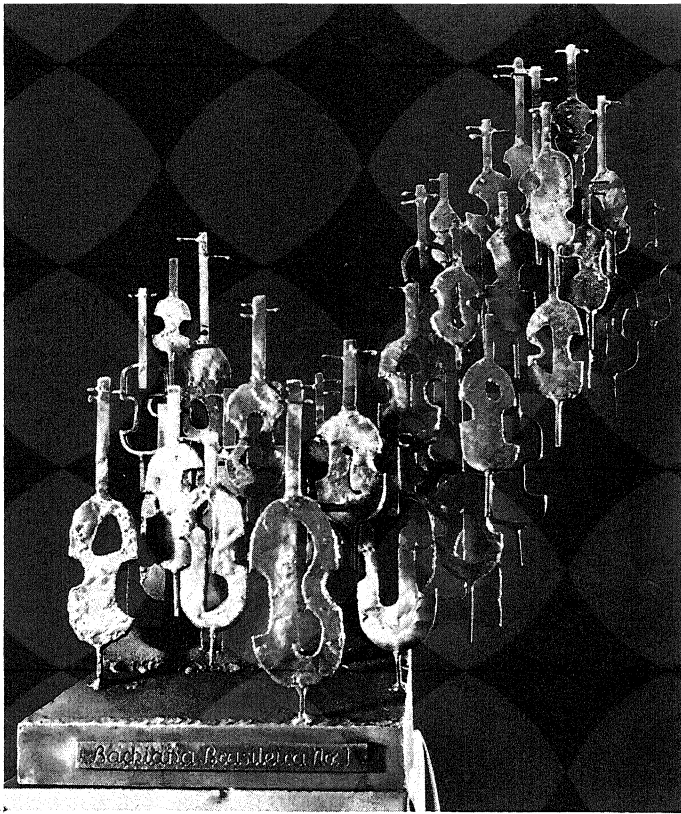


SACRED MUSIC

Volume 96, Number 2, Summer 1969



Bartscht: *Bachiana Brasileira*, Steel and Brass

SACRED MUSIC

Volume 96, Number 2, Summer 1969

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POPE PAUL ON SACRED MUSIC

On September 18, 1968, the Holy Father received the members of the Italian Association of St. Cecilia and delivered this address to them.

Beloved Sons,

We gladly speak to you and We want to thank and praise you for the excellent dispositions with which you will receive these words. Our discourse is prompted by Our deep esteem and affection for you, and also by the consideration and solicitude which Our Pontifical and Pastoral office ceaselessly demands in relation to the sacred Liturgy, "the *apex* and *source* of the Church's life." (Const. *Sacrosanctum Concilium*, 16). They express the need that we have of you, to combine the lofty aims of your movement with the advancement of religious communal life, as well as of the splendour of divine worship; they speak of the timeliness of a renewed "Italian Association of Saint Cecilia," working at the same time with coherence, open-mindedness and fidelity in the glorious tradition of church singing and music, while it is conscious of the requirements of a living and improved worship and a pastoral liturgy, continually undergoing changes and becoming more effective.

Your work is taking place at an opportune time in the history of a reform, so wisely promoted by Vatican Council II. Already it has yielded excellent results in the field that concerns you more directly. New texts and melodies have been grafted on the old trunk; promising branches sprout under the

breath of a spiritual springtime, which has visibly permeated the very life of the Church.

DIFFICULTIES

However, in such a renewal of sacred music and liturgical chant, grievous opposition and difficulties are not lacking. In the first place, we have not always succeeded in upholding, with due respect, the ancient and priceless heritage of the past; nor do the recent musical compositions always accord with the worthy tradition of the Church, a tradition which, from the point of view of culture, is still valuable. Moreover, simple and accessible compositions have been introduced; yet, they lack inspiration and nobility of expression; we are also facing a novel and bold experience, which leaves Us, to say the least, perplexed and dubious. It is up to you then to contribute to this difficult and urgent task of reasoning and judging, encouraging or checking, as needs be.

FUNCTION OF SACRED MUSIC

In the pursuit of such a task, it is necessary, above all else, that one keep in mind the function of sacred music and liturgical chant. Otherwise, vain would be the attempts at reform; impossible it would be to utilize in a correct and appropriate manner, the various elements of high and holy undertakings. These are, as you well know: Gregorian chant; sacred and profane polyphony; the organ and other musical instruments; texts in the vernacular or in Latin; sacred ministers, the *scholae cantorum* and the congregation; the official and popular church singing (cf. *Sacrosanctum Concilium*, chapter VI; the Sacred Congregation of Rites, *Instr. de musica in sacra Liturgia*, 1961).

Both music and singing are at the service of worship and subordinate to worship. Therefore they should at all times be fitting: lofty but simple; occasionally solemn and majestic: always as worthy as possible of the infinite sovereignty of God to Whom they are directed, and of the human mind of which they are the expression. They should enable the soul to contact the Lord, by awakening and expressing sentiments of praise, impetration, atonement; of joy and sorrow, hope and peace. What a rich gamut of inner melodies and of still more varied harmonizations!

If this is the essential role of sacred music, how then could we accept wretched and trivial manners of expression? How could we be indulgent towards an art that distracts or approves a technique that goes to excess, reflecting one of the peculiarities of our time. Without doubt our epoch is called upon to reach God in all its manifestation — but it needs the help of a genuine art to attain the sacred.

If instrumental or vocal music does not synthesize a sense of prayer, dignity and beauty, it bars itself from an access to what is sacred and religious.

The sublimation and sanctification of the profane, a task inherent in the Church's mission in the world of today, obviously has limits; all the more so in the case of conferring upon the profane that sacredness, which is proper to liturgical worship: we should remember that the Council of Trent, in its

POPE PAUL ON SACRED MUSIC

disciplinary decree *De observandis et evitandis in celebratione missae*, forbade all kinds of music “which contain anything improper and unseemly, either in the singing or the accompaniment.” Not all that is outside a profane temple should cross its threshold.

Nor should you believe that, through such ordinances, We have in mind to impose limits on, or stifle the creative ability of the artist, of the composer or the interpreter who is no less inspired. Nor do We want to isolate music and song from the character and customs of peoples whose civilizations are other than the Western. The purpose of sacred music primarily consists in praying and honouring the Divine Majesty; nevertheless, it goes hand in hand with the true greatness of man at prayer. Thus, how many new musical compositions, bearing the stamp of creative liberty — a charism — and the sign of authentic art, can emanate from an enlightened and faithful service to this high design! However, on the other hand, in the above perspective, one can better understand and learn Gregorian chant and the classical polyphonic chant together with religious values of the past, whose perennial actuality and matchless perfection can hardly be disregarded

It is a particular function of sacred chant to infuse greater strength into texts to be proposed to the minds and tastes of the faithful, in order to revive their faith and devotion (cf. St. Pius X, *Tra le sollecitudine*).

The word, the interior song, the word expressed or sung, all constitute a problem inserted into a much vaster one, that of contemplation and liturgy, both interior and exterior, at the service of divine worship: a problem which is imbedded in the very nature of man, and thus recurs in the history of various religious-cultural experiences, especially the Christian. Saint Augustine (cf. *De Musica*, Conf. 9. 6; 10, 33; Ep. 166, 5, 13; *Retract.* I, II) and Saint Thomas, to cite but two masters, did not bypass this topic (cf. II^a, II^{ae}, q. 91, art. 2).

To overcome the difficulty and to avoid possible errors, it will be necessary, in the first place, to select and prepare — by drawing from the treasury of faith and art things “new and old” — adapted texts of solid religious content, sublime inspiration and excellent literary form. It will also be necessary to set these texts to music, to see that they are executed in a coherent fashion, without obscuring them with useless redundancies of dangerous wordiness, both of which were more appropriate in former times. Likewise, care must be taken lest they be impoverished and harmed — We would say — by defects. Moreover, among “hymns” and “things sung” (Saint Augustine, Confessions, X) we discover that fruitful parallelism which succeeds best in directing the minds and hearts towards God.

Finally, We shall mention the community role of sacred and religious chant, connected with the social aspect of the liturgy, an aspect strongly stressed nowadays, and rightly so.

ROLE OF
MUSICIANS

CHOICE OF
TEXTS

ROLE OF THE
COMMUNITY

Liturgical singing is pertinent to the whole Church: "a community of feels," manifested in "a single voice" (Saint Clement, Letter to the Corinthian, 37, 7). Thus, because of this factor, singing is strengthened and invigorated. What beneficial fruits of Christian and human solidarity, of charity and brotherhood in Christ can sacred music produce, when it is properly rendered! From another viewpoint, the carrying out of this end will aim at excluding modes of expression that only the initiated can understand, modes that are also incompatible with a music which, because it is the people's, should be "popular."

