



SACRED MUSIC

Volume 96, Number 3, Fall 1969



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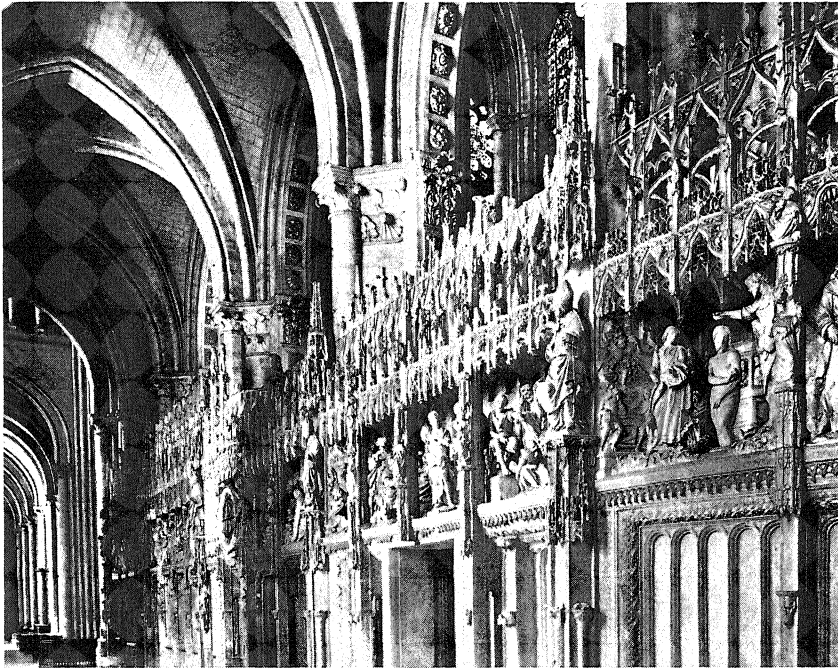
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THE SUBJECT IS WORSHIP – AN EVALUATION OF THE PRESENT

Bernanos makes one of his characters say upon passing a church, “This place stinks of God.” The arresting blasphemy of the remark reminds us of the emotional undercurrents of God-hatred to which human nature is prone and which have been a part of our western secularist cultural development. At times, as now, they swirl to the surface. And the Church, being in the world, cannot but register their impulse. All that we have experienced ideologically since the Council — the questioning of doctrinal basics, revolt against hierarchical values, denials of absolutes in morality, aversion to the transcendental, the theological, and the supernatural, which it is not too bombastic to say, invade the Church in this year of the moon — are symptomatic of a larger movement of a troubled culture in headlong flight from God.

BUCHANAN: THE SUBJECT IS WORSHIP

For a society to fly from God is not in itself a contradiction, but for the Church to fly from God is an anomaly. One further rationalizes that much of the fashionable *social* fixation of the post-counciliar time is yet an ill disguised facet of a pervening and practical atheism, an *odium Dei*, an usurpation of His rights over our inner selves and, as a consequence, His dethronement from our churches. It was said of the fourth Christian century that the world awoke one day to find itself Arian. We awake this fifth year after the Council to find ourselves deeply within the witchery of a humanist trauma. The only reaction possible is that "an enemy hath done this."

DEFINITION
OF WORSHIP

We leaf through our once respected summaries of theology to discover the definition of worship. "The exercise of the virtue of religion," they tell us. And so on to the virtue of religion itself — "a moral, supernatural virtue inclining the will to render to God the homage due Him by reason of His infinite excellence and sovereign dominion over us"; a special habit distinct from the theological virtues, but presupposing them, most especially the virtue of faith, and animated by hope and by love. The formal object of religion is the acknowledgment of the total perfection of God, the first beginning and the final end of all things, on whom all depend and toward whom all must gravitate.

The *acts* of religion are both interior and exterior. The interior act is the subjection to God of our soul with its faculties, the intellect and the will, in the recognizably distinct motions of adoration, gratitude, penitence, and request. The act of religion is also exterior and social because the physical is of man's essence, and because he is a social being. His exterior acts of religion have the more validity as the interior which they represent are the more whole and intense.

