir singing a polyphonic composition. A choir can have only one conductor. Each singer must sing his assigned part. The singer who disregards everyone

1. (Acts 2:42).

else and makes up his own words and music would destroy the beauty of the piece.

The same thing would happen to the Eucharist, the Church's great hymn of thanks, if every singer, that is, every priest, would sing or celebrate it according to his own discretion.

The II Vatican Council has emphasized the ideas of the collegiality of the bishops and the common brotherhood of all priests. The man who goes his own way in this area exalts himself above his brother priests, and in effect characterizes their worship as less valuable. Let us preserve the unity of our "choir." Let us protect ourselves against the dissonance of disunity among brother priests!

WORLD-WIDE
DIMENSION

3. In the Canon of the Roman Mass we refer to the fact that we stand before God *pro ecclesia sancta catholica*. Hence our worship demands a *world-wide* dimension. This has been and will always be guaranteed by the use of Latin, a world-wide language. The reform of the liturgy has not abolished the Latin language, but rather has laid out, with the introduction of the vernacular, a second lane alongside the one-lane highway of Latin. We must not now have a mere one-lane highway in German. The Latin high Mass with congregational singing in Gregorian chant must retain its place of honour in our worship. Perhaps the *Graduale Simplex* recently published by the Holy See can help overcome the difficulties of singing Gregorian chant. Wherever several Masses are celebrated on Sundays, one should remain in Latin. In other circumstances, one should think in terms of a Latin Mass every two weeks, or every month. The Canon should not be said exclusively in German. It should also continue to be said in Latin. The Latin Ordinary, including the *Credo* and the *Pater Noster*, should remain the most familiar possession of our congregations. This is the express wish of the Council. Today's tourism offers evermore opportunities to make this inheritance more precious.

PERSONAL
DIMENSION

4. The opposite of worship's world-wide dimension is its inner, personal dimension. Wherever something new is constantly being tried, enforced, and commanded, the warmth and immediacy of the celebration is soon lost.

Without a doubt, the celebration of the liturgy is something which involves the entire community, to which each individual must adapt himself. Nevertheless, opportunity for the development of a personal discourse with God must also be preserved. Hence, we must cultivate *silence*: the silence after receiving Holy Communion; the silence after the repeated *Oremus*; occasionally, silence during the preparation of the gifts. One can still have silence even during the Canon, since one is not obliged to recite the Canon audibly at all times. A quieter, less powerful tone of voice will always permit an opportunity for personal, silent prayer.

5. To the world-wide dimension of worship there also corresponds a close

CARDINAL'S LETTER

connection with our own homeland. In our archdiocese, as in most other German bishoprics, we have preserved a rich treasury of songs, for which other peoples envy us. This treasury should not be abandoned but rather respected, cultivated, and passed on to the generations which follow us.

6. Neither should we give up the choirs which are customary among us, for they have enriched our solemn liturgy for more than a hundred years. We must encourage them, recognize their liturgical role, and provide the necessary opportunity for their polyphonic songs. Finally, we must train and educate them for their task, which is to represent in the parish community the cooperative effort which is *musica sacra*, as well as to their new responsibilities in a renewed liturgy. The choir should feel it is the preserver of the inheritance of the past, while at the same time being the pioneer of a new age with its new forms.

CHOIRS

7. The world-wide dimension of the liturgy must be the measure of our great breadth of spirit, which is open to all forms of divine worship. It would be tragic if people lost their love and appreciation for all the forms of piety which have grown up around and out of the holy Mass. Devotions still belong to the worship program of a parish — and not merely Benediction after an evening Mass. The sanctifying path of a procession can still, in contemporary form, climax the year. The silent adorer can still feel secure praying before the tabernacle. The hours of Perpetual Adoration can still be a veritable feast-day of personal, private prayer. The new emphases in Eucharistic theology which have arisen since the time of St. Pius X are not at all contradictory to the traditional forms of sacramental piety. In this area the Council wanted to expand our perspectives, not merely lead us into the narrows of a one-sided “meal” theology. Our Holy Father’s *Instructio de cultu eucharistico* provides us with directions and instructions.

DEVOTIONS

8. The fellowship of the priestly brotherhood is beautifully expressed in concelebration. The Vatican council did not introduce it primarily for solemn occasions. May my brother priests make use of concelebration even on weekdays, to avoid Masses on side altars. Many bishops joyfully recall how they proceeded from a fraternal concelebration to a brotherly deliberation and consideration of the Council’s problems.

CONCELEBRATION

9. According to reports, there are still some of our brother priests who have not adjusted their celebration of holy Mass to accord with the norms of the Council. With all urgency I exhort them to the obedience they owe, and to *sentire cum ecclesia*.

My dear brother priests! Allow me to conclude with the words which Pope Pius XII wrote after the end of the Second World War: “May God Whom we worship, and Who is ‘a God of peace, not of disorder,’ kindly grant to us all that with one mind and with one soul in this earthly exile we may take part in the sacred liturgy. . . . Let not the apathetic and tepid think themselves

CARDINAL’S LETTER

approved by Us, however, when we reprove those who are in error and restrain those who are going too far; nor let the imprudent think that we have covered them with praise when We correct those who are negligent and lazy." The words spoken to the subdeacon at the presentation of the chalice are still valid: *Videte, cujus ministerium vobis traditur!* See what a ministry is entrusted to you! Let us all celebrate the holy sacrifice of the Mass, the Church's hymn of praise, with a unanimity that is forgetful of self, with joyful obedience, with an ever-brightening fire of zeal, and with all pastoral love, which becomes "all things to all men."

Cologne, 25 January 1968

Josef Cardinal Frings
Archbishop of Cologne

Translated by the Rev. Robert A. Skeris from the *Kirchlicher Anzeiger*, official bulletin of the Archdiocese of Cologne (Vol. 108, No. 3, pp. 28-30, February, 1968).

SOME THOUGHTS ON THE ORGAN TODAY

In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.

Constitution on the Sacred Liturgy, VI, 120

This preference indicated by the Constitution is but a codification of a long historical relationship, for the organ has been associated with the liturgical life of the Latin Church since earliest times. The development of the organ occurred within church edifices with the eventual effect of enriching the sacred liturgy. The literature written for the organ is for the most part religious in inspiration, being almost always conceived of as an embellishment of the liturgy.

The organ underwent a long period of development which began to produce instruments of significance in the late Gothic period. The first organs were entirely exposed. Gradually the instrument became encased and developed a tonal design based upon the foundational rank of each division which was placed in the front of the case. Generally speaking a high degree of excellence in organ building was found across western Europe in the seventeenth and eighteenth centuries. In Italy significant building by native Italians had begun by the late Renaissance. Flemish and Dutch builders were introduced into the Iberian peninsula in the sixteenth century, but soon Spanish and Portuguese craftsmen arose and continued well into the eighteenth century with many of their organs being sent to the colonies in Central and South America. In northwestern Europe, the Low Countries, Germany and France, organ building attained its pinnacle during the late seventeenth century and the eighteenth century. Over all there was a fair amount of commerce between the builders of the various countries of Europe.

The waning of the craft came about during the nineteenth century and was paralleled by the decline in the composition of music for the Church. From the 1880s on, with the advent of the organ prototyped by Hope-Jones, with high wind pressure, wide-scaled diapasons and orchestral conception, until the 1930s, organ building was to attain an all time low.

A reaction to this depravity in building came about in Germany in the 1920s taking the form of an examination and revival of the tonal and mechanical ideals of the North German school of the late seventeenth century es-

HISTORICAL
DEVELOP-
MENTS

HOUGH: THE ORGAN TODAY

pecially as found in the organs of Arp Schnitger. This revival became known as the *Deutsche Orgelbewegung*. As far back as 1906, Albert Schweitzer in his booklet, "Organ Building and Organ Playing in Germany and France," saw the need for a rethinking of the principles of organ building, a rethinking based upon the builders of the past. The formulators of the *Orgelbewegung* attempted to expand and apply this rethinking to their contemporary situation. The reform of organ building which the revival caused was most successful. Its results are present today in Europe and North America.

The organs of the *Orgelbewegung*, called *Werkorgeln*, are to be built according to the *Werkprinzip*, that is, with mechanical key action, slider chests, and with each division being placed within a shallow case so as to project the sound forward. Each division is to be based tonally upon the principal rank of that division which is to be placed in the front of the case. According to the *Werkprinzip* the organ should be construed vertically and should be placed in an axial position in the church, preferably at the traditional west end, so as to speak freely into the nave with no obstruction and without being hindered by absorptive materials in the church. This type of organ has been variously called tracker action and mechanical action.

The tonal design of an organ gives identity to the instrument. Shape, scale, voicing and wind pressure give the pipe its tone quality. It is a misconception to think of the organ as a miniature orchestra. The organ of the reform does not attempt to be imitative. It has an identity of its own. A principal pipe of normal design emits a sound quite unlike any other musical sound. Although unique, this principal pipe relates to the other pipes of its division, so that while there is individual sound, there is also a chorus. In turn each division should relate tonally to the other divisions of the organ. The wind pressure for such pipes is under two and a half inches. The pipes are un-nicked, or if unusually harsh, are lightly nicked.

The organ revival began at a time when the liturgical revival was well under way. Both movements were characterized by a looking back to a former age. The early liturgists looked to the Middle Ages while the *Orgelbewegung* looked to the seventeenth century and the North German school. There were fundamental differences though. The liturgical movement developed an aesthetic about it, a way of regarding art in history. The *Orgelbewegung* concerned itself solely with the betterment of organ design. The minds of the liturgical revival began to stir early in the nineteenth century while they were bathed in Romanticism and looked to the Middle Ages with an eye tempered, perhaps, too much by the Gothic revival. The *Orgelbewegung* was formulated in the light of the modern historical method. From its beginnings the revival utilized the best historical tools available. The *Praetoriusorgel*, the focal point of the Feriburg Organ Conference in 1923, which marked the opening of the revival, was constructed by Walcker according to the designs of Michael Praetorius as found in his *Syntagma Musicum*.

The *Orgelbewegung* was set against the liturgical ferment which existed in the Germany of post World War I. Although primarily a movement of organists and organ builders, many liturgists and clergymen were part of it, men such as Christhard Mahrenholz, Theodor Kluforth and Alex Werner Kuhl. The initial impulse of the revival was with Christian minds working together for the betterment of the organ in the ceremonies of worship and in the performance of the newly discovered music of the Baroque period.

Collaboration such as existed in Germany between organ building and the liturgical life of the Evangelical churches was not present in the United States. Organ reform in this country has been unrelated, for the most part, to any liturgical activity. Although the papal directives and the general attitude of liturgical renewal, especially since the end of World War II, have somewhat improved the state of music in American Catholic parishes, there is nothing which has approached an overall attitude of discernment. Significant organ installations in Catholic churches are certainly less in number than in the churches of our Protestant neighbors.

In recent years the liturgical renewal in the Lutheran Church in the United States has fostered an intense interest in music in the liturgy and, of course, in the organ. Because the period of the seventeenth and eighteenth centuries was the time of great musical writing for the Lutheran Church, it is not unnatural that the music and the organs of that period should command so much attention from Lutheran musicians and liturgists. Many of the mechanical action organs in this country have been encouraged by this interest. A significant portion of musicians in the Lutheran Church in America today are emigrés from Germany who often were themselves part of the *Orgelbewegung*, musicians such as Ludwig Lenel and Jan Bender. Aside from these, there has not been the association between liturgical life and organ building and playing which has existed in northern Europe.

LUTHERAN
RENEWAL

The *Orgelbewegung* caused a healthy second look to be taken at organ building. The outcome of this second look has been a logic of organ construction, the *Werkprinzip*, together with the integration of the visual design of the organ with the architecture of the church. Mechanical key action is preferred in the *Werkorgel* for this gives the performer control over the speech of each pipe whereby greater articulation and command is possible. The case work, considered a necessity in the *Werkorgel*, is both functional and artistic. Functional in that it projects the sound forward and artistic in that the organ case can be a vehicle of great visual beauty, architecturally being part of the church, or even enhancing an otherwise drab building. This fusion of the practical with the artistic, which has characterized the *Werkorgel*, has overcome the gap between art and craft much as was sought after in the Bauhaus school of Walter Gropius.

WERKPRINZIP

The European and American builders who have used the *Werkprinzip* as their basis have built cases which are often very well designed. They are the

HOUGH: THE ORGAN TODAY

EXAMPLES

equal of their predecessors in the Renaissance and the Baroque periods. Often the architect of the church will work with the organ builder in designing a case. Many successes in this regard are illustrated by Joseph E. Blanton in his excellent books, *The Organ in Church Design* and *The Revival of the Organ Case*.¹ One of these, the organ of the Søborg Kirke in Copenhagen built by Frobenius in 1954, has a case designed in collaboration with Georg Palludan, the architect of the church.² Likewise, the Flentrop organ in the Kruiskerk at Amstelveen, a suburb of Amsterdam, has a case designed by the church architect, Ir. Duintjer.³ Both instruments are rear gallery installations and both stand against walls which are unbroken except for the organs. The case of the Søborg Kirke stands in three planes. The *Rückpositiv* is a duplicate, although smaller, of the *Hauptwerk* which has a high center tower flanked by two smaller towers with rows of flats in between. The pedal towers are on the railing at either end of the gallery.

