

SACRED MUSIC

Volume 96, Number 1, Spring 1969



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SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 2115 Summit Avenue, Saint Paul, Minnesota 55101. Editorial office: University of Dallas, University of Dallas Station, Texas 75061.

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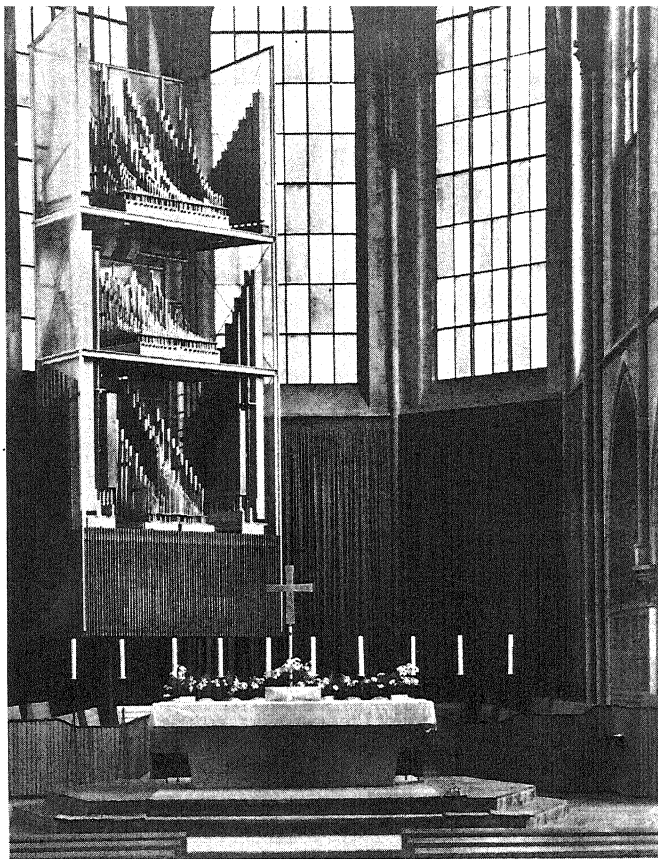
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A FAIRY TALE

Once upon a time there was a great hospital which enjoyed world-wide fame as a haven for the ill of the nations. This institution was staffed by splendid doctors and capable nurses who worked night and day to restore health to the unhealthy, to ease the pain of suffering humanity, and to restore to all the joy of life. To be sure, even the greatest efforts were not always successful and, much to the sorrow of the hospital workers, some patients failed to respond to treatment and would die. However, this did not cause a lack of faith to develop in the populace because everyone knew that the devoted physicians and nurses had done everything possible.

Things continued for many years along a steady course. Gradually, however, it became obvious that something was needed to bring the hospital techniques up to date. The patients being admitted looked upon the world with different eyes—eyes accustomed to television, to movies, to seeing vast reaches of the world in a few short hours from the vantage point of jet airplanes. They had been to school during more years of life and were capable of understanding quite complicated scientific phenomena, and they

Dr. Smith, associate professor of organ and church music at Texas Christian University, Fort Worth, Texas, delivered this paper at the eighth annual Liturgical Music Workshop of the Diocese of Dallas-Fort Worth, March 16, 1969.

NEW ROUTINE
IN THE
HOSPITAL

were exposed to explanations of medical science that began to arouse some criticism about how the great hospital was administered.

The hospital staff decided to take the matter under study and see if they could improve the operation of their facility, or at least to improve the public relations so that the confidence of the public would be bolstered. In their own minds the doctors knew that they had never ceased to work for the best interests of the patients, but that did not appear to be sufficient. Perhaps they *had* become a bit brusque in dealing with their patients; perhaps they could not afford the time to explain to each one every detail of the diagnosis and every ingredient of every prescription. The staff agreed that the time had come for a change in the administration of the hospital's routine, and it was their hope that they could bring about the proper procedures that would give their patients the same healing, but with a more personal attention and warmth that would make them feel at home while they were hospitalized. It was stressed that they would do nothing to jeopardize the efficiency and quality of the hospital, but that perhaps if the patients were given a wider choice in certain aspects of hospital routine everyone could be happy. The new routine was called, for want of a better expression, "getting the patient involved." The incoming patient was permitted to bring into the hospital a few belongings from home that would remind him of his identity. He could choose the color of his room and the food he wanted, as long as he was able to make wise choices.

WORK
BECOMES
DIFFICULT

Things began to change in a grand way. Word spread rapidly about the new liberal policies of the hospital. Strangely, however, the populace confused the new liberal rules with the far more important rules of medicine. The doctors and nurses were finding it increasingly difficult to carry on the real work of the healing institution because the patient thought that since he was expected to put money into the hospital according to his means he ought to have the ultimate word on almost any matter. As the patients moved into the hospital they now brought their own comfortable beds from home, perhaps a little grill upon which to cook favorite dishes, and the items necessary to throw a party now and then when they felt the urge. After all, weren't they supposed to bring the outside world into the hospital so that they would feel a real part of it all? The hospital began to resemble a place of fun and frolic rather than a place of recuperation and revitalization.

For a time, the professional staff thought that they could cope with the new situation, but they soon began to have some terrible misgivings. Some patients would enter the hospital with their own medicine chests and would prescribe for themselves, regardless of the advice of the attending physician. Folk medicine began to enjoy a wide popularity and the halls of the establishment reeked of onion tonic, vinegar and honey, and numerous other odiferous brews. Herbs were passed from room to room to be used as poultices, and various leaves and roots were boiled on the electric hotplates to give healing

qualities to the air. The physicians did not know what to do. They endeavored to give their best medical advice to these people and they found themselves working longer and longer hours with decreasing effectiveness.

The hospital became crowded with people who were not there to find healing, but to enjoy the folksiness of the wards, the exchange of symptoms, and the general festive air. The operating rooms had to be moved to a less popular area of the building. Members of the staff who had been trained in the finest schools of the world were being stopped in the hallways by layman and were given advice in their highly specialized fields by persons with no medical training whatsoever. Some of the inmates appeared to take great delight and satisfaction in ridiculing the many years of training and the dedication of the specialists. After all, wasn't it more important now to have a ball than to worry about sophisticated medical procedures? Besides, who cares about all those long-haired medical terms, most of them in Latin, when Grandma Jones's healing herb tea would do just as well!

It was not many months before the doctors began to seek employment elsewhere. The nurses felt a need to find another hospital where patients came seeking competent help with trust in the wisdom of the staff. Furthermore, the staff looked with horror upon a glistening new hospital wing that was being built onto the old building, a wing designed by a committee that knew very little about the technical equipment used in a good hospital. Instead of investing in instruments of highest quality and strength, cheap substitutes were being installed that were destined to reduce medical practice to a very low level, indeed. It looked as though dismal days had come to stay.

The great hospital had survived centuries of service to mankind, and after long and diligent study, the staff that remained realized that the problems that faced them were not entirely insurmountable. For one thing, the *need* for a hospital was as great as ever. For another thing, they still retained their abilities to practice the art of healing, of seeking out disease in its dark places of hiding. And, miracle of miracles, when the clutter and mess of the surface was cleared away, they discovered that a majority of the hospital patients really did not like the party-like atmosphere that had taken over the halls and wards. It had appeared at first glance that the hospital was filled to capacity with those using folk medicine and empty superstition, but thorough analysis of the situation disclosed that those wishing to make of the hospital a place of hearty fellowship merely appeared to outnumber the serious patients because of the former's insistent and endless babble about things of inconsequence that distracted everyone from the main purpose of the hospital.

It would be delightful to end this little fairy-tale with the sentence, "And so the doctors and nurses succeeded in educating the public as to the real functions of a hospital and everyone lived happily ever after."

DOCTORS
LEAVE

END OF
TALE

Because this meeting is being held in the interest of proper church music, I am confident that there is no need to explain that the Church and its practice of music parallel the hospital and its healing mission in the foregoing story. Perhaps I carried the tale a little too far, because I honestly cannot see us at the point, yet, at which first class church musicians are making much headway in turning communicants and clergy toward a valid kind of church music that is true art. Music that is lacking high artistic qualities is banal and tedious.

I remember quite distinctly as a boy and then as a young man the envy most of us Protestant musicians had of our Catholic counterparts. Before you smugly pat yourselves on the back, let me proceed to explain that our envy was not because of the *quality* of the *music* that you performed in most of your churches, but was because your priests and hierarchy protected you to a large degree from the insane and ridiculous demands from the ever-present vocal malcontents who have throughout the years been constant thorns in the flesh of musicians in most other churches. Everyone appeared to know, or at least took for granted, that only music written for the Church could be used in a Catholic church, whether for a funeral, a wedding, or a Mass. It is most certainly true that a great deal of the materials used for decades in the Church has been of questionable quality, but at least you were not supposed to allow Broadway musical renditions in God's house. Not because the music of Broadway is evil, but because the music in the Holy Place should be of a style and content that lifts our spirits above the mundane and tawdry, or the associations linked to worldly pursuits. Throughout history, Christian man has labored to provide for God's temple the best he had to offer. The greatest masterpieces of art have been created for the Church. Magnificent painting, sculpture, architecture, choral and instrumental music, drama, and literature have enriched the world of man and have nourished his spirit.

WHAT IS
WORTHY
MUSIC?