However, singing interests all the Church in its organization and must, therefore, bring out very prominently the essential structure reflected in the hierarchical and community character of sacred liturgy. Just as in the common priesthood of all the faithful, the Spirit distributes a variety of gifts, so in the congregation, we find the ministry of the choir, young men and adults; those charged with composing, playing the organ and directing the singing: such are your duties, dear sons! In this respect, there are so many roles to be attended to, so many functions to be encouraged. In this way, the singing unfolds in a unanimous and orderly manner, according to the function of each one. This brings to light the collaboration and harmony that prevail at the same Service, in building up the Church together, in constructing, through a unified action, a living temple to the honour and glory of the Father.

Such, beloved sons, is the ultimate purpose of your mission, upon which We have wanted to dwell rather lengthily, not only because of Our love for you, but more so because of the duty of Our apostolic office, and an oft-repeated meditation on this basic criterion, which should inspire your work. We are certain that you will not withdraw from the influence of this light and the impulse of this strength. You should be stimulated by the thought that your role is mighty and helpful, in the sight of the Church; that singing expresses and strengthens the faith of the Christian people, in the sight of the world. Our contemporary world is direly in need of a beautiful and fearless testimony, to bring it to a realization of the religious, of the sacred, of the divine. With Our Apostolic Blessing.



Bartscht: *Pieta*, Lindenwood



WILLIAM ARTHUR REILLY: 1903-1969

Known to musicians as a publisher uniquely devoted to the cause of Catholic church and school music, Arthur (as he was known to his associates) Reilly combined his particular interests and talents as a publisher with other traits that helped him to build a distinguished career as well on the public stage of his native city of Boston. This double identity as publisher and public figure, spread his influence and name during his lifetime through two ever-widening and seldom overlapping circles of acquaintances, admirers and close friends.

CIVIC SERVANT

To the civic minded his life was one of dedicated public service. During his career at one time or another, he held many key posts in the political and administrative life of Boston. He was chairman of the Boston school committee, fire commissioner, traffic commissioner, and deputy mayor. In 1945 he was candidate for the office of mayor of Boston. Closely allied to these were other political assignments that he accepted and carried out with dignity and responsibility. He served, for example, as member of the Boston finance commission, chairman of the athletics survey committee of the Boston public schools, director of administrative services of the City of Boston, campaign manager for Maurice Tobin for mayor, and treasurer of the Roosevelt campaign committee, among others. He was also elected president of the Clover

MARIER: WILLIAM ARTHUR REILLY

Club of Boston, a distinguished honor bestowed on him by a politically oriented social group of wide repute.

As publisher he followed in his father's footsteps as general manager of the firm of McLaughlin and Reilly Co. In this office he became known to church musicians and educators throughout the country. In 1956, at Boys Town, Nebraska, he was awarded the Caecilia Medal from the Society of St. Caecilia for his outstanding work in the field of Catholic church music.

He graduated from Boston College in 1925 where he was president of his class and achieved championship awards as a track star.

Although he retired from active public life in the political arena, he continued his publishing endeavors until his untimely death on April 3rd, 1969.

He leaves his wife, Mrs. Kathryn M. (McElroy) Reilly, three sons, William A. Jr., James A., and John E. Reilly; a daughter, Mrs. Paul (Harriet) Spellman; a brother Norbert, and six grandchildren.

THEODORE M. MARIER

MUSIC
PUBLISHER

MARIER: WILLIAM ARTHUR REILLY

Gloria from the Parish Mass by Joseph Rottura

And on earth peace to men of good will.*

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a forte (f) dynamic marking. The music is in a minor key and features a melodic line in the treble and a supporting bass line.

We praise you. We bless— you.

Musical notation for the second system, including lyrics "We praise you. We bless— you." The notation consists of a treble and bass staff with a melodic line in the treble and a supporting bass line.

We wor-ship you. We glo-ri-fy— you.*

Musical notation for the third system, including lyrics "We wor-ship you. We glo-ri-fy— you.*" The notation consists of a treble and bass staff with a melodic line in the treble and a supporting bass line.

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

Musical notation for the fourth system, including lyrics "We give you thanks for your great glo - ry.*" The notation consists of a treble and bass staff with a melodic line in the treble and a supporting bass line.

Legato reciting style
(CHOIR SATB)

Lord God, heav-en-ly King, God the Fa-ther al-might-y.*

Musical notation for the fifth system, including lyrics "Lord God, heav-en-ly King, God the Fa-ther al-might-y.*" The notation consists of a treble and bass staff with a melodic line in the treble and a supporting bass line.

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Lord Jesus Christ, the only - be - got - ten Son.*

Lord God, Lamb of God, Son of the Fa - ther.*

(CONG.)

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

have mer - cy on us.* You, who take a - way the sins

of the world,* re - ceive our prayer.* You, who sit at the

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

(CHOIR)

For you a - lone are ho - ly.* You alone are Lord.*

You a - lone, O Je - sus Christ, are — most high,*

(CONG.)

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

God the Fa - ther.

(CONG. and CHOIR)

A — men.

Now Thank We All Our God by Noel Goemanne

Verse 1 (*Now Thank*) and Verse 2: Martin Rinkart, 1586-1649
Verse 1 (*Praise We*): F. Oakeley, 1802-80, alt.
Tr. C. Winkworth, 1829-78, alt.

J. Crüger, 1598-1662
Arr. by NOËL GOEMANNE

Majestically

Trumpets I and II in C (*ad lib.*)

Organ (*ad lib.*)

Gt: (Reeds+Mix.) *ff non legato*

The musical score is arranged in three staves. The top staff is for Trumpets I and II in C, marked 'ad lib.' and 'Majestically'. The middle staff is for Organ, also marked 'ad lib.', with dynamics 'ff non legato' and 'rall.'. The bottom staff is for Guitar (Reeds+Mix.), with dynamics 'ff non legato' and 'rall.'. The score is in 4/4 time and G major. It features various musical notations including triplets, slurs, and dynamic markings. The first system covers the first four measures, and the second system covers the next four measures.

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GOEMANNE: NOW THANK WE ALL OUR GOD

VERSE 1

I *f*
 Now thank we all our God, With
 Praise we our God with joy, And

II *f*
 Now thank we all our God, With
 Praise we our God with joy, And

III *f*
 Now thank we all our God, With
 Praise we our God with joy, And

f (most reeds off)

(Ped.)

heart and hands and voic - es, Who won - drous things hath
 glad - ness nev - er end - ing, An - gels and saints with

heart and hands and voic - es, Who won - drous things hath
 glad - ness nev - er end - ing, An - gels and saints with

GOEMANNE: NOW THANK WE ALL OUR GOD

done, In whom his world re - joic - es.
us Their grate - ful voic - es blend - ing.

done, In whom his world re - joic - es.
us Their grate - ful voic - es — blend - ing.

(Ped.)

mf Who from our moth - er's arms Hath blessed us on our
His is a Fa - ther's care; His is a par - ent's

mf Who from our moth - er's arms Hath blessed us on our
His is a Fa - ther's care; His is a par - ent's

mf Who from our moth - er's arms Hath blessed us on our
His is a Fa - ther's care; His is a par - ent's

(Ped.)

GOEMANNE: NOW THANK WE ALL OUR GOD

way With count-less gifts of love, And
love; His grac-es with-out end, He

way With count-less gifts of love, And
love; His grac-es with-out end, He

(Ped.)

a tempo

molto rall.
still is ours to-day.
show-ers from a-bove.

molto rall.
still is — ours to-day.
show-ers — from a-bove.

molto rall.

a tempo

molto rall.

non legato

+reeds and mixt.

GOEMANNE: NOW THANK WE ALL OUR GOD

molto rall.

a tempo

f VERSE 2*

All praise and thanks to God, The Fa - ther now be

All praise and thanks to God, The Fa - ther now be

a tempo

(Ped.)

giv - en, The Son, and Spir - it blessed Who reign in high - est

giv - en, The Son, and Spir - it blessed Who reign in high - est

l.h.

(Ped.)

GOEMANNE: NOW THANK WE ALL OUR GOD

3

3

heav - en; Whom

heav - en; E - ter - nal, Tri - une God, Whom

ff

ff

f

3

I 3

earth and heav'n a - dore; For thus it was, is now, And

earth and heav'n a - dore; For thus it was, is now, And

GOEMANNE: NOW THANK WE ALL OUR GOD

Musical score for the first system. It consists of five staves. The top staff is a treble clef with a fermata over a whole note chord, followed by a measure with a fermata and a measure with a fermata. The second and third staves are vocal lines with the lyrics "shall be ev - er - more." The fourth and fifth staves are piano accompaniment. The piano part includes a fermata over a whole note chord, followed by a measure with a fermata and a measure with a fermata. The piano part also includes a fermata over a whole note chord, followed by a measure with a fermata and a measure with a fermata.