The Kruiskerk's case is self-contained. The *Hoofdwerk* surmounts the *Positiv* and both are flanked by the two pedal towers. All the prestant pipes are copper of a rich color. The wooden case compliments the timbered roof. The total effect is striking.

In both instances the architect of the church has pleasingly displayed the organ while making use of the empty space of unbroken rear walls. Today instruments of fine design such as these are becoming more frequent in the United States and are well established in northern Europe. They are indicative of a healthy state of affairs quite different from the early years of this century.

TWO
AMERICAN
BUILDERS

Amid the bland building which characterized American organ construction in the 1930s, two men stand out as having faced the dire state of affairs. These two men, Walter Holtkamp and G. Donald Harrison, did much to further organ building in America. Their work, and especially that of Holtkamp, marks the beginning of the organ reform movement in this country. These two were dissimilar in their work, but they shared the uniqueness of going against the non-descript building of the early decades of the twentieth century. Although influenced by friends and associates, they were in no way influenced by a prior American movement of any sort.

Walter Holtkamp, impelled by the same sources as the *Deutsche Orgelbewegung*, conceived instruments which were basically functional in design but which departed in many respects from the *Werkprinzip*. In the early 1930s, by building organs with divisions of exposed pipework and reinstating the *Positiv*, and on occasion the *Rückpositiv*, Walter Holtkamp embarked upon a career which was to inject a healthy freshness into American organ

1. Both books are highly recommended to the reader and are obtainable only from the publisher: Venture Press, Albany, Texas 76430.

2. Blanton, *The Organ in Church Design*, 1957, p. 416.

3. *Ibid.*, p. 399, 400.

building, a freshness new upon the American scene and one which was to have far reaching effects. In the period after World War II Holtkamp matured a style of building which was both unique and profound in its effect, being characterized by the functional exhibiting of pipework which generally displayed a fine architectural sense.

Holtkamp's work was paralleled by that of G. Donald Harrison, then but recently associated with the Skinner Organ Company. Harrison's work, based not so much upon the *Werkprinzip* as upon the tonal ideals of Silberman and Cavallé-Coll, was greatly tempered by his English background. His results were outstanding, but highly individualized. He designed his instruments with a great Romantic imprint, having found the tonal ideals of the *Orgelbewegung* harsh.

In the years since the close of World War II organ building according to the *Werkprinzip* has developed into a movement which although young in years is surprisingly mature in its production. Northwestern Europe is again an area of intense activity in mechanical action organ building, and increasingly so is North America.

Mechanical action building in this country was given a head start when Rudolf von Beckerath of Hamburg installed the 4 manual, 65 rank instrument in Trinity Lutheran Church in Cleveland, Ohio, in 1957. The following year the Flentrop was put into the Bush-Reisinger Museum of Harvard University. Since then various American builders have established themselves outstandingly in this manner of building. These, together with the fair number of European installations in the United States, have enjoyed an enthusiastic, though limited, reception.

MECHANICAL
ACTION IN
THE U.S.

This same period has witnessed the foundation and growth of the Organ Historical Society, a society formed for the preservation of worthy instruments of the past and the encouragement of new instruments based upon the dictates of fine design. The society has pursued an historical appreciation of the organ by the means of sound scholarship.

The organ reform has drawn attention to the small organ. No longer is it thought of as a makeshift instrument, a poor substitute for a large pretentious organ. Properly designed, a small organ should be completely self-sufficient. After all, in the classical conception of the organ the two or three manual divisions, that is, the *Hauptwerk*, the *Brustwerk*, and the *Rückpositiv*, are thought of as complete and independent organs, tonally related to each other, and playable from a single console with a common pedal division. The small organ is naturally an inexpensive instrument and thereby is the remedy for many a problem, for the oftentimes prohibitive cost of an organ is occasionally used as reason to use another instrument in the liturgy. This should not be considered as a possibility except in the most unusual circumstances, for the tonal scope which even a small organ possesses gives this instrument a suitability for the liturgy not found in any other. The idea that an organ must

THE SMALL
ORGAN

be large and be equipped with innumerable pistons and other mechanical devices is *passé*, and thankfully so. A small organ can be good and can be had within a meagre budget. A parish with limited means should be able to obtain an organ which will be adequate for its needs.

It must be kept in mind that the organ builder's concern is for the design and execution of a specific instrument in a given building with complete regard for the building's acoustics, the location of the instrument and the structure of the building. It is obvious that no other group of builders of musical instruments has given so much thought and consideration to the problem of instrumental music in church. Each organ is an individual instrument designed for the specific building into which it is to go, with all the problems and advantages of that building being taken into consideration. The excellence in design of an organ does not bear a relationship to its size.

LITERATURE
FOR THE
SMALL ORGAN

The small organ has a wealth of literature written for it which enables it to function well either in a service or in recital. Of the composers of this century, Hugo Distler was the first to reinstate the small organ to a position of artistic dignity, as he was the first young composer of the twentieth century to write for the *Werkorgel*.⁴ His *Thirty Pieces for Small Organ, Op. 18/1*, were written for the eighteen rank organ in his Stuttgart home. They include a variety of forms and "modestly endeavor to contribute to making the house organ and small organ also once again instrumental in creating music. . . ." ⁵ Distler intended that such music should "lift us out of the workaday world, to enrich it again relatively, to truly 'sanctify' it, the organ in particular could in this connection play a specifically important role now and in the future." ⁶ This was in 1938. A year later Distler wrote his *Trio Sonata for Organ, Op. 18/11*, which was "a further outgrowth of his house organ and his love of chamber music." ⁷ The trio is an excellent form for the small organ employing as it does three parts on two manuals and pedal.

Presently there is a wide variety of contemporary music for the small organ, from the *Twenty-nine Small Preludes* of the Danish symphonist, Carl Nielsen, to the *Four Short Pieces* of Daniel Pinkham. Recent years have seen many editions of Baroque and Classical music made available for the small organ.

This importance of the small organ is not only for the house organ as Distler intended and which hopefully will continue to grow, but also for the instrument which is to go into a small chapel or into a church which lacks sufficient funds for a large organ. A respectable organ of one or two manuals and from five ranks to eighteen or twenty ranks can be built which has

4. Larry Palmer, *Hugo Distler and His Church Music*, Concordia Publishing House, St. Louis, Mo., 1967, p. 102.

5. Distler, *Nachwort (Notes)*, Bärenreiter Edition 1288, quoted in Palmer, *op. cit.*, p. 94.

6. *Ibid.*, page 94.

7. Palmer, *op. cit.*, p. 98.

integrity of design and which permits versatility in performance. Such an organ if true to itself and its tradition of design will be able to provide for the performance of a sizeable body of organ literature. A competent organist will be able to make such an instrument serve the different functions which a liturgical service requires.

Casavant Frères of St. Hyacinthe, Quebec, under the direction of Lawrence I. Phelps, vice-president and tonal director, has built some remarkably fine mechanical action instruments which show good design both tonally and visually. Casavant has installed a two manual, 13 rank organ in the chapel of the Hospitalières de St. Augustine in Havre de Gaspé, Quebec. This instrument of French classic style has a case which exhibits the pipes of the 4' principal of the *Grand Orgue* in six sets of six pipes each in alternating fashion. The effect is quite pleasing.⁸

The Eglise de l'Assomption in St. Hyacinthe, Quebec, has a two manual, 18 rank Casavant. This is a very good example of a small encased organ which displays a fine visual sense while remaining simple and straightforward. The *Brustwerk*, immediately above the key desk, is surmounted by the *Hauptwerk* which displays its 4' principal. Two pedal towers flank the manual divisions. Both towers contain four pipes of the 8' pedal principal.

MORE
EXAMPLES

Another example of a small well designed, but old, instrument is the Hook and Hastings in the First Congregational Church of North Brookfield, Massachusetts, built in 1874. The organ, of two manuals and 21 ranks, has a principal chorus on the Great and a well developed Swell. Recently this author attended a recital played on the instrument by Donald R. M. Paterson, Cornell University organist. Mr. Paterson's superb playing included the *Fantasia in G major* by Johann Sebastian Bach and the *Toccata XI in C minor* of Georg Muffat. The instrument was a delight and was very adequate for the music performed. Here is an older organ which is small but quite good.

This Hook and Hastings is typical of the many old tracker action organs still extant in churches across the land. Nineteenth century American builders such as Hook and Hastings, Johnson, and Erben built fine instruments tonally and mechanically. Churches which have such tracker action organs should investigate the possibilities of rebuilding these rather than getting a new instrument of electro-pneumatic action. More often than not, it will be less expensive to rebuild and the praiseworthy act of saving an old and sometimes valuable organ will be accomplished.

The organ revival has produced significant effects in Europe and North America. Since its inception it has paralleled the liturgical movement, sometimes being part of it, sometimes being quite independent. It has altered the whole of contemporary organ building. Even those builders who reject out-

8. The description of this and the following organ is through the courtesy of Casavant Frères, Limitée.

rightly mechanical action and true classical voicing are alert to the necessity of building a positive division, including a principal chorus, and, increasingly, building encased organs.

Although the number of mechanical action installations is relatively small, their effect is very important for they are the result of a deliberate rethinking of the design and position of the organ in contemporary musical and liturgical life. More than improving the tonal and mechanical aspects of the organ, the reform has considered the other arts and crafts which are related to it. Church architecture and wood carving, for instance, have been successfully combined with organ building. In this, the effect and the importance of the revival to modern art is not to be underestimated.

That the Constitution and its preference for the organ should come now when the instrument is in the midst of a thoroughgoing reform is most opportune. The Constitution considers the organ in historical perspective as the traditional instrument of the Latin Church. The organ reform likewise considers the instrument historically and uses this as a point of departure for new ventures in design. That both the Constitution and the reform movement should be concerned with the dignity of the organ in formal worship, and this, founded upon the best of the past, provides an excellent basis for future development.

James E. Hough



Henri Bert Bartscht
KING DAVID/1961
Welded Steel/40"

Commissioned by Peter J. Basch, James A. Burns and Marie Lambert,
and dedicated to the Saint Nicholas Boy Choir Festival.

HE SHALL RULE FROM SEA TO SEA

Feast of Christ the King - Psalm 71 - Dn. 7

NED ROREM

Moderato

SOPRANO
Al - le - lu - ia, al - le - lu - ia.

ALTO
Al - le - lu - ia.

TENOR
Al - le - lu - ia.

BASS
Al - le - lu - ia.

ORGAN
(or piano)

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HE SHALL RULE FROM SEA TO SEA

Allegro non troppo- exuberant!

ff
He shall rule_ from sea_ to sea, — and from the

ff
He shall rule_ from sea_ to sea, — and from the

ff
He shall rule_ from sea_ to sea, — and from the

ff
He shall rule from sea to sea, and from the

f

Detailed description: This system contains the first four staves of the musical score. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and a 4/4 time signature. The tempo is 'Allegro non troppo- exuberant!'. The first three vocal staves begin with a fortissimo (*ff*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic. The lyrics for the first part are 'He shall rule_ from sea_ to sea, — and from the'.

riv - er to___ the ends___ of___ the earth___

riv - er to___ the ends___ of___ the earth._____

riv - er to___ the ends___ of___ the earth._____

riv - er to the ends of the earth._____

Detailed description: This system contains the next four staves of the musical score. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics for the second part are 'riv - er to___ the ends___ of___ the earth___'. The piano accompaniment continues with the same forte (*f*) dynamic. The lyrics for the first part are 'riv - er to___ the ends___ of___ the earth___'.