Religion and art have always been inseparable. You will find that persons who were able to appreciate to a high degree the arts in the Church have always constituted a minority. On the other hand, you will also discover that persons who were derisive and pathetically unable to appreciate the highest efforts of creative man constituted another small minority. The large majority has reacted mildly, if at all, accepted the word of someone better trained to express an opinion, to what they could assimilate, and forgot about the rest. Most civilized persons have respected the need of man to strive for a broader appreciation of life through fine art, even though they themselves might at times feel ill at ease in the presence of a masterpiece of art. What is different today? Why is the music of the Church in such a state of confusion with accusing fingers pointed at it from all sides?

I think that the problem of music in the Church is now, and has always been, that of having to decide what music is worthy and appropriate for our offering to the Creator. The difference today is that a very few seem to realize that this is the problem. We think that the problem is to give our congregations what

they want to hear. Our task as church musicians is to give them what they *need* to bring them into the presence of God through the force of great music. Naturally, if we are no better trained to think of music as a vehicle for worship than our parishioners are trained, then we are in trouble, especially if we have no competent authority upon which to depend.

Much should be said in favor of the increased effort in Catholic churches to involve the congregation in singing and the other liturgical exercises. They *should* be active rather than passive worshippers. Worship is work. However, both in Europe and America, musicians are aghast at what they see taking place. Instead of putting good, worthy, yet simple music in the hands of the people, and making an effort to train the congregation to offer up the best they can, the people are being handed hastily written trash or so-called folk music that is so utterly banal that it even offends some who have no pretense of cultivated taste, and it infuriates persons who are sensitive to beautiful melody, dignified harmony, and a text carefully wedded to an amplifying message in music.

Those who are skilled in working with children tell us that it is no more difficult to teach them a great hymn, canticle, or chant, than it is to teach them a piece of drivel that they hopefully will outgrow in a few months. Why must we expect our Christian brethren in the pews to become eager singers when we ask them to begin with such awful examples as is sometimes the case? The Catholic Church has many superb hymns, tested through the centuries in some instances, but much of the music used in the Mass today is not of comparable quality.

There are five conditions necessary for church music to flourish into an effective and far-reaching instrument of Christianity. (1) The pastor must be properly aware of the place of music in worship and its function as a liturgical element. I place this at the head of the list because upon it hang all the rest. (2) The congregation must be willing to support the program. This can be achieved only through slow and patient education. (3) The Church must entrust the music in the hands of well trained organists and directors who are conversant with good church music, both old and new, and who are sensitive to the needs of the Church. (4) The building must have the good acoustics (resonance) so necessary for uplifting music and inspiring congregational singing. You have made several remarks during this workshop concerning the thrilling hymn singing of the Protestant churches. The true facts are that it is becoming a thing of the past in many churches because of the type of buildings and furnishings that we are demanding: thick carpets, low ceilings, acoustic tiles and many kinds of absorbent materials. This results in a country club atmosphere that is so hushed that each person hears his own voice all alone instead of having it lost in a veritable flood of resounding praise. He is quick to soften his singing and finally gives it up, altogether, rather than sing alone. (5) The music must be supported by a good pipe

FIVE CONDI-
TIONS

SMITH: A FAIRY TALE

organ, the one instrument that can speak *to us, with us, even through us* with the unmistakable voice of authority and power.

INSTRUMENTS

One cannot discuss church music of today without eventually getting to the increasingly widespread practice of employing instruments in the church that are historically foreign to our worship. No instrument in itself is sinful, of course, but the untrained hands which manipulate most of the instruments in question reduce the resulting music to a level so low, in most instances, that it is a disgrace to the Church. I should like to have it clearly understood that I see nothing wrong in having a jam session or hootenanny or rock and roll exercise in parish buildings on Saturday night, Sunday afternoon, or at any other time than the specified hour during which I am trying my best to find the poetic character of genuine liturgical worship. In order to reveal that I am not alone in my feelings on this object, I should like to quote from a book that deals with this problem in a logical and objective way. From *Choral Music of the Church* by Elwyn Arthur Wienandt, I read the following:

During the past few years a number of experiments have been made using folk music or jazz as a basis for church works. The most common reasons for using these materials are the concern for new means of communication between the secular world and the church; the desire to replace old traditions that now lack meaning with modern equivalents; and the development of a musical means for winning converts to Christianity. The aims are probably above criticism — it is, after all, improper to hold pejorative views about female virtue, the flag, or the value of religious activity — but their solutions are beset by flaws that are destined to prevent their continuing success.

If the addition of folk or jazz materials is intended to provide a new means of communication, it is doomed to small success because most of the musical material that is being added has an appeal to only a limited part of our society. The presentation of religious ideas in rhythms or instrumental combinations that are not a common part of the worship experience does not speak to a large segment of any religious group. It must be emphasized that the current popularity of the hootenanny offshoot of folk music represents no more than one of the fads that beset commercial popular music. Likewise, jazz enthusiasts knowledgeable enough to be moved by that expression are a decided minority who will continue to seek good jazz in its natural habitats. The best performances of either folk music or jazz are to be found somewhere other than the church. Religious music in those idioms is destined to be inferior or, if of suitable quality, localized, infrequent, and imported. Any substitution of obviously foreign elements into the service destroys the historical continuity in a procedure that depends, in its present forms, entirely upon the perpetuation of a historical tradition. The substitution of an instrumental concert of hymns by a jazz group, known as Singleton Palmer and his Dixieland Six, for the sermon at Christ Church Cathedral (Episcopal) in St. Louis in 1961 led to the following mismatching of religious and secular materials: “dirge-like openings” and “belting closings” in the eight hymns and spirituals (only two of which are not totally foreign to the Protestant Episcopal tradition and hymnal); an unexpectedly large congregation that behaved like an audience, for “many could be seen with feet tapping and heads swaying to the rhythm of the music” while the presiding priest “clapped his hands softly from time to time as the band played.” (From the *St. Louis Post-Dispatch*, Monday, February 13, 1961.) Such a concert does not take on any religious qualities

1. Elwyn Arthur Wienandt, *Choral Music of the Church*. The Free Press, New York, 1965, page 431f.

simply because it is done in church and employs hymn tunes. The language of jazz is esoteric and communicates only to the few who have learned its ways. Its specialized techniques are not familiar to church musicians and it will remain an intruder into established forms of worship. It does not bring into focus the four desirable qualities of church music.

Listed earlier in this chapter were the author's four requirements for judging the suitability of music for the church: (1) induce reflection; (2) stimulate imaginative comprehension; (3) heighten awareness; (4) nurture objective ideals.²

REQUIREMENT
FOR GOOD
MUSIC

We may sympathize with the attempt to replace old traditions with new practices, but the forms of religious worship have not often been changed by shifts of local custom. Importation of a new type of music into an otherwise fixed form of worship, especially in isolated cases, will have no effect on the mainstream of worship. New forms and customs in religion have developed slowly and naturally; the appearance of modern elements in any age has been due to the great similarity between religious and secular practices, not to their differences.

If the reason for the new musical expression is extending the kingdom and winning new souls, the reliance on music is wrongly placed. The secular world supplies greater skill, excitement, and polished performance than the choir loft. The people who are sought as converts are not to be wooed by jazz, which is regularly heard in expert performance in night clubs. Folk music, as well, has proved itself alien to the formal church situation, being more at home in coffee-houses and store-front churches. The ill-considered substitution of these styles for the "good old music" that any congregation has become accustomed to is not likely to be hailed as a successful venture. While some people will endure an experiment, they tend to take offense if the new becomes commonplace, or if their sense of historical continuity is threatened.

Whether these random attempts to change religious music are successful or not, the fact remains that an increasing number of people are voicing doubts that the Church is adequately served by a dependence on historical materials, by complete reliance on styles that are no longer viable. A more interesting and fruitful development may be seen in the multisectional pieces that have appeared. They are not consistently high in quality, but their organization into longer forms at least removes them from the suspect area of gimmick concerts that may be done for publicity or notoriety. It will be noticed in the four works that are discussed below that the quality and method varies considerably, but a common feature is the reliance on some familiar form, either in the text or the music. Each work appeals to at least one large denominational group, and in some cases universal acceptance is hoped for. It is dangerous to predict the course of the arts, but one might hazard a guess that any general acceptance of modern idioms must have the stamp of approval of a large established group. It is not sufficient for a new idea to appeal to a minority, whether that minority be suppressed or in a position of command. Converts may not be won by music, but they may be driven away by it.

Wienandt then discusses at length four works, pointing out the reasons why they fail or succeed in the setting of a service of worship. Primarily, failure is blamed upon the use of jazz as an end in itself rather than an ingredient of the work. Also, what is called folk music or a Folk Mass is not folk art at all, but the product of slick commercial talent and styles. The work

EXAMPLES

2. *Ibid.*, p. 429.

that might be classed as a genuine piece of liturgical jazz is the *Psalmkonzert* by Heinz Werner Zimmermann. Based upon Psalms expressing joy and praise, the jazz idiom has some chance to contribute to the spirit of the text. Zimmermann is a gifted craftsman who chooses with great care the ingredients of his piece of music, and he has kept the *Psalmkonzert* short enough to fit into a larger framework of the service, and it calls for instruments that are easily available, five in number. Most of the other works mentioned require large bands or are so difficult that expert professionals would have to be hired to play. Such requirements severely limit the usefulness of the works by the Church.

When dealing with music of the Church it is impossible to avoid mention of the liturgy. One of the earliest parts of the liturgy was the hymn. For any part of the service to be liturgical it must possess the qualities necessary to lift the individual out of himself into the greater identity of the unified body of worshippers who are directing their adoration to God. Such action strengthens the spiritual life of the Christian because he does, for a time, lose his subjective thought and is a vibrant fiber of a vast fabric far greater in strength than any one single strand could be.