II
 3
 shall be ev - er - more.
 shall be ev - er - more.
molto rall.
reeds mixt.
fff a tempo

Musical score for the second system. It consists of five staves. The top staff is a treble clef with a fermata over a whole note chord, followed by a measure with a fermata and a measure with a fermata. The second and third staves are vocal lines with the lyrics "shall be ev - er - more." The fourth and fifth staves are piano accompaniment. The piano part includes a fermata over a whole note chord, followed by a measure with a fermata and a measure with a fermata. The piano part also includes a fermata over a whole note chord, followed by a measure with a fermata and a measure with a fermata.

3
 3
 3
molto rall

GOEMANNE: NOW THANK WE ALL OUR GOD

REVIEWS

I Magazines

ADEM — No. 1, 1969. Bi-monthly journal of music culture, published by the Lemmens Institute, Louvain, Belgium.

Muziekopvoeding van kleuterschool tot universiteit, by J. Wuytack.

A fine article on music pedagogy showing its problems and offering solutions.

The problems apparently are the same as those we experience in America. Although the interest in music today is greater than ever, we still brush off too easily the necessity for an elementary education in music. The first subject that is left out of the curriculum is usually music. When one has to make up for other classes, lost because of a free day, or some other unimportant activity, the time lost is usually taken from the music class. The article gives a program to be followed throughout the student's education — from kindergarten to college.

It is time to do away with the old-fashioned idea that teaching music means only to teach songs. The continuous singing of songs during music classes should be replaced with a more comprehensive musical formation of the student ranging from elementary music education (rhythm, melody, harmony, musical form) to music appreciation.

The only solution to better music (including church music), lies in the *continuity* in music education, from kindergarten to college. Music education is not different from general education and it brings results only on a long term.

In Memoriam Reverend Hubert Van Vaeck.

Rev. H. Van Vaeck, professor at the Lemmens Institute, passed away on November 28, 1968 of injuries suffered in an accident. His life was an example of service to others, especially to the youth. He was professor at the school of church Music for nearly 25 years. The solemn funeral service took place in St. Rombout's Cathedral in Malines, with the participation of his own boys

choir, the choir of the Lemmens Institute, and the congregation. A memorial Mass took place on January 29, 1969 at the Institute with Gregorian chant, polyphony and some vernacular hymns.

N.G.

✦

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

Some Observations on The French Organ School of the Seventeenth Century, by William Maul, p. 14.

Continuation of an article from the March issue of *The American Organist*. Two major composers are dealt with in length: François Couperin and Nicholas de Grigny.

Service Playing, by Carlton T. Russell, p. 17.

First installment of a treatise that is both theoretical and practical. Mr. Russell explains his ideas about the organist and his role in worship, he gives a few hints about the technical preparation of a piece — guidelines about selection (liturgical year, special occasions, general numbers) and performance.

✦

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

Service Playing, by Carlton Russell, p. 18.

In this second installment on service playing, Mr. Russell gives some hints about hymn playing (registration, tempo, phrasing) and accompanying chant, solos and anthems. He ends his very practical article by some wonderfully uplifting thoughts about the church organist whom he considers a teacher, scholar and minister, a happy man indeed.

✦

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

Introducing Lasino the No-Accidental Music Notation, by Paul F. Laubenstein, p. 33.

My initial smile turned into admiration and back again to smile when reading this revolutionary and very logical exposition of the Lasino system. Mr. Laubenstein had devised a music notation to end all flats and sharps forever. His point of departure is that our present notation has become "swollen, clumsy and formidable" when forced into the service of chromatic, atonal and polytonal music.

His system proposes to do away with the myriads of sharps, double sharps and flats that now crowd the pages of modern music. Undoubtedly, he has precedence in this from the chironomic chant notation to the heavy square notes and from there to today's halves, crotchets, etc. If his system works, it could be a boom to students of no-key signature modern writing.

The Church Musician and the Design Process, by Gordon E. Johnson, p. 38.

Very useful, very practical check list enumerating the physical requirements (place of organ, location of choir, facilities, acoustics, rehearsal room, filing cabinets, etc.) for a dignified and effective music program. Good planning, well ahead of actual construction, is not more expensive, indeed cheaper, than haphazard construction.

Air Pollution and Organ Leathers Revisited, by Bill Minkler, p. 42.

A humorous take-off on the article published in the February 1969 issue of *A.G.O. Magazine*.

Spanish Baroque — the Organ and the Music, by Mary Jane Corry, p. 44.

Miss Corry feels that much of the 17th and 18th century Spanish organ music is neglected in favor of German, French and Italian baroque compositions. In this sympathetic article, she explains the characteristics of the typical Spanish organ and talks about some compositions of that period.

Organs and Organ Building in France, by Norbert Dufourcq, p. 50.

A highly partisan article exposing hidden *cabales* among organ *restaurateurs* in France.



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

Four Centuries of Mexican Organs, by David H. Hinshaw, p. 32.

First installment of a two-part article on Mexican organs. Short historical background, technical specifications and numerous illustrations.

No Joyous Celebration, by Dr. C. Earle Gordon, p. 38.

An article of mixed values. Dr. Gordon enumerates a few requirements for good church music by analyzing the characteristics of true worship. It has to be a) God-centered, b) communal, c) a joyful celebration and d) relevant to the present.

R.S.M.

CHURCH MUSIC — April 1969, Vol. 2, No. 30.

Magazine of the Church Music Association of England and Wales. London, bi-monthly.

William Tamblin, the editor, contributes a page of musings on subjects from the present system of musical notation to a letter sent by one of his readers, and John Michael East, director of the association, writes about some matters of the society with a few comments on music education in Catholic schools. Two reports on fund raising in the dioceses of Salford and Middlesbrough together with three biographical sketches of composers, Maxwell Davies, Iain Kendell and Liam Affley make up the articles for the issue. The next installment of the "comprehensive" list of music for Ascension and Pentecost is published, and a short article on the modern small organ concludes this issue, which, all in all, is rather lean.



SINGENDE KIRCHE — Vol. 16, No. 3, 1969.

Quarterly of the Church Music Commission of the Austrian Bishops.

The whole issue is devoted to pipe organs, with the feature article on the newly dedicated *Rudigerorgel* in the Cathedral of Linz, indicating the great events that marked the blessing of the instrument. Egon Krauss has an article on restoring old organs, a never ending process in a land with many old instruments, some of which are of historical importance. Otto Biba writes on the organs of the Romantic period in Austria, and Ernst Tittel contributes a very interesting account of the organ works of Anton Bruckner which both in number and in fame have long been overshadowed by his choral and orchestral compositions. Of special musicological interest is Paul Kundi's treatment of forgotten organ compositions and composers for the organ, particularly those of the nineteenth century. Names such as Johann Christian Kittel, Abbé Vogler, Justin Heinrich Knech, Ernst Köhler, Michael Gotthard Fischer and Joseph Rheinberger among many others are brought to light. A map indicating the location of organs with mechanical, slider actions that date back five hundred years reveals the wealth of historical organs still functioning in Austria. The final article, by Johann Pretzenberger, suggests that a diocesan organ book might be a very worthwhile companion to a diocesan hymnal. The usual features of reports of liturgical music programs, new organs installations, radio performances of

church music and new publications indicate very clearly that the art of sacred music is still flourishing in Austria. The heritage of Latin music is being preserved and new compositions are appearing. The very content of *Singende Kirche* indicates the strength of musicianship in Austria. Far above and beyond any similar national church music journal, this one is always a treasure of information and scholarship.



PSALLITE—Enero-Marzo 1969, Año XVIII, Num. 69. La Plata, Argentina.

The main article by Tomás de Manzarraga of Madrid, entitled *El Latín y el Canto Gregoriano en el movimiento litúrgico actual*, is a reply to an article of Manuel Gómez Ortiz which was reviewed by José María Martín Patino, SJ, director of the liturgical secretariate of Spain. The treatment of the place of chant and Latin is done with great detail and carefully annotated. The problems of the intelligibility of Latin and its relationship to active participation are solved clearly. He makes the acute observation that the impression is apparent that many liturgists do not know or intend to carry out the Constitution on the Sacred Liturgy, but rather stand in opposition to it, promoting their own ideas instead of those of the Council.