HE SHALL RULE FROM SEA TO SEA

rit.

rit.

rit.

rit.

rit.

mf

Meno Mosso

p espressivo *mf* *mp* *p*

Al - le - lu - ia, — al - le - lu - ia. —

p espressivo *mf* *mp* *p*

Al - le - lu - ia.

p espressivo *mf* *mp* *p*

Al - le - lu - ia.

p espressivo *mf* *mp* *p*

Al - le - lu - ia.

p

HE SHALL RULE FROM SEA TO SEA

Più Mosso

f
All — kings — shall pay — him hom-age, all —
f
All kings shall pay him hom-age, all —
f
All kings — shall pay him hom-age, all —
f
All — kings shall pay him hom-age, all —

ff
na-tions shall serve him. Al - - - le -
ff
na-tions shall serve him. Al - - - le -
ff
na-tions shall serve him. Al - - - le -
ff
na-tions shall serve him. Al - - - le -

HE SHALL RULE FROM SEA TO SEA

Meno Mosso

lu - - - ia, Al - le-
lu - - - ia, Al - le-
lu - - - ia, Al - le-
lu - - - ia, Al - le-

rit. *pp*

rit. *mf* *p*

lu - ia, al - le - lu - ia, al - le - lu - -
lu - ia, al - le - lu - -
lu - ia, al - le - lu - -
lu - ia, al - le - lu - -

mp *p*

mp *p*

mp *p*

mp *p*

pp

HE SHALL RULE FROM SEA TO SEA

ia, al - le - lu - ia, al - le -
 ia, al - le - lu - ia, al - le -
 ia, al - le - lu - ia, al - le -
 ia, al - le - lu - ia, al - le -

f *ff* *f* *ff* *f* *ff*

lu - ia.
 lu - ia.
 lu - ia.
 lu - ia.

mf

Più Mosso

His do - min - ion is an ev - er - last - ing do -

His do - min - ion is an ev - er - last - ing do -

His do - min - ion is an ev - er - last - ing do -

His do - min - ion is an ev - er - last - ing do -

min - ion that shall not be tak - en a - way,

min - ion that shall not be tak - en a - way,

min - ion that shall not be tak - en a - way,

min - ion that shall not be tak - en a - way,

HE SHALL RULE FROM SEA TO SEA

Al - - - le -

f and his king-dom shall not -

f and his king-dom shall not -

lu - ia, and his king-dom shall not -

f and his king-dom shall not

HE SHALL RULE FROM SEA TO SEA

be - destroyed. Al -

be destroyed. Al -

be destroyed. Al -

be destroyed. Al -

ff

ff

ff

ff

molto rit. le - lu - ia. *mf*

molto rit. le - lu - ia. *mf*

molto rit. le - lu - ia. *mf*

molto rit. le - lu - ia. *mf*

molto rit. *f* *dim. molto*

HE SHALL RULE FROM SEA TO SEA

Meno Mosso - Tranquillo

pp mp

Al - - - - - le lu - - -

pp mp

Al - le - lu - ia, - - - al - le - lu - - -

pp mp

Al - le - lu - ia, - - - al - le - lu -

pp mp

Al - le - lu - ia, - - -

pp

The musical score for the first section is in 4/4 time with a key signature of two flats. It features four vocal staves and a piano accompaniment. The vocal parts enter with the word 'Al-' and continue with 'le lu-'. The piano accompaniment provides a harmonic foundation with sustained chords and moving lines in both hands.

Più Mosso

pp p mp

ia, - - - - - al - le - lu - ia, - - -

pp p mp

ia, - - - - - al - le - lu - ia, - - -

pp p mp

ia, - - - - - al - le - lu - ia, - - -

pp p mp

ia, - - - - - al - le - lu - ia, - - -

pp p mp

ia, - - - - - al - le - lu - ia, - - -

mp mf

The second section, 'Più Mosso', is in 3/4 time with a key signature of two flats. It continues the vocal lines from the first section, with the lyrics 'ia, al-le-lu-ia,'. The piano accompaniment features more active rhythmic patterns, including sixteenth notes and chords, with dynamics ranging from piano to mezzo-forte.

al - le - lu - ia.

al - le - lu - ia.

al - le - lu - ia.

al - le - lu - ia.

Meno Mosso

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

HE SHALL RULE FROM SEA TO SEA

The Morning Star on High Is Glowing

English text adapted
by M. K.

ERNST PEPPING
Edited by MAYNARD KLEIN

Moderato

mf

Soprano I
The morn - ing star on high is glow - ing
Now calls the watch - man from the tow - ers:
O ho - ly Morn - ing Star, Thy prais - es

Soprano II
The morn - ing star on high is glow - ing
Now calls the watch - man from the tow - ers:
O ho - ly Morn - ing Star, Thy prais - es

Alto
The morn - ing star on high is glow - ing And
Now calls the watch - man from the tow - ers: A -
O ho - ly Morn - ing Star, Thy prais - es Our

Moderato

mf For rehearsal only

And far a - broad its ra - diance throw -
A - wake, ye lords, with all your pow -
Our song to - day to heav'n up - rais -

And far a - broad its ra - diance
A - wake, ye lords, with all your
Our song to - day to heav'n up -

far a - broad its ra - diance
wake, ye lords, with all your
song to - day to heav'n up -

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THE MORNING STAR ON HIGH IS GLOWING

ing; Far o - ver hill and vale be - low
 ers, Wake ye to hail this glo-rious morn
 es; Thou Light for all men near or far,
 throw - ing; Far o - ver hill and vale be - low
 pow - ers, Wake ye to hail this glo-rious morn
 rais - es; Thou Light for all men near or far,
 throw - ing; Far o - ver hill and vale be - low
 pow - ers, Wake ye to hail this glo - rious morn
 rais - es; Thou Light for all men near or far,

Re - joic - ing sings the an -
 That brings the news a - gain
 Be Thou our light, O Christ,
 Re - joic - ing sings the an - gel cho -
 That brings the news a - gain that Christ
 Be Thou our light, O Christ, our Morn -
 Re - joic - ing sings the an -
 That brings the news a - gain
 Be Thou our light, O Christ,

THE MORNING STAR ON HIGH IS GLOWING

- gel cho - rus now.
 - that Christ is born.
 - our Morn - ing Star.

- rus now.
 - is born.
 - ing Star.

- gel cho - rus now.
 - that Christ is born.
 - our Morn - ing Star.

Soprano *mp*

The morn-ing star on high is glow - ing And far -
 Now calls the watch - man from the tow - ers: A - wake,-
 O ho - ly Morn - ing Star, Thy prais - es Our song -

Alto *mp*

The morn-ing star on high is glow - ing
 Now calls the watch - man from the tow - ers:
 O ho - ly Morn - ing Star, Thy prais - es

Tenor *mf*

The morn-ing star on high is glow - ing
 Now calls the watch-man from the tow - ers:
 O ho - ly Morn-ing Star, Thy prais - es

Bass *mp*

The morn-ing star on high is glow - ing
 Now calls the watch - man from the tow - ers:
 O ho - ly Morn - ing Star, Thy prais - es

*Tenor line to the fore.

a - broad its ra - diance throw -
 ye lords, with all your pow -
 to - day to heav'n up - rai -

And far a - broad its ra - diance throw -
 A - wake, ye lords, with all your pow -
 Our song to - day to heav'n up - rai -

And far a - broad its ra - diance throw -
 A - wake, ye lords, with all your pow -
 Our song to - day to heav'n up - rai -

And far a - broad its ra - diance
 A - wake, ye lords, with all your
 Our song to - day to heav'n up -

ing, its ra - diance throw - ing; Far o - ver hill and vale be -
 ers, with all your pow - ers, Wake ye to hail this glo - rious
 es, to heav'n up - rai - es; Thou Light for all men near or -

ing, its ra - diance throw - ing; Far o - ver hill and vale be -
 ers, with all your pow - ers, Wake ye to hail this glo - rious
 es, to heav'n up - rai - es; Thou Light for all men near or -

ing; Far o - ver hill and vale be - low
 ers, Wake ye to hail this glo - rious morn -
 es, Thou Light for all men near or far,

throw - ing; Far o - ver hill and vale
 pow - ers, Wake ye to hail this glo - rious
 rai - es; Thou Light for all men near or

THE MORNING STAR ON HIGH IS GLOWING

low Re - joic - ing sings the an - gel cho -
 morn That brings the news a - gain that Christ
 far, Be Thou our light, O Christ, our Morn -

low Re - joic - ing sings the an - gel cho -
 morn That brings the news a - gain that Christ
 far, Be Thou our light, O Christ, our Morn -

Re - joic - ing sings the an -
 That brings the news a - gain
 Be Thou our light, O Christ,

be - low Re - joic - ing sings the an - gel
 morn That brings the news a - gain that
 far, Be Thou our light, O Christ, our

cresc.

rus now.
 is born.
 ing Star.

cresc.

rus now.
 is born.
 ing Star.

cresc.

gel cho rus now.
 that Christ is born.
 our Morn ing Star.

cresc.

cho rus now.
 Christ is born.
 Morn ing Star.

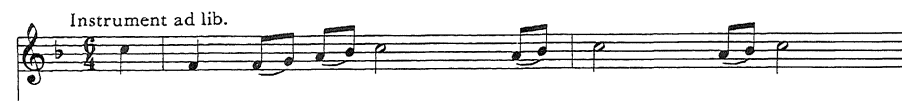
O Shepherds

Rudolf Alexander Schröder
Tr., Harold Heiberg

Ihr Hirten

Herbert Beuerle


Instrument ad lib.



O shep-herds, O shep-herds, what saw you this night?
They sang of God's glo - ry, of peace on the earth,
O shep-herds, come en - ter the sta - ble and see
Then play on your pipes as your vig - il you keep


Hal - - le - - lu - - jah,

(optional descant)



God's an - gels in heav - en, a won - der - ful sight,
And told of a Child of mi - rac - u - lous birth,
The Child and his moth - er, to them bend your knee,
To lull the sweet Babe and his moth - er to sleep,

hal - - le - - lu - - jah,



God's an - gels in heav - en, a won - der - ful sight!
And told of a Child of mi - rac - u - lous birth.
The Child and his moth - er, to them bend your knee.
To lull the sweet Babe and his moth - er to sleep.

hal - - le - - lu - - jah.

Other stanzas of the poem may be sung, if preferred.
Singing the descant only on the third phrase in some stanzas and on both the second and third phrases in other stanzas will give variety to the work.

The "hallelujah" (F-C) in the third phrase may be played or hummed.

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O SHEPHERDS

REVIEWS

I Magazines

THE AMERICAN ORGANIST — June 1968.
New York, New York.

— Peggy Kelley Reinburg, *Affektenlehre of the Baroque Era*, p. 15.

Scholarly analysis of different musical devices used by Bach to express emotions, feelings and moods. Pictorialism, form symbolism, choral symbolism, number symbolism and esoteric instrumentation are a few of the techniques mentioned and illustrated by the author.

— Tom H. Clarke, *Music and the Listener — An Opinionated Obbligato*, p. 18.

The first of a two-part article giving advice to concert goers. The problems facing the amateur listener exposed to scholarly music, encores, memory failures, conductors' foibles, concert pianists, Brahms, pop concerts, Bach, Wagner and Wagnerian sopranos, church music and church choirs, microphones and loud song-leaders. . . . You name it, it is in this article! But what was Mr. Clarke's purpose with it?



THE AMERICAN ORGANIST — July 1968.
New York, New York.

— Tom H. Clarke, *Music and the Listener — An Opinionated Obbligato*, p. 14.

The conclusion of a two-part article started last month wherein Mr. Clarke gives ideas about pipe organs, classical music on television, youth, qualities required in a music critic, Bing Crosby, local opera companies and symphony orchestras . . . and another half-dozen ideas told without any perceivable order. The closing paragraph probably gives a better idea about this article than your reviewer can:

"In all of the many opinions expressed here, and in the abundant advice so freely given, there is surely much of the sound of the Monday morning quarterback. Let it not be thought that this is an apology for that fact; it is always fun to talk about somebody else's field, secure in the knowledge that, making no pretense as an expert, the errors in judgment can be passed over lightly. This is the great advantage of the amateur over the professional."

— William Forshaw, *The Life and Character of J. S. Bach*, p. 16.

Entertaining, sympathetic essay on the character of the cantor of the Thomaskirche. Well-known facts, found in any textbook, mixed with more pertinent observations. The deeply religious character of Bach is stressed throughout the essay.



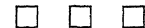
BOLLETTINO CECILIANO — June-July 1968.
Official organ of the Italian Association of Saint Cecilia — Rome, Italy.

For the first time in many years this journal has changed its format. Somewhat sleeker, on different paper, it appears more streamlined and smaller than before.

This entire issue — only 24 pages — is devoted to different documents and letters addressed to the president of the association from the papal Secretary of State; Cardinal Gut, president of the Consilium; Patriarch Cardinal Urbani, president of the Italian episcopal conference and others.

It also gives the text of the allocution of Paul VI to the congress of the *Pueri Cantores* last April.

Finally, it contains Cardinal Gut's letter to the Italian episcopal conference. All these letters deal with sacred music.



DE PRAESTANT — No. 2, 1968. *Dutch journal for organ music*. Amsterdam, Holland.

— Kamiel D'Hooghe, *De huidige Belgische Orgelbouw*, p. 25.

Ideas about organ building and organ preservation in Belgium. Some of Mr. D'Hooghe's propositions:

- a) Organ building is an art.
- b) Save the existing old organs.
- c) Historic organs should be restored under the supervision of a national commission like *Les Monuments historiques de France*.
- d) In classifying historic organs, one should consider both the woodwork and the pipes as artistic monuments.

— Miroslaw Pietkiewicz, *Orgelconcerten in Polen*, p. 28.

Report on two organ festivals held in Poland: Oliwa (district Gdansk) and Kamien Pomorski (district Szczecin). A third one is planned for 1968 in Koszalin.

— Norbert Dufourcq, *De Samenstelling van een Repertorium van de Franse Orgelkasten van voor de Franse Revolutie*, p. 29.

Text of Mr. Dufourcq's lecture given at the 1967

international organ festival at Bruges, Belgium, on French organs before the Revolution.

Paneelgesprek in het kader van de Internationale Orgelweek 1967 te Brugge, p. 32.