We Protestants have suffered for generations from the loss of this understanding of the part liturgy plays in worship. We still are trying to overcome many years of floundering and seeking for more meaning in our services. Too often our music has sunk to the level of entertainment and sentimental drivel. Our ministers could easily forget that there was any connection between music and theology. Herculean effort and huge sums of money have made inroads into this problem, and for some years now, leading congregations in some of our Protestant denominations have raised the Sunday morning worship service to a very high plane, with excellent music that is chosen for its liturgical qualities rather than its tone of personal sentimentality. Our church music libraries are well supplied with new music written by bright, talented young composers who are able to inject into the music something of contemporary style that is a part of today, but at the same time is not a reminder of the teen-age rock'n roll band or the jazz of New Orleans. Such a reminder would not direct most worshippers toward any thought other than the source of that kind of music.

GATHER IN
THE YOUTH?

I have the impression that many of our ministers, priests, and laymen are so concerned to gather in the youth that they eagerly embrace anything, musically, that they think will appeal to the modern young person, and often, in so doing, they cheapen the Church in the eyes of the young who, in spite of their blasé attitude, are seeking something permanent that they can respect—a Gibraltar in this day of steady and rapid change. A surprising number of our youth are *not* ignorant when it comes to good music, and when they are forced to use trashy ditties in the name of the Church they are not going to want any part of it. Why can we not see this?

SMITH: A FAIRY TALE

Please do not brand me as a reactionary. I want to see the Church using good contemporary music that has something to say to us. No one period of music history produced the perfect style of music that speaks to everyone in the Church. Georgian chant, polyphonic masterpieces of Palestrina and Vittoria, the gorgeous settings of the 19th century — all are worthy music of the Church, but even so are unable to speak to everyone today. The music that is permitted in the Church should be the very best that is available, regardless of the time of its creation, ancient or modern. That means that to allow juvenile music makers with the most meager knowledge of the craft to impose banal and unworthy sounds upon the ears of others who are trying to unite in a liturgical effort is to allow a great wrong in the house of worship.

A part of the trouble at the present time in some churches is the overwhelming desire on the part of congregations to dictate the cultural level of the music. It appears, on the other hand, that if *this* condition does not exist, then it is the clergy who dictate what should be done musically. The musician who has spent his life in study, learning what is right and why, becomes a whipping boy with no chance to do his work properly. This is no different to my way of thinking than the present rash of campus riots in which students who supposedly have entered the universities to learn, decide for themselves that they should be telling the administrators and teachers what they should be doing for the student, since they know more than those who have been trained to teach. Logic compels me to assert that if the pulpit, the organ loft, or the school is to be effective, then it must function without constant interference from misguided zealots.

I believe that unless the Catholic Church is able to achieve and maintain a level of music worthy of its heritage — a veritable treasure house of musical wealth — and unless its music represents the best that can be offered to God with no apologies, and is of a quality that commands respect, then the state of liturgical music will sink to a level of utter chaos which will not be overcome for many years, if at all. It takes money and more money to provide the church with trained musical leadership, and so long as the purse strings are controlled by the clergy, some of whom are indifferent or insensitive to the spiritual nourishment that good music offers, matters will most assuredly get worse. It appears to me that the Church Universal cannot afford to lose a generation of culturally sensitive young people who are actually repelled by what is being presented as liturgical music, music that might attract the superficial for a few weeks or months, but which has no lasting values. Why must our high school students experience the most profoundly moving sacred music in their public school music classes and then find the music in God's House to be insipid, second rate, and cheap? Regardless of the church or denomination, the youth of today would like to point with pride and respect to what it calls "my church."

WHO SHOULD
JUDGE?

CONCLUSION

EMMET G. SMITH

SMITH: A FAIRY TALE

MASS TO HONOR SAINT CECILIA

GLORY TO GOD

(GLORIA)

HERMANN SCHROEDER

(♩ = 80)

Priest:

Glo - ry to God in the high-est.

S And on earth peace to

A And on earth peace to

T And on earth peace to

B And on earth peace to

Organ

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SCHROEDER: GLORIA

⑤

men — of good will. We praise you.

men — of good will. We praise you.

men — of good will. We praise you.

⑤

We wor - - ship you.

We bless you. We wor - - ship you.

We bless — you. We wor - - ship you.

We bless — you. We wor - - ship you.

⑩

We glo - ri - fy

We glo - ri - fy

We glo - ri - fy

We glo - ri - fy you, we glo - ri - fy

⑩

We give you thanks for your great glo - ry.

you. We give you thanks for your great glo - ry.

you. We give you thanks for your great glo - ry.

you. We give you thanks for your great glo - ry.

you. We give you thanks for your great glo - ry.

you. We give you thanks for your great glo - ry.

mf

mf

Lord God, - heav - en - ly King, God the Fa - - ther al -
 Lord God, - heav - en - ly King, God - the Fa - - - -
 Lord God, - heav - en - ly King, God the Fa - - ther al -
 Lord God, - heav - en - ly King, God - the Fa - ther al -

Lord Je - sus Christ, the on - ly - be -
 might - - - - y. Lord Je - sus Christ, the on - ly - be -
 ther al - might - - - - y. Lord Je - sus Christ, the on - ly - be -
 - - might - - - - y. Lord Je - sus Christ, the on - ly - be -
 might - - - - y.

might - - - - y.

got - ten Son. Lord God, Lamb of God, Son of the

got - ten Son. Lord God, Lamb of God, Son of the

got - ten Son. Lord God, Lamb of God, Son of the

got - ten Son. Lord God, Lamb of God, Son of the

got - ten Son. Lord God, Lamb of God, Son of the

25

You, who take a-way the

Fa - - - - - ther. You, who take a-way the

Fa - - - - - ther. You, who take a-way the

Fa - - - - - ther. You, who take a-way the

Fa - - - - - ther. You, who take a-way the

30

mf

mf

sins of the world, have mer - cy on us.

sins of the world, have mer - cy on us.

sins of the world, have mer - cy on us.

sins of the world, have mer - cy on us.

You, who take a - way the sins of the world, re -

You, ——— who take a - way the sins of the world, re -

You, ——— who take a - way the sins — of the world, re -

35 You, who sit at the right
 ceive our prayer. You, who sit at the right
 ceive our prayer. You, who sit at the right
 ceive our prayer. You, who sit at the right

35 *mf*

hand of the Fa - ther, have mer - cy on us.
 hand of the Fa - ther, have mer - cy on us.
 hand of the Fa - ther, have mer - cy on us.
 hand of the Fa - ther, have mer - cy on us.

40

For you a - lone — are ho - - - - ly.

For you a - lone — are ho - - - - ly.

40

f

f

You a - lone — are Lord.

You a - lone — are Lord. You a - lone, — O

You a - lone — are Lord. You a - lone, — O

You a - lone — are Lord. You a - lone, — O

mf

f

mf

Je - - - sus Christ, are most high,

Je - - - sus Christ, are most high,

Je - - - sus Christ, are most high,

45

ff

With the Ho - - - ly Spir - it, in the glo - - ry of

With the Ho - - - ly Spir - it, in the glo - - ry of

With the Ho - - - ly Spir - it, in the glo - - ry of

With the Ho - - - ly Spir - it, in the glo - - ry of

mf

mf

50

God the Fa-ther. A - - - - men.

God the Fa-ther. A - - - - men.

God the Fa-ther. A - - - - men. A -

God the Fa-ther. A - - - - men. A - - - - - - - - -

God the Fa-ther. A - - - - men.

50

mf

mf

A - - - - -

- - - - - men. A - - - -

- - - - - men. A - - - - men. A -

A -

55

men. A - - - - - men. A - - -

men. A - - - - - men. A - - -

men. A - - - - - men. A - - -

men. A - - - - - men. A - - -

men. A - - - - - men. A - - -

f 55

men. A - - - - -

men.

A - - - - - men. A - - - - -

men.

cresc.

cresc.

men. A - - -

A - - - men. A - - - men. A - - -

men. A - - -

A - - - men.

men. A - - - men. A - - - men.

men. A - - - men.

men. A - - - men. A - - - men.

A - - - men. A - - - men.

rit. ff

rit. ff

(b)

REVIEWS

I Magazines

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

Manual Music: A Critical Survey, by Carlton T. Russell, p. 16.

An extremely practical and thorough listing of currently available organ music for manual only. Editions, price, publishing dates and short description of each volume's content makes the reading (and clipping) of this article a must for organists. It will continue in next month's issue.



THE AMERICAN ORGANIST — January 1969. New York, New York.

Krauss Organs in Pennsylvania, by Charles Lutz, p. 12.

A short essay on organs built in Pennsylvania (Berks county and Montgomery county) by the Krauss brothers, John and Andrew, between 1796 and 1841, as well as some constructed by Andrew's son, George.

Manual Music: A Critical Survey, by Carlton T. Russell, p. 16.

The second installment of a timely article that all readers will find useful.



BOLLETTINO CECILIANO — September–October 1968. *Official organ of the Italian Association of Saint Cecilia* — Rome, Italy.

La Istruzione "Musicam Sacram," by Em.mo Card. Benno Gut, p. 20.