An article by M. Tulio discusses the music of antiquity, particularly as Aristotle wrote about it. *Canto Gregoriano: Un testimonio* is a very human description of the experience of a missionary who has spent forty years in Africa. He tells of the value of the *Missa de Angelis* in those lands and how thousands of Christians sang these Mass chants, a real participation in the liturgy. An article by Father Peter Peacock, O.F.M. Cap., of Oxford, England, discusses the problem of alternation of Masses in the vernacular and Masses in Latin especially in cities. Similar to the statement presented to the Fifth International Church Music Congress by the Church Music Association of England, the article attempts to find the middle ground as the Council itself sought to establish a harmony between the use of Latin and the vernacular. While he says that he is reflecting the English scene, the principles put forth are surely applicable in this country, as apparently the editor of the Argentine journal thought they were in South America.

R.J.S.

II Records

Stabat Mater, by Pergolesi. Franco Caracciolo conducting the Orchestra Rossini di Napoli, with Judith Raskin and Maureen Lehane. London OS 25921.

The same. Lorin Maazel conducting the Radio Symphony Orchestra of Berlin, with Evelyn Lear, Christa Ludwig and the RIAS Chamber Choir women's voices. Philips PHS 900-135.

Psalm 51, by Pergolesi—J. S. Bach. Diethard Hellmann conducting the Mainz Bach Choir and Orchestra, with Ursula Buckel and Margit Conrad. Musica Rara MUS 8.

The work has been described as sacred chamber music, since it is scored for soprano and alto (originally castrati) with strings and organ. The two recordings cited represent two basic approaches to this music, one closer to the original conception than the other.

The London recording, while it preserves the intended texture, manages to achieve a rather large effect by using two of the richest voices, backed up by a large body of strings. It's rather operatic, especially when the singers make full use of their vocal resources. To their credit they also provide some of the most imaginative ornaments of any recording.

The Philips recording takes the different but equally common approach of assigning Nos. 8 and 12b to a chorus. Unlike some of the duets their harmonic texture can sustain such treatment even if the ornaments can scarcely be executed. The vocal and string texture is as overblown as Caracciolo's, but it has the added liability of Maazel's heavy-handed conducting. The first solo (No. 2) combines Maazel's brand of subtlety with Lear's sloppy diction. (Another recording using a chorus has recently appeared on Melodiya/Angel.)

Four older recordings are still listed in the Schwann catalogue. Two of these are mono recordings electronically rechanneled for stereo, but their resemblance ends there. Rossi's Viennese forces on Vanguard Everyman (SRV 195) prefer intimate vocal production and a small string body resulting in a beautifully subdued rendition, even with a chorus in the usual two movements. Teresa Stich-Randall is the finest soprano of all (just listen to her work in No. 6), even if the alto does not match her. The outstanding aspect of this ver-

sion, however, is tempo—slowest of all. It is tender, ineffably sad, and utterly convincing. I have heard only the original mono pressing.

The other rechanneled version is Schröder's Cologne recording on Mace (MCS 9014). Now the Mace label has some good stereo bargains, as well as other items frankly designated as rechanneled, but in this (and some others) the "stereo" is not genuine (the recording first appeared over a decade ago on the Imperial label in Germany). It is by far the fastest performance on records, and with everyone galloping through the work, tenderness is not the word to describe it. Like the Vanguard the scale is intimate even with a chorus (they sing the opening number as well as the other two), but the performance cannot match any of the others and the engineer simply diverts the treble to the left and the bass to the right. Mace alone fails to provide text and translation.

The other two versions are in mono only. They have much in common—there is no chorus, the intimate style is favored, and the performers are more than qualified. If I prefer Lange's performance on DGG Archive (ARC 3091) to Kehr's Mainz recording on Vox (PL 9960) it is chiefly because of greater attention to ornamentation. In fact Lange is one of the best in this regard, along with Rossi and Caracciolo.

Another approach is taken on the third record cited above, which is nothing less than the same music arranged and set to a verse translation of Psalm 50 (51) by Bach. The very skimpy notes on this jacket tell us that the manuscript, which Bach made for an unspecified Sunday service, was edited by the present conductor and first published in 1962. (Note that almost all of the cantatas antedate 1736.) The jacket provides only the first verse of the German version of the *Miserere* that Bach used—beginning *Tilge, Höchster, meine Sünden*. It also gives an English translation of the entire text (that line comes out "Blot out, O Highest One, my sins") but it's not very easy to match the English to what one can hear of the unknown German.

The work undergoes the kind of changes anyone familiar with Bach's other transcriptions would expect—the melodic line is reshaped here and there and the music accommodated to the requirements of the new text. Although the notes state that "one choral movement is reworked in double counterpoint" I hear evidence of this in Nos. 9, 11 (a duet) and 12a. Nos. 11 and 12a

are also reversed in order, perhaps because the music of No. 11 fits the final lines of text better than the other.

The performance and recording are excellent. The soloists are experienced, the boy choir and string ensemble are silken smooth, and the sound is captured with the utmost clarity. The choir is given every section possessing any harmonic texture—Nos. 1, 3, 5b, 8, 12a and 12b—leaving only three duets to the soloists. This is how the prewar records of the *Stabat Mater* presented the work, and how many boy choirs sing it today. At the end of side 2 is the Bach Cantata No. 200, a five-minute alto aria capably performed by the same forces.

The recording, available in England on one of the labels in the Oryx group, originated with the German label DaCamera, which has not licensed any of its product in America so far.

The Seven Last Words of Christ (1786), by F. J. Haydn. Leslie Jones conducting the Little Orchestra of London. Nonesuch H 71154.

The Seven Last Words of the Savior on the Cross, Op. 51 (1787), by F. J. Haydn. The Schneider Quartet (Alexander Schneider, Isidore Cohen, Karen Tuttle, Madeline Foley). Haydn Society mono HS 9041.

The Seven Last Words of Christ (1796), by F. J. Haydn. Hermann Scherchen conducting the Vienna Academy Chorus and the Vienna State Opera Orchestra, with Virginia Babikian, Ina Dressel (D), Eunice Alberts (A), John van Kesteren (T) and Otto Wiener (B). Westminster WST 17006. Now that this remarkable work is at last available in its three most significant versions, a comparison is in order.

Haydn received a commission from the cathedral chapter of Cadiz, Spain in 1785 to supply music for Good Friday. Services were held that day in a subterranean chapel called La Santa Cueva (subsequently a church was built over the cave). It was intended that after the celebrant had preached a sermon on each of the Seven Last Words before a life-size crucifix, he would prostrate himself before the crucifix while an orchestra played a sonata of appropriate expressiveness.

Haydn provided in introduction, seven "words" and an earthquake. He wrote that "it was not an easy matter to compose seven Adagios to last ten minutes each, and follow one after the other without fatiguing the listener." He "avoided this pitfall," writes Braunstein, "through the use of

ten tonalities (six major, four minor) and a variety of instrumental colors. He employed such devices as plucking and muting of the strings, and the juxtaposition of very delicate passages with others of orchestral massiveness."

The work was first performed in Lent of 1787, not only in Cadiz but in several other places, and was published the same year. Haydn made an arrangement for string quartet and at least corrected and approved a piano version, both published later that year. On his way to England in 1794 Haydn heard an oratorio in Passau by Joseph Friebert, who had set words to Haydn's music. Haydn declared that he could do better, and asked Gottfried van Swieten, later his collaborator in "The Creation" and "The Seasons," to provide the words. He himself set them to the music, touching up the instrumentation only slightly (he added clarinets and trombones to the otherwise full orchestra originally used).



The original version of the work has proved to be the least viable. After all, an hour-long work of Haydn scarcely fits the typical orchestral concert today. Indeed, three years ago it had never been recorded. Then the young Spanish conductor Antoni Ros-Marba made it in Barcelona for Musica Sacra (AMS 72-73), and more recently two other recordings appeared simultaneously. One came from Antonio Janigro and the (greatly augmented) Solisti di Zagreb on Vanguard (VSD 71164), the other from Jones.

Since Leslie Jones has established his credentials with a long series of Haydn symphonies for Pye/Nonesuch and then for Nonesuch itself, it is no surprise that he is so successful. His sympathetic performance brings out the orchestral sonority typical of the symphonies of that period. The performance is expert and the sound is up to today's standard. Moreover, the jacket notes by Joseph Braunstein are excellent. Since the competing versions are two to four times as expensive it is not difficult to recommend this fine record to those who wish to have the original version.



There are reasons, however, why the string quartet arrangement has proved more durable. C. G. Burke chooses it over the choral version (the orchestral one was not available then) because "in that form it is most poignant." He adds: "The text is implicit in the quartet and is easily followed by

the listener who has the printed words at hand. It is enough for most of us to know the sense of each Word in English to gather the entire tragic substance from the music. The agony on the Cross was awfully real to Haydn, who in putting his professional mastery at the disposal of his belief made a dramatic narrative of consummate tenderness, compassion and fright. *The Seven Last Words* is not to be enjoyed merely as music. Unless one is willing to be a spectator at Calvary one will hear a solemn procession of graves, largos, adagios and lentos punctuated by strident spasms of temporary haste, and unless the musicians play under the full compulsion of the Christian epos a solemn procession of small feeling is all they will be able to produce." This from an unbeliever!