During the Bruges organ festival a panel discussion was held with the following participants: Norbert Dufourcq, Dr. W. Supper and W. Auler, organists, and two organ builders, P. Anneessens and Gh. Potvlieghe. Kamiel d'Hooghe was moderator. Problems concerning organ restoration, organ types, modern organs and several technical aspects were discussed.



MUSART — June 1968. *Official publication of the National Catholic Music Educators Association*. Washington, D.C.

— Catherine Dower, *Speaking Out: Whose Responsibility is it to Educate?*, p. 12.

A remarkably lucid article! Let the reader judge it by the following quotes:

"We have been so used to being allowed to have only one way of performance, that of a Latin Mass, now that there are two ways, both Latin and English, we disregard the Latin altogether. A recent letter to the editor of the Boston archdiocesan newspaper, *The Pilot*, written by a Catholic priest stated the following: 'Let's not find fault with the directives of our bishops concerning the elimination of Latin and the use of the English language in our churches.' But the document did not state that we should eliminate Latin! Previously in the Latin Rite we had no choice as to the language that was to be used or as to most church matters. Now we have not understood that we have a choice — English and Latin."

"Most people do not realize that we may sing in Latin as well as in English. The *Constitution* states that Latin is to be preserved in the Latin Rite and that the vernacular may be used. It is used as an aid to understanding. Many do not realize that Gregorian chant and polyphonic music are still part of our great heritage and that the music to be sung in church is still to have the general qualities of what is referred to as 'genuine sacred music'."

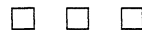
"There is no need for the congregation to talk out loud or to sing throughout the whole Mass. If they attempt this, the music cannot possibly follow the order of the day. Most congregations are incapable of singing all of the propers, nor did they ever sing the entire proper or ordinary. There is no need for them to do everything all of the time such as is being done in many churches in the east-

ern section of the United States. They should have variety."

". . . We are witnessing a gross injustice to the congregation by depriving them of hearing the beauty of a polyphonic motet sung for their edification. And they are participating when the beauty of choral music makes them pray."

"There is nothing being 'renewed' when we threw away all that was good."

"It should be understood that we, under any circumstances, do not wish to hear either Gregorian chant or Palestrina every Sunday. But we do have a choice, and we should still have both forms included along with Gelineau and Healy Willan, and we have grown desperately tired of singing the same four hymns played in the same wearisome style Sunday after Sunday after Sunday."



MUSIC — A.G.O. — May 1968. *Official publication of the American Guild of Organists*. New York, New York.

— Louis G. Monette, *What's Your Opinion?*, p. 10.

Highly technical remarks on organs: pipe material, different actions, chest pressures and influence of finishers.

— Elizabeth E. Rogers, Book Review of *The Age of Humanism*, p. 13.

Critical evaluation of volume IV of *The New Oxford History of Music*. First published in 1901–1905, it was re-edited between 1929–1938. Now a third version is being published by some of the best British scholars. Six sections (from V to X) of this volume are devoted to sacred music, three to Latin church music and three to Protestant music.

"*The Age of Humanism* is a fine reference book for everyone interested in the art music of the period specified. It is well produced with a minimum of typographical errors. Certainly it is scholarly and it is expensive. But it is also very readable, bearing out the editor's avowal of 'uniformity without loss of individuality'."

— Nancy L. Phillips, *Better Planning for Wedding Music*, p. 21.

Pertinent suggestions to the organist for the planning of wedding music. It should be taken at least as seriously as flowers, bridal gowns, photographers and caterers. Good wedding music requires adequate planning, time, thought and preparation as well as publicity not only in the church bulletin but also in local newspapers.

— David S. Harris, *Organ Teaching*, p. 23.

This article concerns control, registration, pedal keyboard, accents, finger discipline and other problems in teaching the organ.

— John Collins, *Proper Breathing for Good Singing*, p. 35.

An extremely practical article, directed toward the choir director, on some of the techniques of proper breathing.

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MUSIC — A.G.O. — June 1968.

— Peter J. Basch, *Renaissance Inspired*, p. 23.

Description and evaluation of the new Beck-erath organ at St. Michael's Church in New York City, illustrated by seven stunning pictures.

— D. Dewitt Wasson, *Guide to England*, p. 26.

Report by Mr. Wasson on several English organs: Oxford (Frobenius at Queens College, Walker at St. Philip and St. James, Harrison and Harrison at Trinity College), Wells, Truro, Exeter, Chester, Worcester, Liverpool, Beverly and Newquay. The article contains complete specifications of eight of these organs.

— James W. Evans, *What Went Wrong?*, p. 29

Problems of contemporary church musicians seen through the eyes of an idealist who is honestly trying to be a realist.

— Marlowe W. Johnson, *Daniel Pinkham*, p. 30.

Pinkham the conductor, the harpsichordist and the composer. His style (harmonic structures, melodic structures, rhythm and meter instrumentation) and his use of text in vocal compositions. List of choral works, both with instruments and *a cap-pella*; directory of his publishers.

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MUSIC — A.G.O. — July 1968.

— William Tortolano, *The Church Music Association of America Convention*, p. 23.

A short report on the second national convention of the CMAA, held in Detroit from April 16 to 19. Evaluation of programs, panel discussions and religious services.

— Wendell Westcott, *The Carillon in Today's Church*, p. 24.

Interesting essay on the history, technique and revival of carillons and carillonneurs in Europe and in the United States. Moderately technical, Mr. Westcott gives a wealth of information in a readable unpretentious language.

— Aileen Cohalan, R.S.C.J., *Messiaen*, p. 26.

First part of a thoroughly documented and

penetrating essay on Olivier Messiaen, one of the most fecund and most controversial figures on the contemporary French music scene. Subtitled "Reflections on *Livre d'Orgue*", Sister Aileen's article attempts to systematize all the musical influences that have helped to shape Messiaen's style (chant, Greek and Hindu music, Debussy, Stravinsky, bird calls, etc.) as well as religious experiences. It is not an easy reading, but will abundantly reward the serious student.

— Herman Berlinski, *The Organ in the Synagogue*, p. 28.

Second installment of Mr. Berlinski's essay, begun in the June issue.

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RESPONSE, Volume IX, No. 4, Easter 1968.

Official publication of the Lutheran Society for Worship, Music and the Arts. Minneapolis, Minnesota.

— Karl Ferdinand Müller, *Church Music Among American Lutherans*, p. 155.

Dr. Müller, director of the Kirchenmusikschule in Hannover, Germany, spent a few months in the United States. This article contains some of his observations concerning church music in America.

— Thomas F. O'Meara, *Liturgy Hot and Cool*, p. 159.

Reprint of an article that appeared in the April 1968 issue of *Worship* magazine.

— Oliver K. Olson, *The St. Olaf-St. John's Interim*, p. 167.

A dozen and a half students from St. Olaf (Lutheran) College spent a few weeks with seventeen students from St. John's and St. Benedict's Colleges in a combined liturgics course last winter. The achievements and the mistakes of that venture are analyzed in this article.

— Paul Ensrud, *Walter E. Buszin: A Tribute*, p. 180.

A collection of essays on church music in honor of Walter E. Buszin is the occasion of this warm-hearted tribute to him as scholar, musician, teacher and educator.

Rev. Ralph S. March, S.O.Cist.

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CHURCH MUSIC — June, 1968, Vol. 2, No. 25.

Magazine of the Church Music Association of England and Wales. London. Bimonthly.

In an article entitled "The Proper of the Mass-Whither?" John Ainslie repeats the ideas of a group that would do away with the texts and the Grego-

rian settings of the proper of the Mass as they have been known in the Church for over a thousand years. The author is not quite sure just what he would put in place of them, but he is sure that they must go since they are now judged not to be "relevant." Hymns, metric translations of the psalms or prose texts are possible forms to substitute, he says, but the musical settings for such texts constitute a problem. The article rests heavily on the magazine *Eglise qui chante* and the opinions voiced at meetings sponsored by the *Universa Laus* society.

In the same issue, Hilary Machen writes a pointed and penetrating criticism of current ideas concerning liturgical music in his article, "The Congregation is a Sacred Cow." Noting the intolerance of those who base their procedures on "return to primitive practice," he insists that reformers very soon replace one abuse with many far worse abuses. Iconoclasm is only one of the idiocies that develops when lack of historical and theological understanding marks the activities of reformers. This article, which is curt and precise, says a great deal in a very few words and displays a real insight into the shallowness of much that is being done today.

In a companion article, intended as a contrast piece (and contrast it is!), Sister Ingeborg manages to fill the same amount of printed space as Mr. Machen, but little is found beneath her clichés except the usual pleas for simple melodies, easy to sing and memorize tunes, folk Masses that are "real, concrete and down to earth," that "bring us the joy and freedom of the Gospel." Sister is searching for church songs that "show a frankness and a personal element which will bring us closer to each other." She wants to "change the traditional image of God." She admits that this kind of music "reminds us of dancing and entertainment, aspects of life that (some think) should not be brought into church." But Sister thinks that they should be brought into the church, because "if we are happy, we dance and sing." One is reminded of the oft-repeated admonition that the ends of church music are the glory of God and the sanctification of the faithful. The article reflects only a very personal viewpoint and lacks all evidence from any reliable sources, but it does provide an example (in case we need any more) of how shallow much of the writing on the subject of liturgy and liturgical music has become since we entered the age of the universal expert. However, Sister says she makes no claim to be an expert.

Also of interest in this issue are several reviews

of organ literature, *The Parish Hymn Book*, the new *Graduale Simplex*, and the fourth volume of *The New Oxford History of Music*.



SINGENDE KIRCHE — Vol. 15, No. 4, 1968.
Quarterly of the Church Music Commission of the Austrian Bishops.

This is a much larger issue than is usual, and it is filled with a plethora of fine, scholarly articles. A single theme occupies the entire journal, church music in all its aspects in the province of Upper Austria (Oberösterreich) with its center in the city of Linz. Among the subjects treated are the history of church music in Upper Austria, done by Franz Grasberger, a history of the musical life surrounding the Cathedral of Linz by Johannes Unfried, a study of the liturgical movement in the area by Hans Hollerweger, and a history of music as it developed in the principle monasteries of Upper Austria prepared by Altman Keller. Further studies include a history of the hymnals issued through the centuries for use in the Diocese of Linz by Franz Schmutz, an article on the religious folk-songs of Upper Austria by Hans Commenda, and others on the organs and church bells in the area.

This is truly a remarkable issue in a journal which is always of the highest quality. The studies are well-documented and profusely illustrated and provide in one volume information that for the American student would normally be hard to come upon. When one considers that the area of Upper Austria is hardly five thousand square miles with a population of under a million and a half, one is truly amazed at the musical and liturgical culture that exists there and has existed for centuries. It is the land of the Abbey of St. Florian, the monasteries of Kremsmünster and Schlierbach and the Cistercian abbey at Wilhering. It is, of course, the land of Anton Bruckner who was organist at St. Florian and at the Cathedral of Linz. His name is found repeatedly in the various articles. Not of least interest in the issue is a biographical survey of musicians who have worked and who are now working in Upper Austria and of those who have left their native land to serve elsewhere. Such names as Johann Nepomuk David, Hermann and Joseph Kronsteiner, Josef Friedrich Doppelbauer, Alfred Bamer, Hans Gillesberger, Josef Gruber and a host of others are known far beyond their small province.

Rev. Richard J. Schuler

II Records

The Organs of the National Shrine of the Immaculate Conception, Washington, D.C.; Maurice Duruflé and Marie-Madeleine Duruflé-Chevalier, organists; Buxtehude: *Fugue à la Gigue*; J. S. Bach: *Herr Gott, nun schleuss den Himmel auf*; Handel: *Concerto No. 8 in A Major*; Schumann: *Sketch in B Minor*; Tournemire: *Victimae Paschali Laudes*; Maurice Duruflé *Prelude and Fugue on the name 'Alain'*, WESTMINSTER, Stereo WST-17138; Monaural XWN-19138.

When the Duruflés made their first visit to the United States in 1964 at the national convention of the American Guild of Organists in Philadelphia, critics acclaimed Mme. Duruflé's performance as "the unquestioned high point of the entire convention." It was therefore with great interest that we received this premiere recording of the organs of the National Shrine made by a husband and wife team of two of the foremost organ soloists in the world today.

The organs of the National Shrine of the Immaculate Conception were built by Moller Organ Company and dedicated in April, 1965. The two instruments — one located in the west chancel gallery and the other in the south rear gallery three hundred feet away — are comprised of ten complete divisions of pipes including a large Pontifical Trumpet in the rear.

The highlights of this disc are the Tournemire and Duruflé compositions played by Mme. Duruflé on the great organ. The organ in its cavernous acoustical environment is eminently suited to the performance of this school of grandiose and brilliant French music, and here Mme. Duruflé is quite at home. *The Victimae Paschali Laudes* is an awesome, thundering piece heralding the resurrection of Christ. Mme. Duruflé gives it her fullest virtuoso sweep using the Pontifical Trumpet in all its brassy splendor.

Composer, organist, organ and acoustics are in sympathetic artistic union in the performance of the *Prelude and Fugue on the name of 'Alain'*. Mme. Duruflé, with her remarkable technique and the obvious joy and enthusiasm with which she plays, is here able to make her husband's music come alive to the listener, making this the most interesting and satisfying selection on the disc.