A most authoritative and most important commentary on the March 1967 document by the Prefect of the Sacred Congregation of Rites, Cardinal Gut. He strongly defends Gregorian chant and sacred polyphony and exhorts the Italian musicians generously to contribute new compositions to the liturgy. Given at the September 1968 meeting of the Italian Association of St. Cecilia, the paper should be read by all church musicians and liturgists of the world. We hope to be able to print

an English translation of it in one of our next issues.



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

The Catholic School Chorus: An Exercise in Faulty Education, by Rev. Eugene M. Lindusky, O.S.C., p. 8.

With his usual straightforwardness, Father Lindusky drives home his point: we Catholics have been neglecting music education in our schools while claiming credit for a "glorious tradition" of almost two thousand years. We can and must learn from public schools in this field. Our youth must be exposed to good music regularly from an early age; they should have a chance to listen to it and — even more importantly — perform it in our schools' choral groups.

The Role of Music and Music Education in the Catholic Church Today, by Rev. William A. Volk, C.P.P.S., and Rev. Paul M. Arbogast, p. 10.

It seems to this reviewer that a direct confrontation between two candidates in writing is one of the best ways for the membership to make up their mind when election day comes along. Both Father Volk and Father Arbogast express their ideas on the role of music and of music education in the Catholic Church clearly. While neither of them will win this reviewer's total backing, I feel much more comfortable with the ideas of moderation and common sense of Father Volk.

Both deplore mediocrity, both realize the limitations of the congregation in musical matters and both look for cure. It is to be found in music education in the school: elementary, secondary, college and — most importantly — seminary. I part with Father Arbogast when he embraces the dream of a "specifically American liturgy." Thanks, but no thanks!



MUSART — January 1969. *Official publication of the National Catholic Music Educators Association*. Washington, D.C.

In Time of Tribulation, by Sister Mary Cecilia Ward, S.C. p. 10.

Haydn's *Missa in Augustiis* is the point of departure to Sister Cecilia's article about the anguish of the contemporary music educator. She recommends a middle road in methodology, curriculum,

musical taste and legislation. Her questions have impressed us more than her answers.

Music and Liturgy: Chicago, 1968, by Rev. Robert F. Hayburn, p. 18.

Evaluation of the November 20–22 meeting of the Diocesan Music and Liturgy Commissions, held in Chicago. Father Hayburn, with his usual conscientiousness, opens the pages of his hour-by-hour notebook and reports the happenings with an evident effort toward objectivity.

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MUSIC — A.G.O. and R.C.C.O. — January 1969. *Official publication of the American Guild of Organists*. New York, New York.

The Problem of Quality in Church Music, by Carlton T. Russell, p. 24.

An earnest plea for quality in church music. Mr. Russell goes to great length to illustrate his opinion by meticulous analysis of two versions of the hymn "For All the Saints." He finds the Sarum tune (Joseph Barnby) music inferior to the *Sine Nomine* (Vaughan Williams). While he realizes the many difficulties, he ends his essay on an optimistic note:

"But I am nonetheless optimistic. Whether he conceives of man as passive, instinct-ridden, driven, or intrinsically-motivated, the modern psychologist would tell us, I think, that man's potentials for improvement are great. If only we care and are to try, we can better ourselves musically as well as in other ways, thus enriching our own lives and those of others, and enhancing our worship of God. We are many times our own worst enemies in these matters, assuming that we must continue to plod when we could surely fly."

Music Education in the Church? by Mary Louise Wright, p. 44.

A surprisingly uneven article. Some of Miss Wright's ideas call for high quality in worship music, but others (notably her remarks on the usefulness of dance in worship) seem to contradict them. Her technical advices are useful, but her optimism is more than this reviewer can take.

Theology and the Music of the Church, by Alexander J. McKelway, p. 28.

I really don't know whether I do like this essay or not. It is a hard nut to crack. We are told of the "Death of God," of the ideas of Bishop Pike, Paul Tillich and Professor Vahanian. McKelway seems to accept "electronic, pop, jazz, spiritual

and every other form" if they are performed with sincerity. In his own words:

"For good or bad, sensitive or insensitive, old or new, his singing, if he truly sings 'unto the Lord,' will always be a 'new' song, a song of hope."

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MUSIC — A.G.O. and R.C.C.O. — February 1969. New York, New York.

Charles E. Ives and the Sixty-Seventh Psalm, by Larry A. Christiansen, p. 20.

A short analysis of a seventy-one year old composition that is still surprisingly modern and fresh and could serve as a model to many contemporary composers. Mr. Christiansen's analysis is factual, concise, and crisply technical. There is only one mistake in this article: the date of its composition is given as 1908 in the first paragraph, but in the last paragraph it is 1898.

Sir Ernest Campbell MacMillan, by Giles Bryant, p. 22.

A warmhearted tribute to the grand old man (75) of Canadian music. We are introduced to Sir Ernest MacMillan the composer, arranger, organist, conductor and teacher. From the age of nine on, Sir Ernest had his life intimately connected with producing and performing music in his beloved Canada.

Performance Styles of French Organ Music in the 17th and 18th Centuries, by Norma Stevlingson, p. 26.

First part of an abundantly documented article about the mannerisms and stylistic characteristics of French organ playing. *Notes inégales* and rubato playing are described and explained by quotes from Louilié, St. Lambert, Engremelle, Borrel, Duval, D'Alembert, Couperin, Quantz (a German!), and many others, including some contemporary authorities such as Thurston Dart and Marie-Claire Alain.

Air Pollution and Organ Leathers, p. 30.

One more reason to hate air pollution. It does nasty things to the voices of the singers, but even worse calamities to organ leathers. Unfortunately, singers cannot be releathered. Organs can and should be. An illustrious panel of organists, organ builders and engineers debate the whys and hows of it in this article.

Better filter systems are proposed to purify the air and different tanning methods are mentioned to prolong the life of organ leathers.

R.S.M.

CHURCH MUSIC—February 1969, Vol. 2, No. 29. *Magazine of the Church Music Association of England and Wales*. London, Bimonthly.

William Tamblin in an editorial brings up the problem of royalties for composers of church music, and points out the justice of such fees. He shows that the mere purchase of copies is not sufficient, but that compensation is due the composer for each performance of his work. While he does not give an exhaustive treatment of English copyright law, it would be interesting to compare his suggestions with what has been worked out in Germany between the hierarchy and GEMA for payments on performances of church music both in and outside the liturgy. These are vital points for the American composer, since American copyright laws are now under revision.

John Michael East, director of the English Church Music Association, makes a plea for use of both Latin and English in the same service. Pointing to the need of using the best things of the past while creating worthy new compositions, he said "the Association must be an Association of Traditions with new ideas."

Geoffrey Sharp contributes a monograph on Giovanni Gabrieli, whom he styles a "Venetian Janus." The article is an extensive review of Egon Kenton's *Life and works of Giovanni Gabrieli* (American Institute of Musicology, 1967).

A comprehensive list of settings for liturgical texts of Passiontide and Easter is a continuation of a regularly appearing bibliography. Most of the works listed are in Latin, and the list is not nearly as comprehensive or as useful as that drawn up by St. Paul Choir School in Cambridge, Massachusetts. The review section of the magazine, likewise, is not extensive.



JOURNAL OF CHURCH MUSIC—January 1969, Vol. 2, No. 1. Monthly. *Fortress Press, Philadelphia*.

A relatively new journal on the church music scene, at least by comparison with *Sacred Music* which begins Vol. 96 with this issue, this magazine has a very attractive format and several short, interesting articles and reviews of music and literature. Of special interest are the articles entitled, "Equipping a Choir Room," by Donald D. Kettring, and "Making the Most of a Small Organ," by Joyce Jones.

JOURNAL OF CHURCH MUSIC—February 1969, Vol. 2, No. 2.

Jon Spong offers some suggestions on the perennial subject of hymn singing in an article entitled, "Hymns are for Singing," and Helen Kemp writes about "How to Teach Part Singing and Should I?" The article on small organs is continued in this issue. Several pages of anthems complete the issue.



PSALLITS—Octubre-Diciembre 1968, Año XVII, Num. 68. LaPlata, Argentina.

The lead article is the address of Pope Paul VI to the Italian Association of St. Cecilia, given in a special audience at Castelgandolfo, September 18, 1968, which is also the lead article in this issue of *Sacred Music*.

Guillermo Arie writes on the priest and sacred music in an article entitled, "El Sacerdote y la Música Sagrada." In viewing the roles of composer, performer and listener, he distinguishes three relationships with music: the genius who creates (composer); the talented person who imitates (performer); and the man with taste who appreciates (listener). (*El genio crea, el talento imita y el gusto aprecia.*) He relates music with the sensitivity one has for beauty of language in poetry or the beauties of nature, but further music has a connection with sanctity as the lives of the saints show. As a particular example of the influence of music in the life of a priest, examples are drawn from the biography of Pope Pius XII, who while he was *nuncio* in Munich and later in Rome as cardinal and pope, demonstrated such a love of music and sacred music in particular. He was, in fact, called the "Pope of sacred music." Citing the many great composers who were priests, he shows how two great gifts of God, ordination and artistic talent, can be so marvellously joined in a common purpose, the bringing of man to God. This fine article, which certainly merits English translation, proceeds through a discussion of the qualities of sacred music, its purposes and its role in the life of the cleric. Most pertinent of all are the remarks about the musical formation of ecclesiastical students, both those who will become priest-musicians and musical priests.

Edmundo Iturbide, in an article entitled, "El Origen Celestial y el Papel de la Música," discusses the divinely bestowed talents of the composer, citing many examples through the history of music from David to the present. The sublime

mission of such inspired music, both for the liturgy and for concerts, has carried many to the ultimate Truth, Goodness and Beauty.