The recording cited is not the newest but it is without doubt the best. In fact, the quartet version has been recorded no less than nine times—four versions older than this one (two early LP's, two on 78 rpm) and four newer (three in stereo). One of the early LP's (the Amadeus Quartet on Westminster W 9029) is worthy, inexpensive and still available. One of the stereo recordings (the Aeolian Quartet on Saga STXID 5245) is available only in England and utterly fails to be poignant, though it is well recorded. It was a temptation to list as the choice version the only stereo recording which has been released in this country (the Dekany Quartet on Vox SVBX 563, in an album with the six Op. 9 quartets on the other two records), since it is adequately performed and well recorded, but it is unequal to the superb interpretation and playing of the Schneider version and is not cheap at the three-record price.

The Schneider Quartet display here the form evident throughout their series—tempos which always move (even the consistently slow ones here), execution which is never faulty nor yet polished beyond the appearance of spontaneity, and engineering which effectively captures the natural sound of a string quartet playing in an appropriate room. Indeed it *is* most poignant this way, and since the music is not (apart from the earthquake) programmatic but emotional, four strings are especially suitable to convey emotion of this delicacy.



The oratorio version, which might appear at first glance to express this music most completely, was the first to be recorded (in, of all places, Tokyo!) but that was four decades ago and the

soloists had such names as Kurosawa, Tanji, Sonoda and Itch (I'm not kidding!). Then there was an early LP of a Salzburg concert. So the only modern recording is, fortunately, the one still available.

It is also the best performance ever recorded, for Scherchen's reputation rests on his handling of a few composers, notably Haydn. He has capable personnel in all departments, the text comes through clearly both from the soloists and from the chorus, and the stereo sound may be described as bright rather than mellow. The engineering and pressing are adequate rather than outstanding, Walter Stegman's liner notes are sufficiently informative, and a separate leaflet carries the text and an interlinear translation. I confess that the end of the Fourth Word (which in this version becomes the end of Part One) never seemed quite so lovely until I heard it in the sung version.

I would not deter anyone from buying all three records cited. One who will settle for less must choose the version which best suits his conception of this music.



Cantata No. 12, "Weinen, Klagen, Sorgen, Zagen," and *No. 29, "Wir danken dir, Gott, wir danken dir,"* by J. S. Bach. Mogens Wöldike conducting soloists, the Vienna Kammerchor and the Vienna State Opera Orchestra. Vanguard Bach Guild BGS 5036.

Cantata No. 147, "Herz und Mund und Tat und Leben," and *No. 60, "O Ewigkeit, du Donnerwort,"* by J. S. Bach. Karl Richter conducting soloists, the Munich Bach Choir, the Ansbach Bach Festival Orchestra (in No. 147) and the Munich Bach Orchestra (in No. 60). DGG Archive ARC 73231 or 198331.

Cantata No. 182, "Himmelskönig, sei willkommen," and *No. 4, "Christ lag in Todesbanden,"* by J. S. Bach. Wilhelm Ehmann conducting soloists, the Westphalian Singers and the German Bach Soloists. Vanguard Everyman SRV 225 SD. *Cantata No. 119, "Preise, Jerusalem, den Herrn,"* and *No. 28, "Gottlob! Nun geht das Jahr zu Ende,"* by J. S. Bach. Fritz Werner conducting soloists, the Heinrich Schütz Choir of Heilbronn and the Pforzheim Chamber Orchestra. Musical Heritage Society MHS 725 S.

The Wöldike pair is a superlative accomplishment. A sensitive conductor, the best available

soloists, and skilled choral and orchestral performers have received ravishing engineering and the result has been impeccably transferred to silent surfaces. *Weinen, Klagen*, written for the third Sunday after Easter in 1724, opens with a *sinfonia* featuring a plaintive oboe. The touching chorus which follows is so captured by the engineers that, as the choral sections make their first entrances in SATB order on the four title words, one can literally point to their apparent positions evenly spaced across the opposite wall. This is the movement that Bach transformed into the *Crucifixus* of the Mass. The alto solo *Kreuz und Krone* which follows is exquisitely sung against an oboe obbligato by Hilde Rössl-Majdan, undoubtedly the finest alto we have in this repertory. Changing from pathos to confident faith and the major mode, Walter Berry's bass aria and Anton Dermota's tenor aria (the latter with trumpet obbligato) are also superbly rendered. The closing chorale, still keeping the trumpet, completes a marvelous work. It is difficult to understand how this work has received only one other recording, and that one never available here.

In contrasting mood on the other side is *Wir danken dir, Gott*, written for the election of the Leipzig town council in August 1731. The brilliant *sinfonia* with organ obbligato, three trumpets and tympani is well-known for isolated performances (most recently on the Moog Synthesizer!), for it is one of the finest instrumental sections in all of Bach's cantatas. It is followed by a stately chorus, a fine tenor aria with violin obbligato, and a soprano aria by Natania Davrath, who acquits herself very well in this experienced company. The organist is Anton Heiller. The only other recording of this work, on the Cantate label, was equally well performed and did not omit bars 125-135 of the tenor aria as Wöldike did, but it has not been reissued yet; in any case its coupling was not the equal of No. 12. No one should overlook this disc. It's a treasure.



Karl Richter, another sensitive conductor, has turned out a superior series of Bach recordings, including the larger choral works. *Herz und Mund* has been strangely neglected in view of the celebrity of its final chorale, known as *Jesu, joy of man's desiring* in arrangements for everything up to four pianos. Originally written in Weimar for Advent of 1716, it is presently known as revised for the feast of the Visitation in 1723. The soloists, Ursula

Buckel, Hertha Töpper, John van Kesteren and Kieth Engen, are uniformly good. There is some competition on other labels, including one of the very earliest Joan Sutherland recordings, but the present version can be confidently recommended. No one should deny himself the exquisite authentic version of *Jesu bleibet meine Freude*.

I am afraid that I cannot muster much enthusiasm for the short allegorical work, *O Ewigkeit* which fills out the record. Composed for the twenty-fourth Sunday after Trinity in 1724, Bach called it "a dialogue between fear and hope." Here the tenor is Ernst Häfliger. The dialogue is resolved in the closing chorale *Es ist genug* which, as the annotator points out, "has long since been the object of admiration on all sides" and which found its way into the finale of Berg's violin concerto (with which it is coupled on the only competing disc, to the amazement of the casual Schwann reader). Both works, by the way, employ a mixed choir rather than Richter's phenomenal boys.



The Ehmann pairing must be chalked up as a bargain, for it was the most recent of the nearly two-score cantatas to come from the German Cantate firm and the first to be reissued on the Everyman label after Cantate was divided up. Ehmann was also one of the best of the obscure Kapellmeisters who contributed to the series. *Himmelskönig* is one of Bach's first Weimar cantatas, dating from Palm Sunday of 1714. A competing version by Werner on Musical Heritage Society is performed with less sensitivity, and there is also a Telefunken at twice the price.

Christ lag, one of the most frequently recorded of all Bach's cantatas (and the first, forty years ago, although in Catalan rather than German!) is now considered to have been revised for Easter 1724, having probably been written in Mülhausen in 1708. It is a chorale cantata, each movement consisting of a verse from the title hymn. With this strophic layout variety must come from tempos and distribution of performers. Those who have heard previous recordings in which choir sections replaced the soloists should know that the arias, duets and fourth-verse quartet are all given to the soloists (the soprano added here is Herrad Wehrung), with the chorus used only at the beginning and end. Arno Schönstedt is the organist. I am sorry to report two bars of ragged string playing in the fifth verse, but it's soon

over. Among other versions still available there is some formidable competition but the prices are double and the couplings are something other than cantatas — or anything by Bach. Everyman now has over a dozen reissues from the Cantate label and would do us a favor by giving us the rest.