SACRIFICE,
SUPREME ACT
OF WORSHIP

Sacrifice is named the supreme act of exterior worship, an external, social homage whereby a priest offers to the deity in the name of the assembly an immolated victim in order to acknowledge God's supreme dominion, to repair the offenses offered to His majesty, and to enter into communion with Him. Nominated as exterior acts of worship are also public expressions of prayer of any sort, as well as private vocal prayer.

An exercise of the virtue of religion is incumbent upon all creatures, the irrational creation in an applied sense, the rational creation in a very true meaning as an extenuation of the virtue of justice. Man gives *conscious* glory to God, lending his heart and voice to inanimate nature in a free and thinking homage. To man it belongs to contemplate God's wonders, to refer them back to Himself, and in this manner to act as creation's priest.

The practice of the virtue of religion is *devotion*, an habitual attitude of the will causing us to lend our faculties readily and generously to whatever appertains to the service of God. The spirit of devotion combines the two human dispositions of reverence and love, the former a profound sentiment

of respect mingled with awe whereby we acknowledge God our creator and sovereign master and rejoice in proclaiming our utter dependency upon Him, the latter directed toward God as a most lovable and loving father who has condescended to adopt us as His children in grace and forever after envelops us in His paternal tenderness. From these two major sentiments all other acts of devotion proceed — admiration, gratitude, praise, wonder, the sense of union. One would think that these definitions and demonstrations were so self evident that it would be puerile to have to recount them.

But if these principles may still be held valid, and if liturgy is still worship, what, may we ask, must be the temper of that which we offer God in our parishes on a Sunday? What the character of the kind of thing with which the worshipper is to be confronted? The qualifications which most mechanically come to mind are those of nobility, dignity, inspiration, reverence, solemnity — order in contrast to the disorder in the lives of many — something which would have the persistent characteristic of beauty in opposition to the general squalor imposed by our industrialized society — an enactment which would elevate the human spirit rather than depress it — sincerity instead of *ersatz* — above all, no intrusion of the secular — in short, the very best that artistic effort and personal, dedicated care can afford — nothing unkempt, shoddy, or mediocre, within the limitations imposed by the talent and the resources of a given group. We should always think of a service, if God *is* God, can we give *this* to Him.

It seems strange to have to indicate in all innocence that, if religion is the relationship between God and man, the more important pole of this relationship is God rather than man. Simplistically, as has been indicated, the error of our era is the inversion of this truth, the concentration upon man in a new humanism and a practical atheism. Consequently, for those of the new school, as they themselves admit, *liturgy is no longer worship*. Liturgy is rather “community action which is a celebration of man-in-Christ in his total environment.” “It is in liturgy that the totality of human tradition is symbolically experienced.” “We celebrate in liturgy a human existence.” And so on, phrases which are as unintelligible within the context of the writers of the new mystique as they are outside of context. God is not a factor. The community takes over, complete with its handshaking, “Call me George” attitudes, mod rhythms, careless amorphisms, its ill disguised hatred of formality, symbolism, or aesthetic canon. The “*Lex orandi — lex credendi*” axiom was never more evident. The *lex orandi* of the present abundantly reflects a malaise and a miasma as in another day it reflected faith and truth. Aberration in worship, to use the trite figure, is the tip of the iceberg. If the deity is “irrelevant,” in the favoured squelch of the establishment, then there is no estimation of the sacred, there are no values which are unshifting, there is no distinction of natural from supernatural, because the super-

QUALITY
OF OUR
OFFERING

GOD IS
THE CENTER

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natural does not exist, or rather, is swallowed up in the secular; theology is supplanted by sociology, the present is the only reality, whatever may have been a civilized development up to now is rejected out of hand. For all his talk about "love" and "involvement" and "being able to relate," the liberal in the Church is an alienated man. He is without respect for the past or regard of the future. He has cut himself off from above. He stands alone in time. Miserable and involuted he lives by his own choice in his false little solo box of fantasies.