Two articles have reference to Christmas music, one entitled, "Villancicos de Ayer, de Hoy y de Siempre," by Maria Growel, and the other, "Gloria a 'Tatita Dios,'" by Armando Zavala Saenz, in which the author compares the musical expressions of the Gauchos, those pioneers of the Argentine pampas of mixed Spanish and Indian blood, and the figures used in the Christmas cribs as expressions of religious feeling.



SINGENDE KIRCHE — Vol. 16, No. 2, 1968.

Quarterly of the Church Music Commission of the Austrian Bishops.

With many dioceses in the United States contemplating the convoking of synods, a report on the legislation concerning church music enacted at the recent synod in Salzburg is of special interest. Under eight main headings, the following subjects are considered: 1) Intensification of congregational singing; 2) the parish choir; 3) form of divine services; 4) position of the organ and the choir in the church; 5) the diocesan church music expert; 6) the deanery church music expert; 7) the church music institute; 8) the diocesan music commission.

Pater Johannes Bonell has an article on the need for a true understanding of the key words of the liturgical renewal, *actuosa participatio*. Tracing the term through the papal writings of this century, his article reminds one of the treatment given this subject by Father Colman E. O'Neill, OP, at the Fifth International Church Music Congress. The point of major concern is the role of listening.

Dr. Wilhelm Schosland describes the experiences in the province of Vorarlberg with a deanery cantor and his work to implement the Constitution on the Sacred Liturgy and the Instruction of 1967. Professor Hans Lonnendonker writes about the form of Eucharistic celebration in the vernacular, touching on the questions of polyphonic settings of the Proper which are taken from oratorios or are in the form of songs or psalms. He also treats the polyphonic settings of the Ordinary, sung either by the choir or as alternating sections with the congregation.

Three articles are concerned with hymns. Dr. Josef Schabasser writes about the hymn and its place in pastoral work; Dr. Leopold Gusenbauer

discusses the *Petruslied*, the first German hymn; and another article discusses Advent hymns.

Monsignor Franz Kosch gives a detailed report on the jubilee celebration of the centennial of the Allgemeine Cäcilien-Verband (ACV), held in Regensburg from September 27–October 1, 1968, the city where Franz Witt began the great nineteenth century movement to restore church music. An account of another celebration, the 750th anniversary of the Diocese of Graz-Seckau, tells of the role of the Grazer Domchor in the event.

Gerhard Track, professor of music at St. John's University, Collegeville, Minnesota, contributes an article on Catholic church music in America. He describes the collapse of the Latin repertory and the filling of that vacuum with amateurish, so-called folk music with guitars. The lack of a true tradition in this country accounts for much of the problem, but he likewise sees a danger in terms such as "American Catholic" as opposed to "Roman Catholic."

The usual news of Austrian musical events, reports from the various dioceses, and announcements of new books, music and organs complete the issue. An interesting feature of this magazine is a regular report on the church music broadcast weekly over the Austrian radio. A balance between German and Latin is maintained in Masses that originate from all parts of the country. One of these broadcast Masses, January 5, 1969, was sung in St. Stephen's Cathedral in Vienna by St. John's University Men's Chorus, Collegeville, Minnesota, under the direction of Gerhard Track.

R.J.S.

II Records

Four Motets, by Bruckner; *Friede auf Erden*, by Schoenberg; *Three Part-Songs*, by Debussy; *Cinq Rechants*, by Messiaen. Recital by John Alldis Choir. John Alldis, Conductor. ARGO ZRG 523 (stereo). \$5.95.

When listening to recorded choral collections, this reviewer is always slightly biased: I am always looking for music that is suitable for my own choral groups. This record has a wide range of compositions from easy to very difficult. The four Bruckner motets, all well-known and well performed here, fall into the category that any good parish choir can perform with a little effort. There are many uses for the *Ave Maria*; *Christus Factus Est* is well suited for the Lenten season; *Virga Jesse* for Advent and Christmas; and *Locus Iste* fits well into many occasions. The Schoenberg and Debussy numbers may tempt college choirs, while the nonsensical Messiaen rechants (written in a mixture of pseudo-Hindu language and French) will present a challenge to the best concert choirs and should thrill the most sophisticated audience.

The recording is a clear, no-nonsense work of a well-disciplined chorus, that handles the simplicity of Bruckner just as masterfully as the intricacies of the Messiaen numbers. Extreme dynamics, impossible steps and sudden changes in rhythm seem to pose no problem for the group. They are polished, thoroughly professional and yet sensitive to the finest of dynamic shades. The stereo quality is good, somewhat on the thin side, but very, very clear. Original texts are included and the jacket contains adequate notes.

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Ode for St. Cecilia's Day, by Handel. April Cantelo, soprano; Ian Partridge, tenor; Choir of King's College, Cambridge; Academy of St. Martin-in-the-Fields; David Willcocks, Conductor. ARGO, ZRG 563 (stereo). \$5.95.

The feast of Saint Cecilia, patroness of church music, used to be the occasion of sacred concerts, High Masses and other liturgical services for centuries in Europe. Her feastday was particularly popular in England during the first half of the 18th century. Odes were written in her honor and cantatas were composed on those texts by the best composers of the land. A masterpiece of such a collaboration is the *Ode* of

Handel, composed in 1739 on a text by Dryden. It took him only nine days to put together this work, using much "borrowed" material from Gottlieb Muffat's *Componimenti Musicali*, a keyboard work, but filtered through Handel's genius and marvellously adapted for the choral and vocal idiom.

The present recording is a superb one, with an outstanding tenor solo and with the glorious sound of the deservedly famous choir of King's College, Cambridge, a group that gave us many recordings of English music during the last decade. The complete text of the *Ode* and ample jacket notes accompany the disc.

✠

Requiem Mass in D minor, by Mozart. Maria Stader, Soprano; Hertha Topper, alto; John van Kesteren, Tenor; Karl-Christian Kohn, bass; Munich Bach Choir and Orchestra, Karl Richter, Conductor. TELEFUNKEN, SLT 43059-EX (stereo). \$5.95.

Probably the most popular of all Requiem Masses, the Mozart opus (K.626) has been recorded dozens of times both here and abroad. This Telefunken release is one of the best of the fifteen or sixteen discs presently available, comparable to the old Robert Shaw version (now withdrawn from the catalogue) and superior to most of the others this reviewer has heard during the last two and a half decades.

I was, however, quite surprised by Richter's brisk tempos. Strangely enough, this did not make me feel uncomfortable but opened rather interesting new insights into this masterwork. The *Kyrie* sounds almost like a baroque double fugue with its relentless drive; the muscular *Dies Irae* has the faultless precision of an IBM machine and even the definite *Allegro* of the *Domine Jesu Christe* (instead of the customary *Andante*) failed to provoke my disapproval.

The sound of the choir is stupendous, youthful and remarkably well balanced, the soloists are excellent, with an impeccable diction (in the German way, of course) and the whipping energy of Mr. Richter is simply admirable. In short, here is a recording of an old favorite that dares to be different and succeeds in doing it. This disc will remain a treasured piece in my collection for years to come.

✠

Funeral Ode, Cantata 198, on the Decease of the Consort of Augustus the Strong, Christiane Eber-

hardine, Queen of Poland, by J. S. Bach. Rohtraud Hansmann, soprano; Helen Watts, contralto; Kurt Equiluz, tenor; Max van Egmond, bass; Concerto Amsterdam; Monteverdi Choir of Hamburg, Jürgen Jürgens, Conductor. TELEFUNKEN, SAWT 9496-A Ex (stereo). \$5.95.

Once upon a time in 1727, the Electoral Princess of Saxony and Queen of Poland, Christiane Eberhardine, wife of Augustus the Strong, died in Leipzig and a great and solemn memorial service was conducted in her memory at the university. Bach was asked to compose the music on a text by Johann-Christoph Gottsched, then reigning prince of the German poets. He wrote a pompous, redundant Ode:

The sapphire house of eternity
Draws, Princess, thy cheerful glances
Away from our lowliness
And eradicates the mental image of Earth.
A powerful radiance of a hundred suns
Which turns our sun dark,
Has surrounded thy transfigured head . . . etc.

Yet, out of this bombast, Bach put together an enchanting cantata, very much in the "Italian" style, dividing the nine stanzas of the poem into ten movements, complete with choruses, recitatives and arias. The *Trauerode* is a pure musical joy from beginning to end.

The choir is superb, the vocal soloists authoritative, the instrumentalists very sensitive and the instruments themselves are either precious collection items from the 18th century or reliable contemporary reproductions. The album is a model of both scholarly research and artistic taste, satisfying the musical gourmet and the avid collector. I am at a loss for words in praising this enterprise. I must add that the recording itself is technically faultless, surface noise is minimal and the stereo separation is very good. My only question is this: can this presentation pay for itself? Whether or not, this reviewer says with enthusiasm: more power to Telefunken!



Advent and Christmas Liturgy at Corpus Christi Monastery. James A. Burns, musical director; Sr. Maria of the Cross, Gregorian chant adaptations. Recorded Publications Company.

Any lively religious community reaches the point when they want to share with the outside world some of their spirit, some facets of their community life and their happiness. Frequently this

is done by printing a brochure with attractive pictures (nuns at recreation, at prayer, working in the kitchen, teaching in the classroom, etc.) or, as in this case, by producing a record that contains samples from their liturgical music.