By far the greatest single effort to enlarge the Bach cantata discography has come from Werner. At last count he had contributed twenty-three volumes (forty-five cantatas) to the French Erato catalogue, not to mention every one of the larger choral works except the *Magnificat*. All but four are now available on the Musical Heritage Society label, including three disks originally released by Epic. Unfortunately they are not listed in Schwann because it is a mail-order operation (not a club, really — each record is sold separately at \$2.50 and there are no tie-in obligations or membership fees). This pairing, one of their most recent recordings, marks the first appearance of two ladies who had previously sung in the Cantate series. *Preise, Jerusalem*, dating from August 1723, was the first of a dozen cantatas that Bach wrote for the election of the Leipzig town council (a later one was No. 29 above). He always had ample forces for these events, so we find him starting off with a rousing *sinfonia* and chorus employing four trumpets to splendid effect. A tenor solo by Georg Jelden and a bass solo by Barry McDaniel are well sung. But in the alto aria which follows Emmy Liskén has pitch troubles which put her far below the form she showed in her earlier recordings. A soprano aria then leads into an instrumental passage and a fugal chorus again using four trumpets — an altogether exultant movement. A very brief alto recitative (Liskén is even worse here) and a chorale end the work.

Gottlob! was written for the Sunday after Christmas in 1724 and revolves around the idea of year's end. The first movement is a long soprano aria which Maria Friesenhausen brings out beautifully. Next comes a chorale motet which seems to have been written before the rest of the work. After that there isn't much — an arioso, a recitative, a duet involving Miss Liskén, and the closing chorale. Eva Hölderlin is the organist. If Werner is closer to the provincial conductors on Cantate than to the celebrities on some of the major labels, and if his versions are seldom the best where competition is keen, nevertheless he

has often (as in this case) provided attractive renditions of otherwise unavailable works.

All of these disks are endowed with stereo engineering which is never less than excellent, pressed satisfactorily, and supplied with notes, texts and translations.

J.F.W.



Chandos Anthems, by George Frideric Handel; *The Lord is my Light* and *As Pants the Hart*; April Cantelo, soprano, Ian Partridge, tenor; the Choir of King's College and the Academy of St. Martin-in-the-Fields; Andrew Davis, organ continuo; directed by David Willcocks. ARGO ZRG 541 (stereo). \$5.95.

Handel wrote over a dozen anthems for James Brydges, Duke of Chandos, between 1717 and 1720. They all use small instrumental groups (strings, woodwinds, continuo), chorus and soloists. Two of these famous anthems are recorded here by the Choir of King's College, Cambridge and the Academy of St. Martin-in-the-Fields. *The Lord is my Light* uses verses from several psalms while *As Pants the Hart* is based on Psalm 42. I was particularly impressed by the tenor solo in the first anthem and the chorus' rendition of the earthquake in verse 6: "The earth trembled and quak'd, the very foundations also of the hills shook and were removed. He cast forth lightnings and gave his thunder, and destroyed them. They are brought down and fall'n, but we are risen. O praise the Lord with me and let us magnify His Name together".

For *As Pants the Hart*, director Willcocks has chosen the first version (three parts only) of the several arrangements Handel himself made of this popular anthem. The opening chorus (a slow fugue) is extremely effective, verse 4 (a tenor solo with arpeggio accompaniment on the solo violin) is intriguing, the soprano and tenor duet "Why so full of grief, O my soul?" (verse 6) is very moving, but the best part probably is the splendid closing chorus "Put thy trust in God."

Once again, this reviewer must express his admiration toward the English boy choirs, their musicianship, professionalism in the best sense of the word and their overall *aplomb* that seemingly knows no difficulties of intonation of diction and of blend.



Ceremonial Music of the Renaissance, Ciconia,

Dufay, Isaac and others; Director, Konrad Ruhland. TELEFUNKEN, SAWT 9524-B Ex.

A most interesting record, containing "ceremonial music", a sort of *Gebrauchsmusik* for different occasions from the early Renaissance period. Cities, rulers, peace treaties, royal births are celebrated with music employing ancient instruments and a dozen well-trained voices.

The sound is extremely clear, the singers sing with gusto, the blowers blow lustily and the whole ensemble seems to enjoy themselves immensely under the direction of Konrad Ruhland. A record that will be cherished not only in music history classes, but also in your home. Ample notes on the jacket and complete texts in three languages are provided.



Requiem Mass by Victoria (*sex vocibus*) *Gaudent in Coelis*, *O Magnum Mysterium*, *Ave Maria*, *Ascendens Christus*; Choir of St. John's College; George Guest, director. ARGO ZRG 570 (stereo). \$5.95.

Where Palestrina is restrained and classically cool, Victoria can convey passion and dramatic emotions using basically the same polyphonic technique. The latter's six part Requiem Mass is a perfect illustration of this. The text of the *Officium Defunctorum* (Mass and *Libera*) is treated almost romantically by the great Spaniard here and a sensitive choral group renders these emotions with a remarkable feeling for drama. I find the alternating chant passages somewhat slow but must admire the smoothness of the boy sopranos even there. In polyphony they are superb.

Four motets fill out the second side of the disc: *Gaudent in Coelis* is light and aerial; *O Magnum Mysterium* is reverent; *Ascendit Christus* is exuberant and joyful but the *Ave Maria* is *not* the familiar one, described on the jacket but the eight part setting with textual variations. Somewhere, between pressing and jacket printing, signs must have gotten mixed up.



Eton Choirbook, Record 2, The Purcell Consort of Voices; Choristers of All Saints, Margaret Street; directed by Grayston Burgess. ARGO, ZRG 557 (stereo). \$5.95.

Six "great antiphons" dedicated to honor the Blessed Mother are recorded on this disc. Only four are antiphons in the strict sense of the word, since *Stabat Mater* is a sequence and the *Mag-*

nificat is a canticle. They — and many others — were performed nightly after the regular evening service before an old statue of the Virgin in one of the chapels at Eton for a century immediately preceding the Reformation. They are all works of English composers of the late 15th and 16th centuries, elaborate, florid and requiring five or six parts. The two groups, while lacking the superb polish of the King's College Choir or that of St. John's College Choir, sing with conviction and sureness. The chant parts in the *Magnificat* are unfortunately heavy and rugged but convey a sort of virility and almost fierce energy.

R.S.M.

Bartscht: *St. Christopher, Bronze*



III Special Reviews

Gloria from the *Parish Mass* by Joseph Rottura. For SATB and/or unison. Alloway Publications, Santa Monica, California. Complete score \$1.00. No. A-109.

Our first selection for the Summer issue of SACRED MUSIC is the *Gloria* from the *Parish Mass* of Joseph Rottura. While already a few years old (it has a Copyright of 1965) it, nevertheless, may be of interest to choir directors with limited resources. Definitely, this *Gloria* is the opposite of the elaborate composition by Hermann Schroeder reprinted in the Spring issue of our journal. Mr. Schroeder enjoys long flourishes and uses an elaborate modern counterpoint; the Rottura *Gloria* is conceived on a more modest scale and charms us with its functional simplicity. It is eminently suitable for choir and congregation alternation, since the people's part consist only of a few notes strongly reminiscent of oriental minor-pentatonic melodies. Another factor that speaks in favor of this Mass is its extreme brevity; the whole composition is only twelve pages long with *Credo*. If you want an easy ordinary for those Sundays when half the choir manages to be absent, this Mass is for you.



Now Thank We All our God by Noel Goemanne. For SSA or TTB choir with organ and two trumpets ad libitum. World Library of Sacred Music, Cincinnati, Ohio. ESA-1809-3. .30¢
Mr. Goemanne's arrangement of the well-known hymn tune *Nun Danket* should be eagerly received by seminary choirs and sisters. Being an organist himself, the composer put most of the burden on the accompanist, while he kept the choral parts (SSA or TTB) and the (optional) trumpet parts very easy. As in most of his scores, Mr. Goemanne gives detailed indications for dynamics, accents, staggered breath and even pronunciation hints, but leaves the choice of the tempo to the choir director who should, rightfully, establish it in view of the size of his group, the acoustics of the church and the alertness of the congregation (verse 2 provides for their participation).

For a dignified professional or recessional, directors of equal-voice choirs should consider this hymn.

R.S.M.

IV Choral

We are in the middle of summer, but Concordia is already offering new Christmas music to choral conductors who like to plan ahead. The following numbers will present a welcome change from the monotony of the same dozen carols that some directors persist in repeating year after year when Christmas Eve comes along.

Sing With Joy, Glad Voices Raise by Michael Praetorius. Known as "Joseph dear, oh Joseph mine", the tune of this Praetorius composition is familiar to all the choir directors of the world. You will, however, have a completely different opinion on it after you read through this double-chorus version edited by Carl Schalk.

A treble chorus (SS or SA and a five-part chorus (SSATB) are needed for this work. (Two solo voices would do instead of treble chorus.) Bouncing joy, almost dancing arpeggios and rippling chords make this number a pure joy for Christmas. Concordia. No. 97-4883 @ .50¢.