The remainder of the recording is devoted to a potpourri of short organ recital filler pieces drawn from earlier periods, most of them undistinguished in themselves and none of them sounding so well on the organ as the French repertoire.

Perhaps the most interesting of these pieces is the Handel concerto transcribed for two organs by Maurice Duruflé. It is performed in the grand French manner with Mme. Duruflé playing the orchestral sections on the great organ and M. Duruflé playing the solo portions on the chancel organ. Mme. Duruflé plays with vigor and precision but M. Duruflé's tempo is at times quite unsteady.

The polyphony of the *Fugue à la Gigue* is unclear, probably due to the top-heavy and sometimes ponderous registration. The use of the vox humana for the tune in the Bach chorale prelude is another unmistakably French color, although the sound did not appeal to this reviewer.

In our opinion, the Schumann piano piece does not live up to the claim of the jacket notes "a delicate little gem . . . right at home on the chancel organ." It is a short inconsequential piece which produces a rather clumsy effect when played on the organ, and probably should have been left to the pedal piano which has since become extinct.

It is truly regrettable that these great artists could not be heard in more of their native French segment of organ literature. The list of composers — Bach, Buxtehude, Handel and Schumann — does not justify the music included.

The engineering of the recording is for the most part satisfactory, with the full spread of the organ sound in the building being accurately reproduced. It is unfortunate that the dialogue of the two organs in the Handel concerto, which would indeed be exciting in the building itself, is not reproduced on the disc at all, even in the stereo version. Poor microphone placement in the Tournemire makes the sound of the main organ seem very remote in contrast to that of the Pontifical Trumpet. These flaws, however, are minor in the overall picture, and do not diminish the brilliant musical effect made by this recording.

The jacket notes by Joseph Michaud, the Shrine's music director, are interesting and informative and include complete specifications of the two organs.

John Dunn

III Special Reviews

He Shall Rule from Sea to Sea by Ned Rorem. For SATB voices and organ. Boosey and Hawkes. No. 5651 @ 30¢.

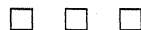
The feast of Christ the King was instituted by Pope Pius IX at the end of the Holy Year of 1925. The Liturgical Movement had a lot to do with getting this feast into the calendar, but so did the political ferment of the twenties. "The totalitarian aims of Italian Fascism were capped by the no less totalitarian, if transcendental, ideal of the universal empire of *Christus Rex*" (Kantorowicz, *Laudes Regiae*, p. 184). Now, in the sixties, although the political scene has changed, the work of liturgical renewal is becoming more and more identified with a growing social awareness, so that the universal kingship of Christ stands in an even more meaningful relationship to the people of God than it did in the twenties. It is gratifying to see that a composer of stature has responded to the dynamism of Christ's kingship. For his text Mr. Rorem selected the meditation song, both Gradual and Alleluia, of the feast. I don't think that anyone should quibble about the addition of an alleluia response to the verses of the Gradual. Appropriately, the musical setting reflects some of the "spaciousness" of the text as well as the majesty and power of the universal kingship. I am aware that only a few choirs in our country have the wherewithall to cope with music as difficult and demanding as this. And the vocal difficulties are indeed numerous: an extremely high range in the soprano line, lots of skips and some "unusual" intervals, numerous cross-relations, long and bold melodic lines, in brief, an idomatic approach that calls for a high level of vocal proficiency. For those of us who have to work with very limited resources it is comforting to see what first-rate composers can do for the liturgy in our day.



The Morning Star on High Is Glowing by Ernst Pepping, edited by Maynard Klein. For SSA and SATB voices a cappella. Concordia Publishing House. No. 98-1909 @ 30¢.

Ernst Pepping, born in 1901, with Hugo Distler and Heinz Werner Zimmermann, belongs to a group of German composers who signal a kind of renaissance of good church music. One composition cannot tell the whole story, but it can at least

introduce this music to church musicians on this side of the Atlantic. Like Distler, Pepping leans heavily on orthodox and traditional elements in choral writing for church, but not at the expense of vitality and interest. Within self-imposed limitations he has something new to say to his generation, showing once again that a creative imagination can be relevant and traditional at the same time. The fact that the identical text has been given a musical setting for SSA and SATB voices opens up several possibilities for performance. The image of Christ as our Morning Star may be foreign to many worshippers, but it is high time that we look for something new in the way of imagery. Try this composition on the last Sunday of Advent or on Christmas day.



O Shepherds by Herbert Beuerle. For treble voices with instruments. Augsburg Publishing House. No. TI 303 @ 18¢.

This little composition, another import from Germany, is as far removed from the Rorem and Pepping compositions as possible. Extremely simple and traditional, it has obvious merits that should show up well in performance: the optional descant in lines two and three, an *ad libitum* instrumental part for any C instrument, and even an alto pedal point. Small SSA choirs can sing something new this Christmas also!

REV. ELMER F. PFEIL

IV Choral

The quantity of good choral music published during the past year is enough to keep choirs singing for a long time. This is not to suggest a moratorium on the part of publishers, but to make a point for choir directors. Composers depend in no small way upon the interest of publishers, but ultimately the creative spirit, like a flame, no less than choirs need composers. The general material listed below does little more than hint at the choral music waiting to be sung. Perceptive choir directors will have to find the right niche for one or the other composition and then go on to look for more where these came from. Because Advent and Christmas are just around the corner (at least for choir directors), I have added a few new releases for these two seasons. It was not easy to find new Advent music, as good as Paul Manz's *E'en So, Lord Jesus, Quickly Come* and Kodaly's *O Come, O Come, Emmanuel*, or Christmas pieces comparable to Schroeter's *Rejoice, Rejoice, Ye Christians* and Ashfield's *Of the Father's Love Begotten*. This kind of material is hard to duplicate.

Glory be to the Father by Sven Lekbert. The doxology is a very serviceable text. Sven Lekberg (a name to watch in the G. Schirmer catalogue) has made an attractive setting, in ABA form, for the average choir. For SATB voices *a cappella*. G. Schirmer. No. 11561 @ 25¢.

Love Divine, All Loves Excelling by Ned Rorem. This fine composer's setting of a Wesley text shows very clearly that the hymn-style does not have to sound dated. Up-to-date choirs should experiment with this kind of material. Only two pages long, and also in ABA form. For SATB voices (with accompaniment, if you wish). Boosey and Hawkes. No. 5650 @ 25¢.

Responsorium (Alleluia) by Heinrich Schuetz, edited by C. Buell Agey. If you are looking for something short and useful, examine this piece which sets two responses, the *Alleluia* and *Amen*, to the same music. Two pages long, for the average choir. The editor is convinced of the relevance of this seventeenth century music in our own day. For SATB voices and organ. G. Schirmer. No. 11520 @ 25¢.

Blessing of St. Francis by Paul Parthun. Easy, very traditional, and only two pages long. Treble choirs will find the right place for it. Enthusiasm

and a lively tempo will not hurt this number. For SSAA voices with *ad libitum* accompaniment. McLaughlin & Reilly. No. 2743 @ 25¢ ea.

Above the Clear Blue Sky by John Darwall (1770), setting by S. Drummond Wolff. A 1968 publication, easy and also very traditional, it is mentioned here because treble choirs will put it to good use, perhaps on the feast of Christ the King. For SS voices and organ. Concordia Publishing House. No. 98-1912 @ 30¢.

Blessed Is the Nation by Jean Pasquet. Less imaginative than most Pasquet compositions, it is not without merit. Average choirs may be looking for this kind of material at election time or on Thanksgiving. For SATB voices and organ. Elkan-Vogel. No. 1266 @ 25¢.

Come, Ye Thankful People, Come by George J. Elvey, arranged by Ronald A. Nelson. The last verse of this fine harvest hymn looks to the final harvest when Christ comes again. A lot of rhythmic energy, supplied mainly by the trumpets, saves an otherwise ordinary hymn tune. Trumpet parts are included. Moderately difficult. For SATB voices, children's choir (or youth choir), two trumpets in B flat, and organ. Augsburg Publishing House. No. ACL 1526 @ 30¢.

That They All May Be One by Joseph Roff. A text with many uses and very relevant right now. The music is solid and correct, not difficult. For SATB voices with optional accompaniment. Shawnee Press. No. A-892 @ 25¢.

Awake, My Soul, Stretch Every Nerve, traditional American melody, setting by Everett Jay Hilty. Mr. Hilty's *Heart and Mind, Possessions, Lord* was one of those rare numbers that catch on quickly. Here is another unusual text, and also a simple tune — one that hasn't been heard many times before. For unison voices and organ. Concordia Publishing House. No. 98-1922 @ 25¢

O Lord God of Hosts by Alan Hovhaness. A big, well-constructed anthem for advanced choirs and good brass players. Its length (ca. 5 minutes) will unfortunately restrict its use to special occasions, perhaps as a recessional. A triplet figure in the brass passages and a recurring augmented second in the soprano line help to unify this sizeable composition. For SATB voices, organ

(piano), with two trumpets and two trombones *ad libitum*. C. F. Peters. Edition Peters 66188 @ 30¢.

Song of Mary, arranged by George Brandon. Musically not exceptional, but there must be a place somewhere in the liturgy for this paraphrase of Mary's canticle. Not difficult. When you use it, have someone set the stage with a few words from the pulpit. Augsburg Publishing House. No. ACL 1507 @ 25¢.

ADVENT

Veni Emmanuel (O Come, O Come, Emmanuel), arranged by Parke S. Barnard. There must be something special about a tune that continues to awaken interest among composers. Easy and only five pages long. The arrangement might offend the purists, but possibly wake up the congregation. For SATB voices and organ. H. W. Gray Co. No. 3025 @ 25¢.

Come, Thou Long-Expected Jesus by Philippe Rameau (d. 1764), edited by Ronald A. Nelson. The smoothly flowing melody is by Rameau, the text by Charles Wesley. Sensitive editing has produced a good Advent piece, short and easy, but fussy. For unison voices, continuo (organ), and violin. Augsburg Publishing House. No. TI 301 @ 25¢.

CHRISTMAS

Let the Heavens Be Glad by Sister M. Gilana, O.S.F. Music for the average choir. The sound is very familiar, but the traditional approach does not diminish the effectiveness of this setting of the offertory antiphon for the Christmas Midnight Mass. For SATB voices and organ. McLaughlin & Reilly Co. No. 2721 @ 25¢. Also available for SSA voices and organ, no. 2722.

O Come, All Ye Faithful, Silent Night, The First Noel, arranged by James P. Kline for congregation, two mixed voices, three trumpets, and organ. The three selections are entitled *With Sound of Trumpet*. Familiar and easy Christmas fare for small parishes and choirs. The trumpet parts (included) are not difficult. McLaughlin & Reilly Co. No. 2732 @ 35¢.

Hail, All Hail, the Joyful Morn! Hymn tune *Anticipation*, arranged by George Brandon. A lively and easy Christmas anthem for smaller choirs. For SAB voices and organ. J. Fischer & Bro. No. 9839 @ 30¢.

From Heaven Above by J. S. Bach. Continuity and adaptation by Don McAfee and Ralph Satz. The arrangers describe their efforts as a choral mosaic based on Bach settings. Difficult and sixteen pages long, the result is a skillful and exciting treatment of the beloved chorale. The entire composition would make a thrilling climax for any Christmas program, while individual sections could be salvaged for the Christmas season. For SATB voices and organ. Lawson-Gould (G. Schirmer). No. 51377 @ 40¢.

A Great and Mighty Wonder by Jean Pasquet. Another example of Mr. Pasquet's knack of writing unhackneyed music for the average choir. Here he produces the effect he wants with a rather haunting melody and a striking alternation between the major and minor modes. For SATB voices, organ, and optional SA voices. Elkan-Vogel Co. No. 1259 @ 25¢.

On This Day Christ is Born by Walter Skolnik. A good choir should be able to work wonders with this fine number. An imaginative blending of the old and new in choral writing make it one of the really interesting pieces to come our way in a long time. On paper it intrigues me. For SATB voices a cappella. Elkan-Vogel Co. No. 1257 @ 25¢.

REV. ELMER F. PFEIL

This review consists exclusively of works from the Augsburg Choral Library, and published by the Augsburg Publishing House, Minneapolis, Minnesota.

There are seven anthems in all, most of them for general use, while two may be advantageously used during the Advent or Christmas season.

Creator of the Stars of Night is an interesting arrangement of the *Conditor Alme Siderum* plain-song, arranged by David N. Johnson. The theme is enunciated by unison choir after which three verses in imitative counterpoint, and with contrasting rhythms are given forth. The last verse gives the theme in sturdy and mighty homophony as an antithesis to the preceding delicacy. This work is ideal for use in Advent, and should be sung *a cappella*. It is for four mixed voices.

Another worthwhile composition for Advent or Christmas for treble voices in unison with descant, is *All My Heart This Night Rejoices*. The text is by Paul Gerhardt, 1607-1676. The music was composed by Johann Ebeling, 1637-1676. This little

work is beautifully conceived, and should have wide appeal for junior choirs.