This record, by the sisters of Corpus Christi Monastery in the Bronx contains a generous selection of Advent and Christmas music, most of it consisting of Englished versions of Gregorian chant melodies. Now the reader may or may not like these transplanted versions. I do not. I must admit, however, that they are performed with style, the tempo is brisk and alert, the voices are acceptably blended (oh, the blessed daily singing-routine of convents!), and the recorded sound is fair. But the English words sound so incongruous when attached to the beloved and familiar melodies of *Puer Natus Est*, *Populus Sion*, *Vidimus Stellam Ejus*, and many others. Even with text in hand I had difficulties in understanding the words. When I did, I was pained. Why force the words of another language on a melody that was conceived with Latin in mind and is, therefore, ill at ease with English?

Some of the jacket notes puzzle me. For the introduction to the carol *As it fell upon the Night* we read this: ". . . yesterday/shepherds/night/no-room/manger/ox/ass . . . today/war/starvation/ghettos/poverty/racism/alienation . . . through it all 'Love is still appearing.'" In heaven's name, tell me what is the connection?

There is detectable surface noise throughout the record but not to the point where it would seriously bother the listener. The music takes care of that.

The organist's name was not given.

R.S.M.

III SPECIAL REVIEWS

Mass to Honor Saint Cecilia by Hermann Schroeder. For SATB voices and organ. McLaughlin & Reilly Company, Boston. Complete score, No. 2669, \$2.50.

For many months our readers have been asking us to publish samples from *good* English Masses. We have been looking for these ever since the vernacular Ordinary was introduced but, alas, found precious few that we could recommend in good conscience. While we have an abundance of good anthems, recessionals and hymn arrangements in the vernacular, worthy English Masses are still scarce.

Hermann Schroeder's *Mass to Honor St. Cecilia* is a happy exception. It was commissioned by the CMAA for the Fifth International Church Music Congress and was first performed in Milwaukee in August 1966 by an all-city choir under the direction of Roger Wagner. You will find the *Gloria* of this Mass reprinted in our present issue by the gracious permission of the publishers.

Certainly, this Mass is not easy. Few masterworks are. But it can challenge the best choirs while it can be mastered by moderately good ones. It contains a singable part for the congregation and, besides the difficult organ accompaniment, it can be performed with instruments on solemn occasions. Total performance time for the entire Mass is 16 to 17 minutes.

There are two difficult passages in the *Gloria*. The first is at *we glorify you*, where great care should be taken to bring out the crisp syncopation in the soprano line and at the end of the tenor phrase; the other is the final Amen with its difficult entries in distant keys. The constantly changing meter should not present too much of a problem for the alert director.

One last remark. In Sunday parish situations it might seem better to omit the organ introduction to the *Kyrie*, *Sanctus* and *Agnus Dei*, if time is short. The composer himself told us that he has no objection to this. A G minor chord or a few measures from the melody could then alert the choir and bring them in on time.

R.S.M.

IV REVIEWS CHORAL

From S. Drummond Wolff comes a succession of arrangements and/or transcriptions of baroque music. There is nothing exceptional in the group. These are quite typical 18th century pieces, not difficult to play, but all exploiting the resources of the classic baroque organ.

La Réjouissance by G. F. Handel. Concordia @ \$1.25.

Adagio from Oboe Concerto by A. Marcello. Concordia @ \$1.25.

Suite for Organ by W. Boyce. Concordia @ \$2.00.

Trumpet Tune and Ayres by G. P. Telemann. Concordia @ \$2.00.

Baroque Suite with Trumpets excerpts from A. Holboine and A. Vivaldi, H. Purcell, G. P. Telemann, A. Corelli and D. Gabrieli.

The World Library of Sacred Music offers two bi-monthly series of organ music, *Consolaire* for manuals and pedals, *Manuliere* for manuals only. The choices are seasonal, drawn from a varied repertoire. An occasional 19th century composition is included, a welcome sound in the midst of trumpet tunes and linear counterpoint.

Recently published organ music:

Sonata in D for Organ by William Hayes. Mr. Hayes was an English organist (1705-1777) whose music is now being made available. The Sonata is a graceful baroque composition, not too difficult. Concordia. @ \$1.75.

Deck Thyself, my Soul, with Gladness by D. Johnson. Although this volume's *raison d'être* is to provide suitable communion music, the organist will find many uses for these pieces. Each tune has an introduction, a congregational accompaniment and a free harmonization, the whole forming a set of variations that may be used independently. There is variety in the choice of tune as well as in musical treatment, and skill in the arrangements. The volume would be very useful as teaching material. Augsburg. @ \$3.00.

A Triptych of Fugues by Gerald Near. Most organists will enjoy these fugues—three well-constructed modern solutions of the contrapuntal fugal techniques. Augsburg. @ \$1.75.

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With the following three numbers, Concordia continues its publication of traditional motets, arranged and translated for use in a vernacular liturgy. The Hassler piece for two choirs comes from the *Sacri Concentus*; the Erbach pieces are busy contrapuntal settings in the traditional style.

Praise Ye, O Praise the Lord by H. L. Hassler. SSAB and ATTB, *a cappella*. Concordia. @ \$1.00.

Have Compassion Now on Me, O Lord by C. Erbach. SATB *a cap.* Concordia. @ 30¢.

I Will Extol Thee, O Lord by C. Erbach. SATB. Concordia. @ 30¢.

Confirm, O God by G. Arellano. A simple setting of the Pentecost text; unison with an interesting accompaniment. World Library. @ 30¢.

The Lord's my Shepherd by T. Beck. The writing is not so unconventional as the title. This is a simple tune with a different arrangement for each verse, unison, SAT and SATB. Concordia. @ 25¢. C.A.C.

✦

Sacred Songs, a music publishing firm in Waco, Texas, sent us a dozen of their recently published anthems for reviewing. While some of these will fit into the Catholic liturgy only with some difficulty, the following four numbers are worthy of consideration if you are looking for relatively easy melodies to suit the average or small choir.

Every number in this Sacred Songs series is presented very attractively, with interesting designs on brightly colored covers.

Jesus, The Very Thought of Thee by Dale Wood. The deeply moving hymn, *Jesu, dulcis memoria*, still attributed to St. Bernard of Clairvaux (1091–1153), has been for centuries a source of inspiration for Christian piety. Dale Wood's arrangement is fresh, the voices are moving along briskly and the vocal range is comfortable. A strong organ part keeps the interest sustained until the end. Well suited even for young, immature voices. Sacred Songs. SATB. No. CS-340 @ 30¢.

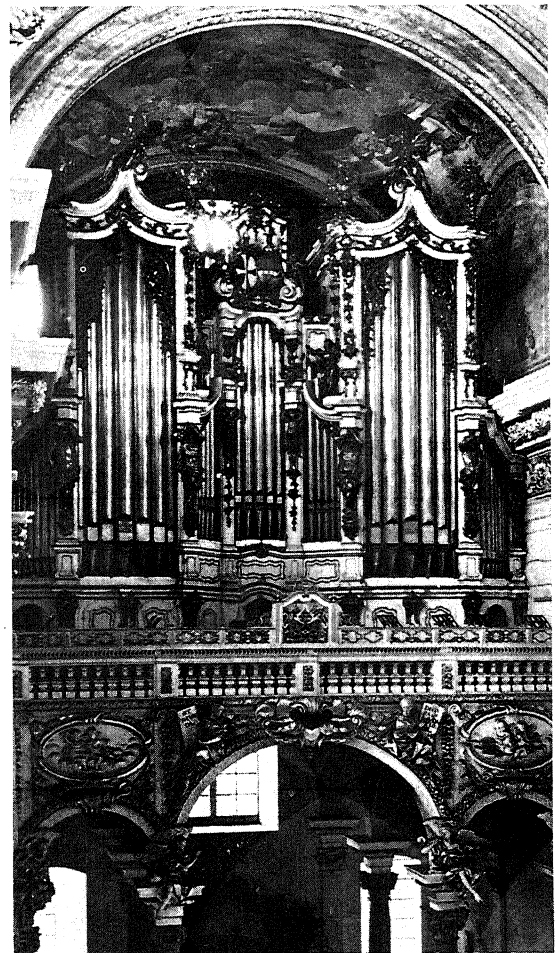
My Soul, Awake! by Robert Elmore. A seventeenth century text (with the exception of stanza 3, taken from a Byzantine hymn) is set to vigorous, joyful *a cappella* melody. Imitation and homophony alternate in almost march-like rhythm. Sacred Songs. SATB. No. CS-338 @ 30¢.

Thou, O Lord, Art Great and Righteous by Anton Bruckner. This Bruckner antiphon presents quite

a contrast with the preceding two compositions. It requires a tenor solo (not difficult), a solid four-part chorus with *divisi* in the middle section, strong basses and above average sopranos. While not too difficult, it is nevertheless better suited for larger choirs. Sacred Songs. SATB. No. CS-114 @ 35¢.

A Lenten Motet by Richard Purvis. A very devotional and uncomplicated composition, ideal for penitential occasions. The slightly chromatic melody has no rhythmical difficulties but requires some attention for correct intonation and needs a few sure voices in every section. Sacred Songs. SATB. No. CS-695 @ 25¢.

R.S.M.



NEWS

The January issue of *Diapason* published a listing of new and rebuilt organs announced during 1968. Those installed in Catholic churches in the United States and Canada included the following: St. Joseph's College, West Hartford, Connecticut.