The Star Proclaims the King is Here arranged by Ralph C. Schultz. The old hymn by Sedulius (c. 450) in John Neale's translation is given a new treatment by Mr. Schultz, based on a 16th century melody. Verses 1 and 3 are chordal with organ interludes; verse 2 is fugal, spirited and devotional. A lovely number for Epiphany! Concordia. No. 98-1959 @ .30¢.

He Whom Joyous Shepherds Praised, German carol arranged by Dolores Hruby. Children will enjoy this ancient (1410) German carol, known as The Quemapas (*Quem Pastores Viderunt*) Carol. Xylophone, glockenspiel, triangles, finger cymbals and tambourine as well as a joyful alleluia discant over the last verse makes this little jewel a favorite number with your youngsters. Concordia. No. 98-1969 @ .25¢.

Son, Why Have You Treated Us So? by Jan Bender. Called a "Gospel motet", this short two-part composition actually uses the text of the Communion antiphon and/or the Magnificat antiphon of the Sunday within the octave of Epiphany, *Fili, quid fecisti nobis?* Fresh, easy, suitable for childrens' choirs. Concordia. No. 98-1963 @ .25¢.

Five Psalms from the "Becker Psalter" by Heinrich Schütz, arranged for male chorus by Robert Wunderlich. Inspired by the success of previously

published twenty psalms (1958, 1968) from Schütz' "Becker Psalter", Mr. Wunderlich has now published five from the 1968 collection, arranged for TTBB voices. These are psalms 4, 46, 121, 130 and 150. To justify his action (which was really not necessary, since his sturdy rearrangements are exemptary by their honesty and faithfulness to the original SATB version), he quotes Schütz himself:

Now, dear reader, if this my work pleases you, then use these settings to the praise of God the Most-High; if however, they should displease you for one or another reason . . . then help to promote someone else's better settings, in order that the increase of God's honor and praise may be heard. To God be it dedicated.

Seminary choirs will certainly welcome these easy settings that can also be performed in alternation with mixed choir. The engraving was made in Holland and it is particularly attractive even when compared with the rest of Concordia's usually handsome offerings. Concordia. No. 98-1954 @ .30¢.



Arista Music Company of Brooklyn, New York, has given us for some time now a good number of Latin motets from all periods. Most of these have been old favorites with this reviewer. Their recent offering contains, among others *Virga Jesse* (AE 156, @ .20¢) and *Christus Factus Est* (AE 157, @ .20¢) by Anton Bruckner; *Hodie Christus Natus Est* (AE 149, @ .20¢) by Luca Marenzio, that could well alternate with the better known and more difficult version by Sweelinck; *Omnes de Saba* (AE 147, @ .18¢) by Jacob Handl, difficult but full of joy; *Tenebrae Factae Sunt* (AE 167, @ .18¢) by Johann Eberlin, an 18th century composer, easy chordal and very effective for Holy Week; *Tu Es Petrus* (AE 168, @ .18¢) by Morales, a SAB motet for the reception of a bishop and several other motets by Lassus and Palestrina.

A wonderful bargain and a little lesser known composition is *Missa Brevis* (AE 169, @ .45¢) by Antonio Lotti. While he lived during the early 18th century (1667-1740) he wrote in that style *antico* used by his predecessors of the polyphonic period. It has *Kyrie, Gloria, Sanctus-Benedictus* and *Agnus Dei*. When you get hungry

for the pure sound of an *a cappella* Mass, try this.

✠

Our God, To Whom We Turn by J. S. Bach, arranged by George Blake. An easy anthem for mixed chorus. The first stanza is in strict four-part writing, the second begins with treble unison, followed by the men, also in unison, joined finally by the treble voices again. Interesting organ part requiring good pedal technique. SATB. H. W. Gray Company. No. 3061 @ .20¢.

O God Or Love by Edward G. Mead. A cappella anthem for peace with extended chromatic treatment in the middle section. Moderately difficult. Needs great care of dynamic shading toward the end on the repeated words "give peace, give peace". SATB. H. W. Gray Company. No. 3045 @ .20¢.

Blest Are the Pure in Heart by W. Glen Darst. A prayer for purity of heart. Would fit well for weddings, First Communion, ordination or for general use. Care should be taken to keep the flow of the melody light and alert, the diction meticulously precise and generally to preserve the freshness and innocence of this attractive anthem. Five pages, moderately difficult, strong organ part. SATB. H. W. Gray Company. No. 3052 @ .25¢.

Christ is Our Corner-Stone by W. Glen Darst. Another contribution by W. Glen Darst using a 7th century hymn. Unison, four-part, solo and unison arrangement makes this anthem very suitable for recessional, involving chorus, congregation, solo and/or childrens' choir. One is really amazed why the majority of our churches — even where choirs still do function — are satisfied by singing several unison verses of a hymn for recessional, when such easy yet interesting arrangements are available to them. Suitable for almost any occasion. SATB. H. W. Gray Company. No. 3054 @ .25¢.

Jesus Christ, the Lord of Joy by Paul Bouman, instrumentation by Harold Rohlfing. This extremely attractive composition will be welcome on those festive occasions when instrumental forces are available. It is scored for brass quartet (2 trumpets, 2 trombones) and timpani. The strongly modal choral parts are easy, even in the third and fifth stanzas where some modulations occur. Choral copies with organ accompanient

are available separately. Concordia. No. 97-4894 Full score @ \$1.50.

Lord Jesus Christ, Thou Prince of Peace by Johann Sebastian Bach. Quite a contrast with the preceding composition. An old melody by Gesius (1601) *Du Friedefürst, Herr Jesu Christ* treated in a reverent vein by the Cantor of St. Thomas. Instead of the splendid brass, the accompaniment consists here of violin, violoncello and continuo (organ). The first stanza is unison with intervening instrumental passages, the second stanza is set for SATB voices with the instruments joining them. There is only one little blemish in that last stanza. Who can sing this line with ease: "That we may hate the scoffer's ways, Nor take the atheist's part."? I am sure that a better translation can be substituted for these. Otherwise, the piece is a little gem. Concordia. 98-1955, full score @ .30¢, instrumental parts available separately.

R.S.M.

Bartscht: *Visitation, Terra Cotta*



NEWS

Recent choral programs that have come to our attention include the following:

The Pontifical Choir of Peoria, Illinois, under the direction of Rev. Patrick W. Collins, sang a concert at St. Mary's Cathedral on Sunday, March 2, 1969. Works by Singenberger, Kothe, F. X. Witt, Dubois and Flor Peeters were on the program. Thomas N. Neal was organist.

Music for Holy Week at St. Charles Borromeo Church, Tacoma, Washington, was under the direction of Richard Proulx. The boys choir was assisted by a brass ensemble and the St. Charles Singers. Works performed included compositions by J. S. Bach, Bruckner, Lotti, Viadana, Dufay, Scheidt and Couperin, as well as several contemporary composers.

The Holy Cross Chorale of Euclid, Ohio, presented a concert by the Oberlin College Choir at Holy Cross Church, March 9, 1969. The organization, under the direction of Robert Fountain, sang *Viri Galilaei* by J. P. Sweelinck, *Vere Languores* by Victoria and J. S. Bach's Cantata 131. A selection of American folksongs, a premiere performance of Olly Wilson's *In Memoriam, Martin Luther King* and Poulenc's *Gloria* from the *Mass in G Major* concluded the program. Walter J. Hoag and James E. Hawkins are directors of the Holy Cross Chorale.

The Welch Chorale of the Church of St. Philip Neri, New York City, sang a concert of religious music of several periods and schools on March 21, 1969. Works by Josquin des Pres, Palestrina, Lassus, Byrd, DeMonte and other Renaissance masters were performed together with composers from the Baroque era and contemporary writers including John White, Jean Berger, Randall Thompson and Louie White.

The choir of the Church of the Holy Spirit, Saint Paul, Minnesota, under the direction of Francis N. Mayer, presented a program of liturgical music at the Randolph Heights Presbyterian Church, March 30, 1969. Arranged according to the liturgical seasons, the program included compositions by Vittoria, Schubert, Michael Haydn and Palestrina. The organist was Mrs. Robert Paulson.

Music for Holy Week at the Church of St. Mary Our Lady of Grace, St. Petersburg, Florida, included works by Hendrik Andriessen, C. T.

Andrews, F. W. Sanford, Edwin Fissinger and John Larkin. The parish music director is Donald Newman-Endicott. In the concert series at St. Mary's, the Chamber Singers and Instrumental Ensemble of the University of South Florida performed works by Bach, Machaut and Carissimi in a concert on April 27, 1969, under the direction of Gordon Johnson.

St. John's University Men's Chorus of Collegeville, Minnesota, sang concerts at Carroll College, Waukesha, Wisconsin, on April 20, 1969, and at Mary College, Bismarck, North Dakota, on April 27, 1969. Under the direction of Gerhard Track, the group sang his *Mass in honor of the Queen of Peace*.