The following anthems are for general use.

Arise, Shine, for Thy Light Has Come. This is by Kenneth Jennings and taken from Isaiah 60:1-3. This reviewer knows of no musical version better illuminating the strength of a text such as this. The music is in rather free rhythm and has an intensity that continually gains momentum, bringing the work to a rousing close. It is a *cappella* and for four voices.

Open Now Thy Gates of Beauty. This is an adaptation of the chorale, *Welt, ade! Ich bin müde*, from Cantata No. 27. The composer was Johann Rosenmüller, 1620-1684, and used by Bach in the aforementioned cantata. It is written for five voices (1st and 2nd soprano), and contains much beauty in this arrangement by Kenneth Jennings. This short work should be sung quietly and very sustained.

Be Thou Exalted, O God. This beautiful work is a motet of Ingegneri, translated by Elwood Coggin. Comparing the English translation with the original Latin is not always satisfactory, due in great part to misplaced accentuation. The motet should not present difficulties to a well trained choir. It should be sung unaccompanied, and is for four voices.

They that Wait Upon the Lord. Jean Berger, the composer of this anthem, has taken his text from Isaiah 40:31. Mr. Berger has built this work on practically one idea: three notes, varied the second time used. The contrapuntal use of this material is intriguing. Because of the chromaticism and invertible counterpoint found in this anthem, much rehearsal will be needed to bring to fruition the great strength and beauty of the work.

Make a Joyful Noise. Paul Fetler has developed a stunning work for four voices from extremely simple material. Beginning with the bass it gradually ascends until it reaches a series of chords of nearly barbaric nature. A second section of contrasting material offers relief momentarily. Again the original idea begins, developing the material to a glorious finale. This is a difficult number, but a festival occasion, if well sung.

Sacred Music Press of Dayton, Ohio, has issued a number of worthwhile anthems from the pen of Austin C. Lovelace. One which should arouse interest is for Easter and entitled *Christ Is Risen*. It is exuberant and has a rather bouncy rhythm which

should appeal especially to young people. It is comparatively easy and should be of value in particular to choirs possessing only sopranos, altos and basses.

Among the others that should elicit consideration and which by the way are all SAB are *Ride On, Ride On In Majesty*. This is a very good anthem for general use and is based on a tune by J. Fred Wolle. Rhythmically this anthem has tremendous strength and the few sections possessing canonic imitation adds variety to the thematic material.

God In His Holy Temple is based on the text from *Hymns of the Spirit* which was published in 1864. To non-Catholics, its theme is based on *Charleston*. This anthem is quite easy, lies well within the range of average voices and can be used with good effect.

Christ Is The World's Redeemer. The text is by St. Columba, who lived from 521-597 A.D. It is based on a traditional Irish melody. The rhythm of this anthem is of particular interest, the one objection being that the great majority of the material is in unison; only in the very last verse do we have some contrapuntal treatment of the theme. It lies particularly well for the three voice parts.

The Universal Lord is based on *Detroit*. This is a rather interesting short work in the Dorian mode. Another example of a useful and easy-to-learn anthem.

O Praise The Name Of The Lord. This most interesting composition is taken from the matin service of the Eastern Orthodox Church — the music being by Alexis Lvov and arranged by Lovelace. This is music that we are familiar with, especially those of us who have used music from the Russian liturgy. It does not contain the impact of a Tschaikowsky, Gretchaninoff or Nicholas Tcherepnin but it possesses the idioms which are pertinent to Russian music of that era. This reporter strongly advises the use of this work.

Also from Sacred Music Press, there is a slightly modern anthem for SAB, *The Prayers I Make*. There are changes of rhythm in the course of this anthem and it rises to a rather interesting climax towards the end of the composition. In fact, this could be adequately sung by a trio with much effectiveness.

A work that may appeal to many is *A Song Of Peace* which is based on the well-known theme from *Finlandia* and which is in this present setting arranged by Dale Wood for SATB chorus with

piano and brass. Each section of the choir has a chance at enunciating the theme and there is much division of parts both among tenors, basses and sopranos and altos. From a purely personal observation it would appear that the use of brass would make this work actually come off. This work is also published by the Sacred Music Press.

Wilbur Held, the well-known organist, has composed two unison numbers which possess great charm and interesting material. The first is *Dost Thou In A Manger Lie*. This is for the Christmas season and possesses a simplicity that we associate with the season of Christmas. It is suitable for soprano or tenor insofar as tessitura is concerned. The second number is *Saw You Never, In The Twilight*. Melodically this is most interesting and the independent accompaniment adds charm to the number. This composition appears to be more suitable if sung as a solo by an alto or baritone. The two above numbers are published by the Augsburg Publishing House, Minneapolis, Minnesota. An outstanding work also from the Augsburg Publishing House is *Hosanna* composed by F. Melius Christiansen and revised by O. C. Christiansen. This is for double chorus unaccompanied. It is rather difficult and would be perhaps too lengthy for the average liturgical service. However, a director possessing a sufficiently large choir with musical perception and with the ability to read music with comparative ease could use this work with fine effect for some large occasion. As a concert number it is highly recommended.

Oxford University Press has published a work by J. S. Bach and adapted by Franz Wüllner, *God Is Living, God Is Here!* This is most serviceable and should be most effective.

Oxford University Press has also released a wedding anthem for mixed voices and soprano and bass soli with organ with both English and Latin words. The title is *How Blest Are They (Beati Omnes)*, a wedding anthem. This was written by Henry Purcell, realized and translated by Philip Ledger and Imogen Holst. The edition of Purcell's *Beati Omnes* is taken from his autographed manuscript in the British Museum. The work has been translated into English for parish church choirs, who are often asked to furnish a wedding anthem. This composition calls for coloratura singing not necessarily in the choral sections but for the bass solo and the final Alleluia section of the chorus. The type of coloratura singing which was prevalent during Purcell's time is necessary.

McLaughlin and Reilly of Boston have published an interesting small composition by J. Gerald Phillips entitled *Strengthen, O God*. This is for congregations, unison choirs and accompaniment. It is antiphonal and is taken from Psalm 67, verses 29, 30. A nice work for parishes where the congregation is receptive to participating with the choir. The second number is *Sing To God With Gladness* taken from Psalm 99 and written by John Lee. This is for four mixed voices with organ and congregation *ad lib*. This reviewer would strongly advise use of a work of this nature for large occasions. It is jubilant, and shows thorough knowledge of the vocal capability of the choir. The third number is for the reception of a bishop and is entitled *A Priest, All Good and Gentle*. This is adapted from *Jesu, Nun Sei Gepreiset* which is Cantata No. 41 by Bach. This English version is by Edward Diemente. The work is a chorale with exquisite counterpoint and a most interesting organ part in the interludes.

ARTHUR C. BECKER

Ah, Holy Jesus, J. Cruger-Carolyn Jennings, for soprano, alto and 'cello. Text from the Yattendon Hymnal. This is a nice arrangement of this hymn. I would prefer, however, for the alto voice in the second verse to sing the text rather than hum. Or it could be left out completely without hurting the harmony if variety is what the arranger wants in this verse. Since the piece is specifically arranged for 'cello, it is unfortunate that bowing is not indicated. Augsburg Publishing House, TI 302, @ 25¢.

Blessed Be The Lord, Eugene Englert, SATB and organ, text based on Psalm 72. This composer has been doing some very fine writing and this work is no exception. The vocal writing is strong, clear and very singable. The organ is well-used and uncomplicated. I would be tempted to use real trumpets (the Sw. trumpet is indicated) and have them playing an octave higher at the beginning. It's a good piece. Augsburg, ACL 1492, @ 25¢.

O Fear the Lord, Ye His Saints, Dale Wood, SATB and organ, text from the gradual of All Saints' Day. This is an interesting setting and not difficult. There is a good bit of canon-like writing which can become tiring in vocal writing, especially if it is very close. The text will suffer and after awhile the chorus will sound like it is stuttering. Care in performance is most necessary

to avoid these pitfalls. Augsburg, ACL 1486, @ 30¢.

A Hymn of Youth, Dale Wood, two equal voices and organ, text by Fern Lazicki and Dale Wood. This is a good work for young children — elementary grades 1–6. Maybe that is too limited, but it will have limited appeal. Verses one and three are unison and verse two is in canon. The accompaniment is interesting and flows nicely. We need more such music for our young people. Augsburg, ACL 1488, @ 25¢.

Behold, God Is My Salvation, Jean Berger, SATB, piano doubles vocal lines for rehearsal, text from Isaiah 12:2,5. Berger's works are excellent. We add this one to the many fine vocal works he has done recently, particularly liturgical music. Augsburg, 1464, @ 30¢.

Lord, Make Me an Instrument of Thy Peace, by Robert Wetzler, text from St. Francis of Assisi, (Solo) SATB, a *cappella*. Of the many settings of this text that I have seen this is certainly one of the most direct and simple in its presentation. It calls for a male soloist in several places for short chant-like statements, the sopranos are *divisi* in several SSA triadic spots, but otherwise, it is SATB block harmony. This easy setting should appeal to small groups. Augsburg, ACL 1522 @ 20¢.

Hosanna! O Blessed Is He, arr. Ronald A. Nelson, unison and organ. The text has been translated from the original Dutch by Harold Heiberg. The organ accompaniment is full of interesting imitation and the resulting harmonies are lively and strong. There are four "verses" and the second is set in the parallel minor using the identical accompaniment as verse one, in minor of course. Verses three and four are unique. There are no tempo nor dynamic indications anywhere. This is an excellent tune and this fresh arrangement will be very useful and will make for interesting unison choir singing. Augsburg, ACL 1521, @ 25¢.

How Fair the Church of Christ Shall Stand, ed. F. Melius Christiansen, revised, O.C.C., 1968, text by Thomas H. Kingo, SATB a *cappella*. Actually, it is arranged for SATB with organ or piano for rehearsal. It is full sounding with some rich harmony. Much of the time the treble voices and bass voices, each in four parts, sing responsorially with some crossing. However, the cho-

rale section presents the soprano and tenor in relatively exact imitation while the alto and bass are freely composed with some imitative intervals. The last fourteen measures are particularly interesting and lush in sound. How beautiful the St. Olaf Choir and others like it will sound with this kind of vocal writing! Augsburg, St. Olaf Choir Series # 81, @ 50¢.

R. I. BLANCHARD

From the Augsburg press comes a group of carols for treble voices and instruments; useful and attractive pieces.

O Shepherds by Herbert Beuerle. SSA with instrument, @ .18¢. *And, lo the Star* by Johannes Petzold, SA, organ and C instrument, @ 25¢.

Wake O Shepherds by Nelson Rameau, unison and violin, @ 25¢.

Nativity Carols by G. Winston Cassler. For solo voice and instrumental accompaniment. This is a collection of old favorites with a new idea in accompaniment. Augsburg @ \$1.75.

Carol of the Fair Maiden by Roger Hannahs. This is a beautiful modal tune with a sophisticated accompaniment, SSA. Elkan-Vogel @ 30¢.

Sweet Hay by David Kozinski. SSA a *cappella*. Another version of a traditional Polish carol, this time in a rather routine harmonic setting. Elkan-Vogel @ 25¢.

To Bethlehem by W. H. Parry. Unison or two parts with piano, optional recorders/flutes and percussion. The calypso rhythm applied to the translation of an old Spanish carol. Good arrangement and should be successful. Oxford @ 30¢.

Exultet coelum laudibus by John Paynter. Chance techniques with a fifteenth century text, demanding extended resources — divided choirs, soloists. Oxford @ 30¢.

Processional and Alleluia by Gay H. Rockwood. Reminiscent of Britten and/or Thomson. SATB. Oxford @ 25¢.

How lovely shines the Morning Star. Sidney Boner has made a setting of the P. Nicolai chorale motet, *Wie schön leuchtet der Morgenstern*. Effective and not too difficult. SATB a *cappella*. Concordia @ 40¢.

What is this Fragrance? by Werner Grams. A "new" version of an old French carol: verse I, unison; verse II, 2-part canon (men and women); verse III, SATB a *cappella*. Concordia @ 30¢.

Dear Christians — One and All Rejoice by Hugo

Distler. Distler's modern, rather complicated chorale motet is preceded by a Hassler setting which contrasts with the twentieth century version of the *Nun freut euch* tune. SATB-organ. Concordia @ 30¢.

Proper for the Third Mass of Christmas by Louis Huybrechts. This is a simple straightforward setting of the Mass texts for two equal voices and organ. McLaughlin & Reilly @ 50¢.

The Morning Star on high is Glowing by Ernst Pepping. Maynard Klein has edited the Pepping composition and makes available in English a modern Christmas carol. SSA and SATB. Concordia @ 30¢.

Hodie by Darrell Church and T. Clark. A very simple chant tune is contrasted with a fanfare harmonization of *Alleluia*. SATB, SSA, TTBB, Unison: brass quartet. Plymouth @ 25¢.

Coventry Carol by Dale Warland. An updated version of the 1591 tune. SATB *a cappella*. Concordia @ 25¢.