- Three manuals. Austin.
- Eglise Notre Dame des Sept Doleurs, Edmunston, N.B. Three manuals. Casavant.
- Church of the Magdalen, Wichita, Kansas. Three manuals. Casavant.
- Blessed Sacrament Church, Midland, Michigan. Three manuals. Hillgreen-Lane.
- Our Lady of Fatima Church, Lafayette, Louisiana. Three manuals. Hofmann.
- St. Jude's Church, Fort Wayne, Indiana. Three manuals. Steiner.
- Church of the Nativity, Dubuque, Iowa. Three manuals. Wicks.
- St. Michael's Church, Brookville, Indiana. Two manuals. Austin.
- Holy Name Church, Ebensburg, Pennsylvania. Two manuals. Cannarsa.
- Holy Cross Church, South Easton, Massachusetts. Two manuals. Roche.
- Sisters of Mercy Chapel, Orchard Park, New York. Two manuals. Delaware.
- St. Nicholas Church, Evanston, Illinois. Two manuals. Sauter.
- St. Bartholomew's Church, San Mateo, California. Two manuals. Schoenstein.
- St. Rose of Lima Church, Short Hills, New Jersey. Two manuals. Turner.
- St. Paul's Church, Greencastle, Indiana. One manual. Fisk.
- St. Bernarrette's Church, Seattle, Washington. One manual. Olympic.

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Sister Theophane Hytrek, O.S.F., chairman of the music department of Alverno College, Milwaukee, Wisconsin, received the DePaul University Distinguished Alumni Award, January 19, 1969. Dr. Arthur C. Becker made the presentation after a recital Sister Theophane played at St. Vincent de Paul Church in Chicago, as part of the Artist, Faculty and Distinguished Alumni Series.

✠

Among competitions in church music recently announced were these:

The Episcopal Diocese of Bethlehem, Pennsylvania, will award a total of four hundred dollars in prize money for a hymn to be used by a contemporary congregation. Text and music will be judged separately by a committee from the Joint Commission on Church Music of the Episcopal Church. Deadline for texts is September 1, 1969, and for musical settings, September 1, 1970.

The Chicago Chapter of the American Guild of Organists has established the Leo Sowerby Memorial Composition Award of five hundred dollars. The compositions submitted must be sacred cantatas for mixed voices with organ and small orchestra (*ad. lib.*) suitable for performance by a choir of thirty to forty voices in about thirty minutes. The winning entry will be published by H. W. Gray, Inc. Entries should be sent to John Walker, 410 South Michigan Avenue, Chicago, Illinois 60605, by October 1, 1969.

✠

The eighth annual Liturgical Music Workshop of the Diocese of Dallas-Fort Worth was held March 15-16, 1969, at Nolan High School and Texas Christian University in Fort Worth, Texas. Paul Salamunovich was in charge of the choral clinic; Noel Goemanne lectured on organ techniques and gave the concluding organ recital. Mrs. Helen Kemp demonstrated children's choir methods, and Father Ralph S. March, S.O.Cist., analyzed the recent directives of the Holy See. Dr. Feliks Gwozdz, chairman of the workshop, gave a lecture on the problems of the parish music director. Dr. Emmet G. Smith of Texas Christian University delivered the address which is printed in this issue of *Sacred Music*. The diocesan commission on sacred music sponsored the event which was attended by over 250 participants.

✠

The Early American Moravian Music Festival will be held in New York City under the direction of Dr. Thor Johnson, June 16-22, the ninth of such festivals held biennially. Among those who will present workshops and seminars are Frederick Swann, Alec Wyton and Lee Bristol.

✠

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

The Dallas Catholic Choir under the direction of Rev. Ralph S. March, S.O.Cist., joined with the Temple Emanu-El Choir, directed by Edwin Glick, and members of the Dallas Symphony Orchestra to present a concert of sacred music in the Catholic and Jewish traditions, February 15, 1969, at the Owen Fine Arts Center of Southern Methodist University. The program included the *Requiem Mass in C Minor* by Luigi Cherubini and *Avodath Hakodesh* by Ernest Bloch.

The Pacific Lutheran University presented its University Chorale under the direction of David Urness and the Borromeo Boychoir of St. Charles Borromeo Church, Tacoma, Washington, under the direction of Richard Proulx, in a concert of music that included Antonio Vivaldi's *Chamber Mass* as well as compositions by Adam Gumpeltzheimer, Antonio Lotti and Benjamin Britten. The groups joined for Heinz Werner Zimmermann's *Psalmkonzert (1958)*.

St. Mary, Our Lady of Grace Church, St. Petersburg, Florida, celebrated Christmas with a special music program at a scripture service and Midnight Mass. Baroque music for organ, trumpets and timpani provided the prelude to several carols and hymns. The Ordinary of the Mass was a setting by Carroll Thomas Andrews and the Proper was composed by Francis W. Sanford. Donald Newman-Endicott is the parish music director.

DeSales Seminary Choir, under the direction of Rev. Robert A. Skeris, sang its annual program of Christmas music in Mater Christi Chapel, January 19, 1969. Compositions included *Gloria* by Martin Shaw, *Holly and the Ivy* by Benjamin Britten, *Adeste Fideles* by Max Baumann, *Veni Emmanuel* by Zoltán Kodály and *Salve Mater* by Oswald Jaeggi. The *Christmas Cantata* of Daniel Pinkham and *Missa prima super Dixit Maria* were the chief works presented. Organist was Michael Markson.

Music for Christmas at the Church of the Holy Spirit, Carroll, Iowa, included the *Mass in honor of Our Lady* by DaSilva and the Gregorian settings of the Proper, with the congregation participating in *Credo I* and *Sanctus IX*. The thirty-six voiced choir is under the direction of Louise M. Florencourt.

The Saint Francis College Graduate Chorus presented a Christmas program at the Cathedral of the Immaculate Conception, Fort Wayne, In-

diana, on December 15, 1968. Under the direction of John Yonkman; the sixty voice group sang *O Magnum Mysterium* by Victoria, *In Dulci Jubilo* by Buxtehude, *Missa Brevis, K. 220*, by Mozart, and selections from the *Messiah* by G. F. Handel. An orchestra assisted the chorus.

At Christ the King Church in Oklahoma City, Oklahoma, Christmas was celebrated by a musical program that included Daniel Pinkham's *Christmas Cantata*, Victoria's *Ave Maria*, and *The Nativity*, a suite for organ by Jean Langlais. Director of music for the parish is Vincent Verga. Organist for the cantata was Fred Haley, who was assisted by John Williams, Mike Leeper, Fred Fulmer and Joe Lake on brass.

Robert DeMille has directed his choral groups in several concerts in the Menominee, Michigan, area. On December 1, 1968, the Marinette Catholic Central High School Chorale sang a program of Renaissance motets by Dufay, Hassler, Victoria, Palestrina and Pitoni. On December 19, 1968, the Christmas concert at Catholic Central brought together the choir, the chorale and brass and woodwind ensembles. They performed works by J. S. Bach, Samuel Scheidt, Johannes Brahms and Randall Thompson. The same groups also participated in a Festival of Faith program at St. James Lutheran Church on October 27, 1968, and in the Midnight Mass at St. Adalbert's Church, when they sang H. L. Hassler's *Missa Secunda*.

Christmas music at St. Charles Borromeo Church in Tacoma, Washington, was under the direction of Richard Proulx. The St. Charles Singers prepared *Missa in G* by Antonio Caldara in addition to works by Joseph Haydn, Franz Gruber, Mozart and Orlando Gibbons. The Borromeo Boychoir sang the Mass of the day.

Programs for March at the National Shrine of the Immaculate Conception, Washington, D.C., have brought the following choral groups to the shrine for concerts: March 7, Colgate University Glee Club, Hamilton, New York; March 8, Hamline University A Cappella Choir, Saint Paul, Minnesota; March 9, Indian Springs Glee Club, Birmingham, Alabama; March 16, Catholic University A Cappella Choir, Washington, D.C.; March 23, High Point Bach Choir; March 28, Wareham Chorale in a Leo Sowerby memorial concert; and March 30, Catholic Choir of the U.S. Naval Academy.

The sixty-five voiced Twin Cities Catholic Cho-

rally sang Antonin Dvorak's *Stabat Mater* as a memorial concert for the late Monsignor Walter H. Peters at the Church of St. Francis de Sales in Saint Paul, Minnesota, April 2, 1969. Soloists were Patricia Richter, Lois Duffy, John Kaeder and John Jaeger. Thirty-five members of the Minnesota Orchestra (formerly the Minneapolis Symphony) assisted with the oratorio. Rev. Richard J. Schuler was the conductor and John Vanella was organist.

Programs of choral music forming part of the sesquicentennial celebration of St. Louis University, St. Louis, Missouri, included concerts by the University Chorale under the direction of Rev. F. J. Guentner, S.J., and the University Chamber Singers directed by Robert J. Neidlinger. The program for November 15, 1968, included motets by Lassus, Victoria and Palestrina and *Te Deum (1800)* by Joseph Haydn. The program of December 15, 1968, presented Christmas carols, and on March 15, 1969, *Magnificat in G Minor* by Antonio Vivaldi, *Venite ad me* by M. A. Charpentier and *Rejoice in the Lamb* by Benjamin Britten were performed.