SACREDNESS

To belabour a not very dead horse with further rhetoric and in other terms, it might be stated that the ideas never before seemed in opposition, but that a frontier has been forced between them, that is, of the horizontal and the perpendicular aspects of liturgy. Or, pardon us, that liturgy is *one* thing and on the purely horizontal plane, a sensitivity training session which takes place in church, but which might better transpire in someone's rumpus room, practically a-theistic, and, just as well, a-moral, too; and that worship is something *other*, which is not done any more, outmoded, pre-counciliar, byzantine, medieval, baroque, or whatever other term of reprehension you might want to visit upon it. If you opt for *worship*, the vertical, the religious, then you will have to go also for dignity, respect, nobility, reverence, in short, the *sacred* in the churches. If on the other hand your "thing" is the community and your god the ghetto, then all is on the horizontal, the earthbound, and you have the demeaning of the sanctuaries, the trite formulas and the patent sacrileges of the establishment. This either-or issue has been formulated by the establishment and those who will not be drawn into *their* vortex must be anathema.

GOOD TASTE

The new people see chaos in worship patterns as the legitimate reflection of the foment affecting society as a whole, the heralded cultural revolution. And the same technique, that of calculated disobedience to force an issue, is to be employed in the churches as obtains in the streets or upon the campuses. William S. White observes in a syndicated column: "The truly 'in' pulpits have rung not so much with man's obligations to God as with the shrill, mundane, socio-political dogmas of new breed parsons. The very sanctuaries of noble cathedrals have been used more for bitter, nihilistic pseudodramas, for wild, psychedelic so-called music and the gyrations of youthniks, than for the somber, measured, and timeless liturgies of the ancient faiths. But what most of all has been lost, perhaps, is the sense of manners which in the hierarchy of mankind's true values stands next to morals themselves. It is a profound truth, though many have never known it and many more have forgotten it, that neither public nor private morality can long endure without that lesser but still indispensable companion which used to be called good taste."

Degeneration of standards, externals as they may be, are yet the barom-

BUCHANAN: THE SUBJECT IS WORSHIP

eter of the inner and spiritual bankruptcy. This has been established again and again. Whenever there are those who have toyed with the sacred, mutilated the accepted norm in the enactment of the Eucharist, these have been they from whom grace has finally been abstracted as they have abandoned the priesthood or the religious life to lose themselves in the byways of the secular city which they profess to be their first and only concern. If this be true of the leaders, what is to be said of the led? We were once to decry against the *kitsch* of the repository art, thinking of what harm to faith might come from presenting religion in an epicene, emasculated vein. *Kitsch* was bad by negation in that it denied the spiritual of muscle and verve. We are confronted here on the other hand with a positive kind of badness, an aggressive virulence, and we wonder what decimation of spirit may result in a succeeding generation because of the iconoclasm and pseudo-puritanism of this unfortunate moment in the devotional life of the Church.

That the temper of our congregations demands inanities in connection with their worship is patently not true. These are merely part of the anti-God package being forced upon them by the liberal establishment. One is impressed by a letter from a group of high school girls: "We are tired young Catholics, aghast at what has happened to the holy sacrifice of the Mass in our time. Modern liturgists seem to regard our generation as being completely without an appreciation. Teenagers today look toward the Church for a worship that is reverent and causes us to become closer to Christ as our God, not our equal. Have something which reminds us of the God we adore, not of the party of the night before. If individuals who are subjecting us to the current trend for the irreverent and the banal wish to continue to do so, we should like them to identify it with themselves and not with our generation. We want no part of it, and do not expect that it be accredited to us." Or by the statement of Patrick Reyntiens on the general subject of the aesthetics of the "renewal": "Attention must be paid to the whole art principle of the Mass, for otherwise there will be, through pure boredom, an alienation that will grow and gather force, like rejection symptoms in surgery, and the faith of the next generation may die from not finding the food it needs in the new liturgy." And speaking in this connection particularly of music, Vincent Yardumian writes: "In order to inspire, the composer must preoccupy himself with what is noble, majestic, stately, and beautiful within his environment. Anyone can see the ugly and everyone is affected by it. There is no need to monumentalize the ugliness of a civilization." In other words, one does not have to strive for the unlovely. That comes to us consequentially as the result of our fallen nature, the human condition. To deliberate the unlovely in connection with divine service comes close to sacrilege. Man's thirst for God takes on in many instances the search for the transcendentals, truth, justice, *and* beauty. If he does not