The Snow lay on the Ground. A modern arrangement by Robert Wetzler of an old favorite. SATB. Augsburg @ 30¢.

Ye Watchers and ye Holy Ones by S. Drummond Wolff. This is another in the series of chorale concertatos published by Concordia. S. Drummond Wolff has arranged the *Lasst uns erfreuen* tune as a series of festival chorales and hymns for choirs, congregation, organ and instruments. Not too difficult but skillfully done. SATB, congregation, organ and instruments. Concordia @ 30¢.

Hodie by Ralph Vaughan-Williams. A Christmas cantata for soprano, tenor and baritone solos, chorus and orchestra, this piece was first performed in the Worcester Cathedral in 1954 and is now made available in full score by Oxford Press.

This is an anthology work in which the composer presents the full Christmas story from diverse sources and in varying musical idioms. Quotations from Christmas Vespers, Milton, Coverdale, Hardy, Herbert, Drummond, Ursula, the composer interrupts and comments on a harmony of the Gospel texts. In the musical score can be heard quotations and/or references to other Vaughan-Williams works and a full tonal pallet of the composer's musical language. *Hodie* demands unusual musical resources: three soloists, a chorus, a small treble choir to sing the

Gospel narration in chant-like melodies, orchestra with a full complement of percussion including both organ and piano. This could be an exciting musical experience and a welcomed addition to the seasonal masterworks. Oxford University Press, full score @ \$20.00.

Saint Dunstan Hymnal by Winfred Douglas. Plainsong hymns with accompaniments from the manuscript of the late Reverend Winfred Douglas, edited by the Sisters of Saint Mary, Kenosha. H. W. Gray Company, Inc.

The Reverend Douglas' contributions to the English liturgy mark him as one of the most important and influential musicians in the service of the twentieth century church. For many years, he worked tirelessly to restore plainsong to its traditional place in the liturgy of the English church. At his death in 1944, he left behind many unfinished projects, among them many adaptations of hymns translated from Latin and fitted to chant tunes. From that body of material, the editors have made a collection of hymns for use throughout the liturgical year.

Of course, adaptations acceptable in 1944 may not prove successful in 1968 due to the revolution in liturgy and liturgical music. Stilted phrases, numerous elisions, occasional awkward accentuations date the work and render it less useful for today's singers.

Certainly the *Saint Dunstan Hymnal* will stand as a memorial and a testimonial to a great church musician and it is surely an important document of twentieth century church music, but the timeliness of the publication may well be questioned.

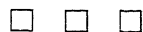
A First Motet Book, by Paul Thomas. Mr. Thomas has collected seventeen motets in a variety of styles from Renaissance to contemporary: 15 SATB; 1 SSATB with violin; 1 SAB. This is intended to be an introduction to motet literature, music not too difficult or complicated, but designed to initiate a choir to the art and beauty of the polyphonic tradition in choral music. Concordia @ \$1.75.

Mass in the Dorian Mode by Barrie Cabena. This all-purpose composition may be sung by the choir in unison, by the congregation alone or by the choir and congregation together with the choir parts SATB. It has been supplied with both Roman Catholic and Anglican texts and may be adapted for use in either liturgy. Oxford University Press @ 50¢.

C. A. C.

NEWS

The centennial of the founding of the Federated Cecilian Societies in the German-speaking Lands (Allgemeinen Cäcilien-Verbandes für die Länder der deutschen Sprache) was celebrated at Regensburg in Bavaria from September 27 to October 1, 1968. The program included several concerts and three Pontifical Masses together with lectures and a pilgrimage to Landshut to the grave of Father Franz X. Witt, founder of the society. Among the musical compositions performed either at Mass or in concert were Hermann Schroeder's *Missa Dorica*, Josef Ahrens' *Te Deum*, Max Baumann's *Deutsche Vesper*, Francis Poulenc's *Gloria 1959*, and Karl N. Schmid's *St. Heinrichs-Messe* and his *Deutsches Proprium an Heiligenfesten*. The Regensburger Domspatzen, the choir of the Regensburg School of Church Music and several other choirs sang. Monsignor Ferdinand Haberl of Regensburg was chairman of the event, and Father Wilhelm Lueger, president of the society, arranged the program. The Rev. Robert A. Skeris represented CMAA at the event.

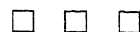


The proceedings of the Fifth International Church Music Congress, held in Milwaukee and Chicago in August, 1966, will shortly be published in three different editions, one in English, one in German, and one in French. The volume will contain the lectures given in Chicago and Milwaukee by the internationally-known musicologists and practicing musicians invited by the Consociatio Internationalis Musicae Sacrae, the papal church music society that arranged the meeting. Included also will be statements submitted from church music societies throughout the world, the various documents from the Holy See preparing for the Congress, the program of the events in Milwaukee and several pages of pictures. The general editor of the work, entitled *Church Music after the Second Vatican Council*, is Monsignor Johannes Overath. Publication notices will appear in music journals before the end of this year.

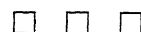


Una Voce in the United States, a society dedicated to the preservation and promotion of the use of Latin and Gregorian chant in the liturgy of the Roman rite, has issued a small pamphlet, *Why Latin and Gregorian Chant?* which is available upon request from the society at P. O. Box 446, Grand Central Station, New York, N. Y. 10017. The papal documents issued by Pope John XXIII as well

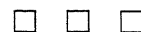
as the conciliar and post-conciliar decrees on the use of Latin as a liturgical, theological and canonical language are quoted at length, and a bibliography of pertinent documents and articles is appended.



The Rt. Reverend Basilius Ebel, O.S.B., former abbot of Maria Laach, died on July 20, 1968, and was buried in the abbey cemetery following the *Requiem* Mass concelebrated by several bishops, abbots, monks and visiting priests. The monastic choir sang the Gregorian chant with the congregation. Abbot Urbanus Bomm of Maria Laach preached the sermon. Abbot Basilius was well known as a musicologist and patron of sacred music. RIP.



Paul L. Van de Weghe, Belgian-born organist and choirmaster at St. Clement's Church in Sheboygan, Wisconsin, died June 22, 1968, at the age of 43. He was a graduate of the Royal Conservatory of Antwerp and served the Sheboygan parish for the past ten years. He is survived by his wife and two sons. RIP.



Among the many workshops, festivals and institutes conducted this summer, the following have come to our attention:

"Music Today and Tomorrow" at Alverno College in Milwaukee, Wisconsin, from July 8 to 20, 1968, was planned for church musicians and parish liturgy committees. Among the many faculty members were Sister M. Theophane Hytrek and Sister Mary Hueller.

The second annual St. Nicholas Boy Choir Festival was held at St. Raymond's Church, Bronx, New York, May 25, 1968. The participating choirs were St. Raymond's under the direction of Lou Fortunato, the choir of the Church of the Incarnation, New York City, under the direction of Peter J. Basch, and choir of St. John the Evangelist, Bergenfield, New Jersey, under the direction of Marie Lambert. A motet, specially commissioned for the festival, by Ned Rorem, entitled *He Shall Rule from Sea to Sea*, was sung by the combined choirs.

The Nineteenth Annual Gregorian Week was held this year at Fatima, Portugal, from September 21 to 28. Courses in chant theory as well as liturgical celebrations using chant in both the Mass and the Office were scheduled together with concerts and spiritual conferences. Julia d'Almendra was director of the institute which included among its faculty Joseph Lennards of Roermond, Holland,

Canon Manuel F. Faria, Canon Mário Brás, and Father Joaquim de Oliveira Braganca. The event was under the auspices of the Bishop of Leiria, His Excellency, the Most Reverend João Pereira Venancio.



Programs of choral music both within the liturgical celebration and in concert that have come to our attention include the following:

On May 19, 1968, the Wachusett Choral Society, under the direction of Dr. Paul E. Shannon, presented a program at Immanuel Lutheran Church, Holden, Massachusetts. The *Mariazellermesse* of Joseph Haydn was the main work performed by the ensemble which is made up of eighty voices from nine churches in the Worcester area. An orchestra of thirty-five members assisted.

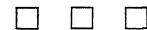
The Sacred Heart Women's Chorale of Whitting, Indiana, performed the *Stabat Mater* of Giovanni Pergolesi, June 2, 1968, under the direction of Terrence Clark. The program also included works for the organ performed by Mr. Clark and vocal selections by David Winski, tenor.

Easter Sunday at Holy Childhood Parish, Saint Paul, Minnesota, was adorned by an extensive musical program at all the Masses in various forms of solemnity and participation. The solemn Mass was announced with a flourish of horns and organ and included the *Solemn Mass in A* by César Franck and various settings of the proper by English composers. The program for the feast included a long list of compositions by such composers as Langlais, Palestrina, Vaughan-Williams, Schubert, Handel, Casals and Saint-Saens. Richard Proulx was director of the *Schola Cantorum* and the Holy Childhood Women's Chorus.

The Twin Cities Catholic Chorale under the direction of Rev. Richard J. Schuler sang Ernst Tittel's *Muttergottes-messe* and the Gregorian proper for two Pontifical Masses celebrated in Minnesota this summer. Archbishop Leo Byrne of Saint Paul and Minneapolis, chairman of the Bishops Commission on the Liturgy, celebrated the first Mass, June 22, 1968, at the Co-cathedral-Basilica of St. Mary in Minneapolis, to open the Fourth Annual Wanderer Forum. The congregation sang the medieval Latin acclamations of Hincmar of Rheims. The other Mass was celebrated by Bishop Peter W. Bartholome of Saint Cloud to open the annual meeting of the Minnesota Catholic Aid Association, August, 25, 1968, at Saint John's Abbey, Collegeville, Minnesota. John Vanella was organist.

The Schola Cantorum of Holy Childhood Church, Saint Paul, Minnesota, presented a program of choral masterworks by Byrd, Weelkes, Tye, Gabrieli, Howells and Britten, May 29, 1968. Entitled *Abendmusik*, the concert was under the direction of Richard Proulx.

Roger Wagner directed the Meadow Brook Chorus of Oakland University, Rochester, Michigan, in Duruflé's *Requiem* and Honegger's *La Danse des Morts*, July 16, 1968, at the Baldwin Memorial Pavilion on the university campus. The program, which also included Pinkham's *Christmas Cantata*, was one of the high points of the Meadow Brook Music Festival, now in its fifth year. The chorus numbered one hundred twenty singers.



Programs of organ music that have come to our attention are the following:

At the National Shrine of the Immaculate Conception, Washington, D. C., during June, the regular Sunday evening organ recitals brought the following organists to the great organ: John Palmer, Rev. David Gallagher, C.S.S., Dale Krider, John Morehen and Robert Zboray. In July, Jean Raevens, Marian Patricia Handy, Donald Jon Vaughn and Conrad Bernier were heard, and in August, Jeanne Gentry Waits, Eileen Coggin, Geoffrey Simon and Robert Sutherland Lord played.

Sister Mary Jane Wagner of the faculty of Alverno College, Milwaukee, Wisconsin, presented a recital at Holy Name Church, Sheboygan, Wisconsin, June 14, 1968. The program included works by Purcell, J. S. Bach, Telemann, Langlais and Sister Theophane. Sister Joan Gehant assisted with the trumpet in several selections.

The Music Department of Saint John's University, Collegeville, Minnesota, presented a Summer Festival of Organ Music. Rev. Gerard Farrell, O.S.B., played works by Sweelinck, Frescobaldi, Franck, Messiaen, Alain, Litaize and others in his program on June 27, 1968, in the abbey church. On June 30, John Vanella presented works by Buxtehude, J. S. Bach, Franck, Proulx, Langlais and Peeters. The final program was played on July 3 by Thomas Hennessey and included works by Langlais, J. S. Bach, Schuman, Hindemith, Sessions and Dupré.

The St. Pius X Guild of the Archdiocese of Milwaukee and the Milwaukee chapter of the A. G. O. co-sponsored a church music conference on the campus of Carroll College in Waukesha, Wisconsin, from August 12 to 16, 1968. The fifty registrants heard Alec Wyton lecture on choral matters

and Robert Glasgow discuss the organ. Other faculty members were Gertrude Stillman and Edward Wise. Coordinators of the event were Miss Phyllis Stringham, dean of the Milwaukee chapter of the A. G. O., and Reverend Elmer F. Pfeil, chairman of the St. Pius X Guild and chaplain of the A. G. O. chapter.