At Marywood College, Scranton, Pennsylvania, two concerts were sung by the Marywood Singers under the direction of Robert Bobzin, on March 1 and 9, 1969. Works performed included *Domine, non sum dignus* by Victoria, *Eucaristica* by Casals, and *Surrexit Pastor bonus* by Mendelssohn. In conjunction with St. Michael's College Glee Club, the Marywood Singers presented *Psalmkonzert* by Zimmermann and *Chichester Psalms* by Bernstein, under the direction of William Tortolano. Accompanists were Dona Pucciani, Dolores Marie Chalone and Marcia Ann Chmielewski.



Recent recitals of organ literature that have come to our attention include these:

At Carroll College, Waukesha, Wisconsin, a recital series entitled Great Organists of Wisconsin brought Sister Theophane, O.S.F., Gertrude Gates, Stillman, Phyllis J. Stringham, Max H. Yount, John Wright Harvey, Miriam Clapp Duncan, Jerry A. Evenrud and John Weissorck to the campus for performances of works that ranged from Bach, Buxtehude and Gabrieli through Sweelinck, Liszt and Reger to Langlais, Durufé, Messiaen and many other contemporaries composers.

Stephen J. Rosolack played a recital of works by Dunstable, Walther, Sweelinck, and Buxtehude

together with modern works by Frederick Karem, Gerald Near, Roger Nyquist and Jehan Alain at the Cathedral of St. Joseph the Workman, LaCrosse, Wisconsin, February 23, 1969. The LaCrosse Chapter of the American Guild of Organists sponsored the event.

Klaus-Christhart Kratzenstein presented several recitals in Rice Memorial Chapel, Houston, Texas, December 6, 1968, January 17 and 24, March 21 and 28, 1969. Composers of every school were represented, but of special interest were works by Franz Schmidt, Max Reger, Georg Boehm, William Walond and William Boyce. The Rice University Chamber Orchestra, as well as Marilou Kratzenstein, Ronald Brown and John Barrington, soloists, assisted with the concert on December 8.

Charles Clarke and the St. Regis Choir of Birmingham, Michigan, presented a sacred concert on the new Reuter organ, October 27, 1968. Mr. Clarke played works by Louis Couperin, J. S. Bach, Salford Davies and his own *Toccata on Ein Feste Burg*.

Heinz Wunderlich played the music of Bach, Messiaen, Pachelbel and Reger at the National Shrine of the Immaculate Conception, Washington, D.C., February 28, 1969. He also gave a performance of his own *Toccata*.



William Arthur Reilly, long time champion of sacred music, died at the age of sixty-five, on Holy Thursday, April 3, 1969, after an extended illness. Publisher of *Caecilia* for many years, he was president of McLaughlin and Reilly. A tribute to him will appear in a future issue of *Sacred Music*. RIP.

R.J.S.

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FROM THE EDITOR

With this issue *Sacred Music* has achieved yet another step toward making its format more attractive. Ever since we decided to produce our journal by offset press, we have planned to use pictures of old and contemporary organs, photographs of churches and church interiors, statues and other works of art related to sacred music. Beginning with this issue, our ninety-sixth volume, we hope that our journal will be even more handsome than before. We will be glad to hear your comments and suggestions.



The reading of Father Raymond Avery's articles and chronicles in *Worship* magazine is certainly not one of my favorite pastimes. I must admit, however, that his unflinching optimism and juvenile outlook on things liturgical does me good. The world can go by, nations may collapse, wars may break out and come to a sudden end — never mind, he goes on with his essays and plans to further “improve” our outdated liturgy. His antennae are keenly adjusted for the emissions that come from the direction of the Netherlands. Reception must have been very good last month. The result is a report in the February issue of *Worship* on some new liturgical changes introduced in that country. Father Avery can hardly conceal his gloating over this event, but uses it to direct a few disrespectful and sarcastic attacks against the Roman Mass. I am afraid, such journalism will do little good to his cause but will certainly offend the sensitivity of those of us who happen to love the serene beauty of the Roman liturgy. Let me give you a few quotes from his report to show you what I mean.

“The retention of the *Gloria* (in the new Dutch Mass) would seem to reflect the reluctance of the Consilium to authorize any notable omissions and its familiar penchant for preserving ‘liturgical treasures.’ This is the only blemish in the entrance rite, however . . .”

Come now, Father: the *Gloria* a “blemish?” The irony of it is that Father Avery blames the Consilium for its retention. As to the “liturgical treasures,” was it not the Second Vatican Council that told us to guard them jealously?

“(During Offertory) Gone is the whole masquerade of formularies either decadent or misplaced that had kept the preparation of gifts, or whatever it was called, nearly indistinguishable from the eucharistic prayer-rite itself. What a brilliant solution!”

Masquerade? For some reason, during my twenty-four years of priesthood I never felt like masquerading when praying *Suscipe sancte Pater, Offerimus tibi Domine* or *In spiritu humilitatis*. As for dropping the psalm *Lavabo inter innocentes*, I had the feeling during the last few years that psalms were the “in” thing in the updated liturgy. Could it be that they are “out” again this season? I must have fallen behind my times again. And how do you like the adjective “decadent?” Talking about the *Domine non sum dignus*, that could be either omitted or recited only once in this Dutch version, Father Avery has this to say:

“Our liturgy has often seemed insensitively prone to weary the human spirit, particularly with this protracted type of breast-beating self-reproach, which even the centurion uttered only once . . .” Yeah, it sure is hard, Father, particularly for this sinner but — what can we do about it? Are you suggesting that repentance and its outward signs should be “out” too?

I cannot believe that this kind of reporting will increase the sympathy toward the planned liturgical reforms. On the contrary, I would not be surprised if it hardened the resistance of some of us old fogies. Father Avery is free to dislike the Roman liturgy (jealously guarded and embellished for centuries by his Benedictine ancestors) but should not attack it in such irresponsible language. Scholarly criticism is always welcome; intolerant outbursts are silly.



You might be interested in Pope Paul's words to members of the Liturgical Consilium last October 24th:

“Sacred Liturgy which must be seen as the centre and even the soul of all Christian life; in fact, if We may quote the words of the Ecumenical Council, ‘it is the summit towards which the activity of the Church is directed; at the same time it is the fountain from which all her power flows.’

“The liturgical renewal is not to be so interpreted as to reject the sacred patrimony of past ages and rashly to admit any kind of novelty.

“It is extremely important, especially at the

present time, that in safeguarding the right kind of renewal, all should have correct ideas about the ecclesial and hierarchical dimension of the sacred liturgy. Rites and prayer formulas should not be considered as a private matter, or as a parochial matter, or as a diocesan affair or even as a national affair; they really belong to the universal Church for they are the expression of her living voice of prayer. Hence no one has the right to change these formulas, to introduce new ones, or to substitute others in their place. This is forbidden by the dignity of the sacred liturgy itself which assists man to communicate with God; it is forbidden also by the good of souls and by efficient pastoral activity which is placed in jeopardy by this kind of action. On this point, it might be helpful to recall that norm of the liturgical Constitution by force of which "regulation of the sacred liturgy depends solely upon the authority of the Church.

"We cannot pass over in silence some ways of acting which we have noticed in various parts of the Church and which are causing Us no small grief and anxiety.

"It has happened in liturgical matters that even episcopal conferences have sometimes followed their own ideas more than they should. It has also happened that experiments have been made in an arbitrary fashion, and rites introduced which are clearly repugnant to norms established by the Church.

"A much greater source of anxiety to Us is the style of action of those who maintain that liturgical worship should shed its sacred character. They therefore foolishly think that sacred furnishings and objects should not be used, but in their place we should substitute ordinary common things in daily use. Some even go so far as to dispense with the place consecrated for celebration. It must be said that people who hold such opinions are perverting not only the spirit of the sacred liturgy but the very idea of the Catholic religion.

"Take great care that your labours do not depart too much from the usage and institutions of the Roman tradition where the liturgy had its origin in Latin, and therein found its growth and reached its highest peak."



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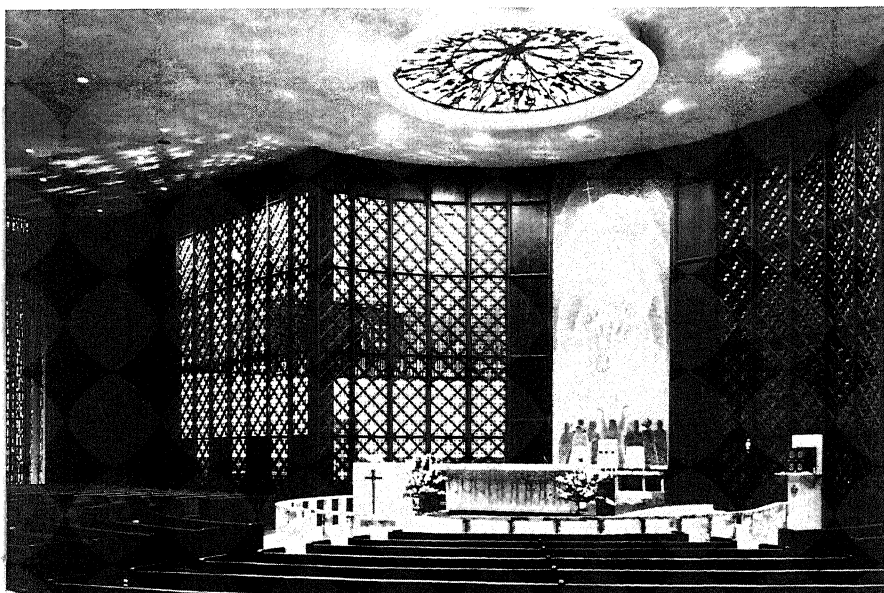
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