Rev. Ralph S. March, S.O.Cist., directed the University of Dallas Madrigal Singers in a program of sacred polyphony and madrigals by Victoria, G. M. Nanino, Lassus, Gibbons, Morley and other composers of the Renaissance period, on May 12, 1969. The University of Dallas Chorus performed works by Guerrero, Joseph Haydn and G. F. Händel.

On May 18, 1969, Hugh L. Murray directed the choir of the Cathedral of the Holy Rosary, Toledo, Ohio, in a program of compositions which were part of an ecumenical service. Listed on the program were works by Bach, César Franck, Viadana and Victoria. Mrs. Robert A. McKelvey was organist.

The Mater Christi Chapel of DeSales Preparatory Seminary, Milwaukee, Wisconsin, was the scene of the Ruepping Memorial Concert presented by the seminary choir and the St. Pius X Guild Choir, under the direction of Rev. Robert A. Skeris, May 24, 1969. Members of the Milwaukee Symphony Orchestra assisted in the performance of Mozart's *Coronation Mass* and the *Te Deum for the Empress Maria Theresia* by Franz Joseph Haydn. Also on the program were Purcell's *Rejoice in the Lord always* and a concerto grosso by Handel.

A concert of sacred music was presented at the Church of Our Mother of Sorrows, Louisville, Kentucky, on May 25, 1969. Robert F. Crone is organist and choirmaster of the parish. The program included works by Mozart, Frescobaldi, Bach, Dupré, Klerk, Willan and Bingham.

The Eastman Polyphonic Choir of the Eastman School of Music, under the direction of M. Alfred Bichsel, performed a group of contemporary sacred compositions, May 4, 1969, at

the Lutheran Church of the Incarnate Word, Rochester, New York. Works by Heiller, Pottebaum, Ellard, Adler, Davidson, Barlow, Conedera, Steffen and Wienhorst were heard.

Bach's cantata, *Christ lag in Todesbanden*, and Mozart's *Piccolomini Mass* were sung by the choir of the Cathedral of St. Paul, Saint Paul, Minnesota, June 15, 1969, under the direction of Don Michael Dicie.



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

Noel Goemanne played a program of Lenten and Easter music on March 16, 1969, for the Diocesan Music Worship in Fort Worth, Texas. He performed works by Marcello, Brahms, Bach, Flor Peeters, Loeillet and Van Hulse as well as his own compositions.

John Edward Courter played works by Hindemith, Brahms, Bach as well as Couperin, Franck, Vierne, Messiaen and Langlais at the Church of Christ the King, Oklahoma City, Oklahoma, March 17, 1969.

Ivan R. Licht presented the dedication organ recital on the new Wicks organ at the Borromeo Seminary, Wickliffe, Ohio, March 23, 1969. He played works by Louis and Francois Couperin, Bach, Handel, Widor, Vierne, Langlais and Dupré. On April 13, 1969, Mr. Licht played a recital at his own Church of St. Christopher, Rocky River, Ohio, when he was assisted by the St. Christopher Choir. His presentation included the works of Buexthude, Walter, Bach, Franck and Vierne.

Carroll Thomas Andrews played the dedication recital at St. Jerome Church, Indian Rocks Beach, Florida, March 23, 1969. His program included compositions by Bach, Boyce, Bonnet, Wright and Boëllmann.

Bene Hammel presented a recital at the Church of St. Mary Our Lady of Grace, St. Petersburg, Florida, March 25, 1969. Included in his program were works by DuMage, Wright, Bach, Marcello, Langlais and Mulet among others.

Vincent Verga played a recital at the Church of Christ the King, Oklahoma City, Oklahoma, April 10, 1969, which included works by Franck, Bach, Marcello, Langlais and Vierne. The program was part of meeting of the Women's Club of Oklahoma City.

Reverend Charles Knoll, OFM Cap., played a recital at Westminster Cathedral, London, Eng-

land, June 3, 1969, as part of the Capuchin-Franciscan International Music Congress. The program included works by Wills, Purcell, Bach, Bull, Mathias, Leighton and Britten. The program was repeated on June 5, at the Church of Ss. Philip and James in Oxford.

Sunday evening organ recitals at the National Shrine of the Immaculate Conception, Washington, D.C., during May and June have brought the following guest organists to the shrine: Preston Rockholt, Karen Saathoff Walter, Johannes Somary, William Partridge, Thomas O'Connell, OMI, Robert Grogan, John Conner, Joseph O'Connor and Jean Raevens. The recitals were preceded by carillon recitals on the 56-bell Paccard carillon by Robert Grogan and several guest carillonneurs from the United States and abroad.

At the ceremonies at Cardinal Wright's titular church in Rome, May 2, 1969, two American organists played. Joseph Michaud of the National Shrine of the Immaculate Conception, Washington, D.C., and Paul Koch of St. Paul's Cathedral, Pittsburgh, Pennsylvania, played at the Church of Jesus, the Divine Master, in the Monte Mario district.



The Philadelphia chapter of CMAA met at Cathedral Chapel Hall, March 12, 1969, for a two-part program. Wesley Day spoke on Tudor music, and Anselmo Inforzato, Henry Giambattista and Gerrard Stief discussed and exemplified on the organ new ideas on wedding music. The April meeting of the chapter featured a lecture by Reverend Robert E. Bornemann of Lutheran Theological Seminary on Lutheran liturgical music. The May meeting was a Mass celebrated by Bishop Francis McSorley, followed by a testimonial banquet, in honor of Albert Dooner, who was celebrating over sixty years of activity in church music as composer, organist and choir-master. The program began with a concert of Mr. Dooner's music by the Cathedral Choir under the direction of Peter LaManna.

R.J.S.

FROM THE EDITOR

Many readers seemed to like the organ pictures in the Spring issue of SACRED MUSIC. Some were inquiring about their builders and specifications. Here they are, in brief:

- Cover — Cologne Cathedral. Johannes Klais organ.
- p. 1 — St. Laurentius Church, Marmagen. Johannes Klais organ, 1959, 2 Man., Ped.
- p. 3 — Maria Empfängnis Church, Düsseldorf, Johannes Klais organ, 1956. 3 Man., Ped.
- p. 31 — Abbey of St. Florian, Upper Austria. Bruckner organ.
- p. 36 — St. Stephan's Church, Karlsruhe, Johannes Klais organ, 1959. 4 Man., Ped.



The cover page of this Summer issue is a photograph of the three manual Wicks organ in Trinity Lutheran Church in Mt. Clemens, Michigan. The other illustrations are pictures of statues by the contemporary sculptor Heri Bert Bartscht, head of the Fine Arts Division at the University of Dallas. His "King David" appeared in one of our past issues.



Our choral review section is somewhat shortened this time. Father Pfeil has been ailing and Mother Carroll is on a leave of absence in Europe. Your editor tried to fill in for them in reading through a dozen compositions. We hope that this section will be more substantial again in the Fall issue.



The new and definitive *Ordo Missae* has been published in Rome, accompanied by an Apostolic Constitution of Pope Paul VI. It is supposed to put an end to all experimentations with the Mass and should become the norm for the whole Catholic world to follow. As soon as we have a copy in our hands, we shall publish a detailed commentary on it with particular emphasis on its musical aspects.



The mailman visited us again. Here are a few samples from our readers:

"Having just finished reading the Spring 1969 issue of *Sacred Music*, may I say that the 'new look' is a definite improvement, and the photographs are outstanding. However, unless my eyes are going bad, I have searched unsuccessfully from cover to cover, trying to find some clue to what and where the organs are!

. . . Another suggestion: could you please allow a column or two of space for 'Letters to the Editor'? I enjoy reading comments and reactions to articles from the reading public.

. . . The article by Dr. Smith ('A Fairy Tale') is one of the best I've ever read."

Sally Slade Warner
Boston, Massachusetts



"The latest issue of *Sacred Music* is beautiful! I certainly hope the organ pictures will continue. The quality of the magazine improves with each issue — congratulations to all responsible!

. . . We are still trying to introduce the publication to people here in the Pacific Northwest. It is incredible to discover how very, very few Catholic musicians in this area know of the existence of *Sacred Music*, not to mention the CMAA!"

Richard Proulx
Tacoma, Washington



"As a member of CMAA, I received Volume 96, Number 1, Spring 1969 issue of *Sacred Music*. The cover of the magazine is beautiful.

. . . The article 'A Fairy Tale' was so excellent and relevant to us organists that I gave it to my pastor who, though not strongly in favor of the folk music and guitars, is allowing some in our church. Dr. Smith is superb."

Eva M. Zanfagna
Lawrence, Massachusetts

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