The sixteenth annual workshop at Boys Town, Nebraska, attracted one hundred fifty registrants for the sessions from August 11 to 23, 1968. Monsignor Francis P. Schmitt directed the program of lectures, rehearsals, symposia and concerts. He was assisted by a large guest faculty from this country and from Europe representing Jewish, Protestant, Orthodox and Catholic traditions. The Reverend Peter Peacock, O. F. M. Cap., of Oxford, England, presented lectures in music history, and the Reverend George Gallos and Mrs. Gallos of Boston, Massachusetts, spoke on Byzantine chant and liturgy. Organ recitals were played by Paul Manz, Anton Heiller, Michael Schneider and John Hall. Jeanine Wagner, Hayden Blanchard, John Ousley, Maurita Phillips-Thornburgh and Alberto Dominguez of the Wagner Chorale performed sacred solo literature in recital and the Boys Town Choir as well as the Roger Wagner Chorale each presented concert performances. Included in the program directed by Roger Wagner was Brahms's *Requiem*, Ginastera's *Lamentations of Jeremiah* and Bernstein's *Chichester Psalms*. Dr. Wagner conducted another program presented by the chorus of registrants who sang J. S. Bach's *Passion according to St. John* with Hayden Blanchard as the evangelist and Reverend Dominic Braud, O. S. B., as the Christ. At the closing Mass the workshop participants sang Hassler's *Missa prima super Dixit Maria* together with the motet *Dixit Maria* at the offertory. After the Mass, Monsignor Nicholas H. Wegner, president of Father Flanagan's Boys' Home and host of the workshop, made the seventeenth annual presentation of the Boys Town St. Caecilia medal to Professor Myron J. Roberts of the University of Nebraska "for his ever having borne witness to the twin virtues of Christian musicianship and Christian gentlemanliness."

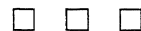


The Lemmens Institute, a center for teacher training and music education in Belgium, has moved from its location in the city of Mechelen to a site in the proximity of the University of Louvain. Canon Josef Joris is director of the school.



Professor Flor Peeters has retired as head of the

Royal Flemish Conservatory in Antwerp after an association with that institution for the past thirty-five years. To honor him, a series of concerts and recitals has been arranged. Many of his own works will be performed by a distinguished list of artists, including Paul Manz who will play the *Lied-Symphony* in a recital that will be broadcast by the Belgian radio network. Professor Peeters, who is sixty-five years of age, is well known in this country as a teacher, composer and concert organist.



Paul Salamunovich conducted the combined voices of the Loyola Men's Chorus, Mount St. Mary's College Singers and the choir of St. Charles parish of North Hollywood in a concert given at Loyola University in Los Angeles, California, May 19, 1968. Accompanied by orchestra, the choirs performed Verdi's *Stabat Mater*, Brahms' *Nänie*, Kodaly's *Missa Brevis* and Haydn's *Te Deum*. Recently the St. Charles group recorded a memorial album dedicated to the late Senator Robert Kennedy.

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Available: Czechoslovakian musician, 44 years of age, musicology degree, ten years experience with mixed choir and children's choirs. Write to Dr. Ivo Stolarik, c/o Jens Schroeder, Aalborg, Danmarks-gade 12, Denmark.

CONTRIBUTORS

Joseph Cardinal Frings is Archbishop of Cologne and a member of several congregations of the Roman Curia. He was host to the Fourth International Church Music Congress which met in his see-city in 1961. He has demonstrated his intense interest in church music in many ways, not least of which is his patronage of the work of the Consociatio Internationalis Musicae Sacrae, the papal church music association.

James E. Hough has long been associated with affairs related to the pipe organ. He is presently organist at the Church of Saint Philomena in East Cleveland, Ohio.

FROM THE EDITOR

The following letter-dissertation was sent to us by Reverend Francis Burkley of the Archdiocese of New Orleans in response to Reverend Peter Nugent's article, "The Sacredness of Liturgical Music" (Spring issue). Because of the great length of this communication and the limited space of the magazine, we publish here only excerpts from Father Burkley's letter. We must emphasize that his opinions do not reflect those of the editor or, necessarily, those of the editorial board.

"The Sacredness of Liturgical Music" is a subject guaranteed to engage the interest of subscribers to *Sacred Music*. It was with special anticipation, therefore, that one turned to an article of that title by Reverend Peter Nugent in the Spring 1968 issue (Vol. 95 Number 1) of this periodical. . .

The April 1968 issue of *The Catholic World* was at some pains to distinguish the sacred-secular dyad in terms of Divergence and Convergence: the respective key-differentials between the thought of Dietrich Bonhoeffer and Teilhard de Chardin on the subject of "secular sanctity." Charles M. Hegarty, S. J., discussing these two "Christian prophets" in an article for that issue, begins by quoting Camus (from a bit of dialogue in *The Plague*):

. . . It comes to this, Tarrou said almost casually, what interests me is learning how to become a saint.
. . . But you don't believe in God.
. . . Exactly. Can one be a saint without God? — that's the problem, in fact the only problem, I'm up against today . . .

At what some may regard as a more practical level we see this dyad discussed further in terms of "Politics and the Sacred," title of an article in *Commonweal* (December 29, 1967). That the author, Terrence Eagleton, has also sired a series of papers on *The New Left Church* (Helicon Paperbook, 1966) seems to put some people off: convincing them practically *a priori* that any reconciliation of sacred and secular must be a dangerous radicalism.

In any case things will never be so simple again for the traditional argument that never the twain shall meet: especially not in the sanctuary, and especially not in the area of Catholic liturgical music. For not only does the *avant garde* give an altogether new definition of music today than the one to which tonality-bred listeners and worshippers have been

so long accustomed; not only is the whole relevance of traditional liturgy itself being called into question in the Church at large as well as in the underground church; and not only must we watch our ecumenical caps and lower case in using the adjective catholic. ("This is a profoundly Catholic book without ceasing to be catholic," writes C. J. McNaspy, S. J., of Philip Berrigan's *No More Strangers* . . .

Yet even when dealing with this problem at the comfortable historical remove of the Renaissance, musicologists have been in considerable conflict among themselves. At their eighth international congress, for instance (the first ever held in the United States: at Columbia University in 1961) they discussed among many other things "Relations between Religious and Secular Music in the 16th century." The disquisitions and disputations of such scholars as Fellerer, Boetticher and Father Lenaerts may be read in the proceeding for that convocation (Bärenreiter, New York, pp. 203-220) and in the companion volume of reports in which a distinguished panel of authorities from Germany, Holland, Austria, Denmark, England and the United States has attempted to reach some consensus.

It comes as no surprise that scholars whose theological orientations are as diverse as their geographical origins should tend as a group to preserve the "geistlich-weltlich" dichotomy; or that they prefer to concentrate almost exclusively on stylistic matters isolated as scientifically as possible from any "mystical" implications. Karl Gustav Fellerer proposed 1924 as the year in which modern musicology resumed what is essentially an ancient debate, citing the late Hermann Abert's brief, and still untranslated, study of that year. . . .

Returning, then, to Father Nugent. He of course accepts this fact of musical life, though devaluing it with a species of inflation that he calls "secular associations"; but we feel that to gain an end in itself admirable he has used means that evade the basic issue. For "the sacredness of liturgical music" is a subject that can hardly be broached today in such terms as these: "Some points," Father writes at the outset, "will not be brought up — such as the difference between the sacred and the secular."

But how does one legislate or discourse upon the sacredness of liturgical music if one first closes off the very avenue of controversy that most urgently clamors for clarification? The differences, if any, between sacredness and secularity as these have been either proposed or denied for our time,

must not only be determined in themselves but also applied to the problems of liturgical music.

"I will limit myself," Father Nugent counters, "to the discussion of a few basic questions." But none, alas, are as basic as the difference — again if any — between the sacred and the secular. To proceed without establishing semantic and logical rather than merely legislative order in the house is to forget that "the distinction between the sacred and the profane is of *prime* importance in all religions." Church musicians, then, may say in paraphrase that: the distinction between the sacred and the profane, whatever it may be, and if it be, is of *prime* importance in any discussion of the sacredness of liturgical music: especially since "this distinction is not applicable in the same way in all cultures and stages of culture . . ."; for man "exhibits a kind of psychic reaction (to the sacred) that is ambivalent."

Father Nugent, aware of the ambivalence, writes that "even though a magical attitude toward the divine often developed" (as one may find, he says, from "a study of the history of religion"), nevertheless "this feeling for the sacred is a part of man's nature, and is still a valid part of him today."

That it is a valid part, *concedo*. That it is still a viable part, *distinguo*: It is so fragmented that modern man still insists upon trying to separate the sacred from the secular (in indexes to histories of music, for instance); it is as if, somehow, the sacred (regarded as duty) were an intrusion on the secular (regarded as pleasure). Modern man's "feeling for the sacred" in reference to the *whole* of creation and of himself, and in distinction to the secular, has been virtually lost. We have been calling the end-product of this loss, secularization: ever since the statement of the American Bishops on that subject (1943). We should now be seeking to recover not a new isolation of the sacred from the secular, but a reaffirmation or rediscovery of primitive man's prerogative: a feeling for the sacredness of secularity.

Father Nugent will retard our search if we allow him to say (as he does on page 21 of his article) that "there is only one quality which we can say is necessary in music for sacred use. The sacred is something serious. . . . Regardless of all the music must possess a certain amount of seriousness and dignity." Any saving grace for such a statement is to be sought in the word certain. Meanwhile we must bear with one another, all of us, in a determination to divorce the pietistic from iden-

tification with the sacred. We must be done with the lugubrious, the tragic, the pompous, the sentimental, the long-faced. We must, in other words, recover the quality that obeys the scriptural imperative, "Sing joyfully to the Lord." This will never transpire exclusively *Lento molto e serio*.

"Not that it cannot be joyous," Father Nugent hastens to add after cautioning that "the sacred is something serious. . . . It calls for music that is not frivolous." Today, however, much as some of us may regret it, one generation's frivolity is another generation's joy. . . .

Regardless of any "generation gap," however, there simply is no audience yet for, let us say, the 105 or so Palestrina Masses; and one can think of few ways in which to reduce more effectively the size of an "average" parish congregation than to perform any one of them functionally at a "regular" parish Mass — even hypothesizing that the new vernacular usages should be modified to accommodate such a repertoire. . . .

To conclude: clearly our key-word in the discussion is, "ambivalent." One can hardly affirm that the terms sacred and secular are mere synonyms. Millennia of religious history argue to a polarity; but, as we now see more clearly than before, it is a paradoxical polarity. In the most general terms, Paul VI could say (in 1963): "The mission of the Church is to relate the secular to the sacred, so that the second will not be contaminated, and the first will not be adulterated but sanctified." Yet the trend of our time seems to be towards a rapprochement, a reconciliation of the disparate elements into a unity comparable to that known among the primitives.

We post-primitives must meanwhile live and worship in a stage of continuing transition. Conflict as well as organic growth is of its essence. Hence as van der Leeuw wrote, "There have been many altercations." But there has also been discernible progress. Few today, for instance, would go along with Chrysostom's conceit: "Where flute players are, there Christ can never be." We have not yet travelled the total distance towards a true unity of sacred and secular, any more than we have yet achieved true peace in the world. But within our field we may harbor the hope that we are moving in the right direction if we can affirm with van der Leeuw that: "Music is a servant before the face of God; it has a priestly function. It speaks of the ineffable. . . ."

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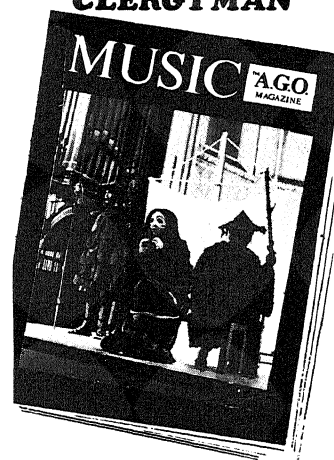
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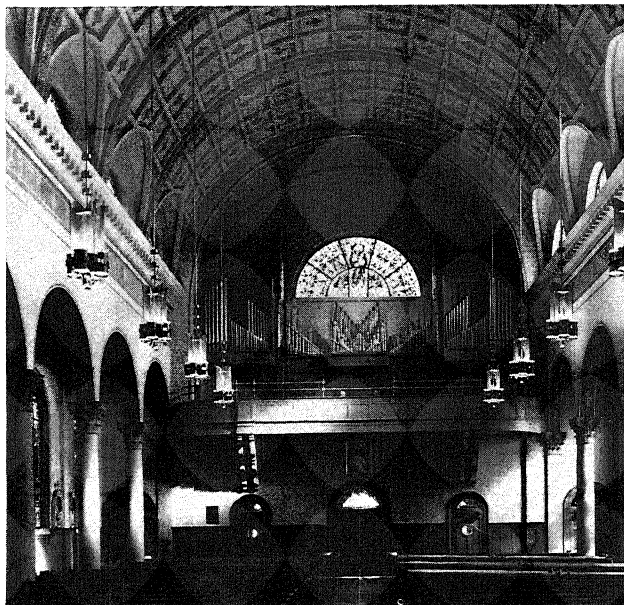
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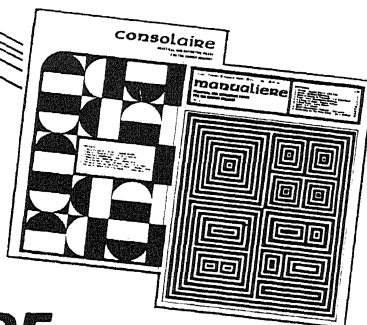
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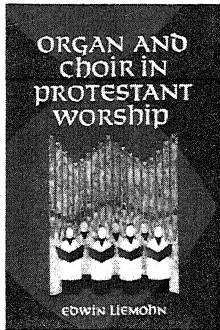
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