DO NOT
UNDERESTI-
MATE
YOUTH

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find these in his church he is forced to seek them through other avenues. Finally, James McAuley, one of the translators of the Jerusalem Bible, wrote several months ago: "I cannot but think it is imprudent to go ahead with changes in habits of worship, which in this situation of very wide unrest can only seem to many people to be surface symptoms of the breaking up of the foundations. It is like having an army in a confused and mutinous state and deciding that this would be a good time to remove officers' insignia, abolish saluting and parade drill, and rewrite the rulebook. Religion requires fundamental certainties. Crises there must be, and change and growth there must be, but these things are painful and difficult. Religion, like nature, changes only in the effort not to change." There has been too much too soon. The reformers have been men in a hurry. Their very haste has preempted an ordered, authentic, and organic development.

MERITS OF
THE LATIN
LITURGY

The Latin liturgy was an art form reflecting the ups and downs of the Christian man's struggle from barbarism toward grace and civilization. It was in itself a civilizing instrument. The abrasion of the years had smoothed the edges yet cast the overall monument of its massive God-thrust in harder relief, etched forth its symbolism. It was only with difficulty that it could be enacted with lack of dignity or without sacred impact. Of course, some succeeded in this even then. The introduction of the vernacular or of the vulgar tongue has been used as an excuse for the inflow of vulgarization as such, from the crass translations to the idioms of the discothèque. The labour of two millenia has been jettisoned in five years, and the total process of refinement must begin anew. We feel ourselves divested, unmoored, disinherited. In the slang phrase, "We was robbed."

SILENCE

Silence is a frame from which sound looks out at us. Music and speech, the two audible components of liturgy, need the framework of silence to enhance intelligibility and impact. And true *active participation*, that much misunderstood and misinterpreted term, likewise has need of silence, unless the engineers of the liturgical reform are deliberately setting an atmosphere in which it is impossible to think as well as to pray. (Reformers fear silence inasmuch as it permits thought, for if people think they might come to some realization of what the reformers are up to.) An audience in a darkened theatre "participate" in total absorption but without incessant movement or verbalization. Devotion, if we hark back to the principles, lies in man's higher faculties of the intellect and the will. Noise and gesture, all the paraphernalia of what is commonly regarded as "participation" are valid if they initiate or sustain the processes of thought and love. For the adult worshipper they are psychologically oftentimes as much a barrier as a crutch. If they make reflection and affection impossible their usefulness terminates. The means, if means they may be, are confused with the end.

BUCHANAN: THE SUBJECT IS WORSHIP

The mechanics and techniques of the circus tent are one thing; spirituality is something else again.

It might be well to pause and ponder upon the differences, not only in the realm of worship but in other fields as well, between what Pope John and the Council after him *intended* and what is actually happening, and perhaps to conclude that what *is* happening is certainly not what they (John and the Council) intended. Gerald Noel has written: "Even after the lapse of six years Pope John is lovingly thought of as a great progressive. He was of course nothing of the kind. He was a great conservative who wished the Church to be renewed in its very roots: a *radical*, that is, in the literal sense of the word, desiring reformation not deformation. Nothing in his whole education, career, temperament or type of piety would have permitted any other approach. His stubborn desire for the retention of Latin and the stern insistence that the laity could never be more than mere auxiliaries of the clergy (obedience to the Bishops being obligatory at all times) are only two examples of this forgotten (sometimes not even realised) truth. Compared to John, Prospero Lambertini (Benedict XIV) was a far greater innovator, given the eighteenth century conditions in which he lived, though he resembles John in many respects such as his wit and ultra-conservatism in liturgical affairs." John preached awareness of the world, cognizance of it, in order to adopt the best measure of bringing grace and the gospel to it. He did not tell us to conform to it, to fall in love with it, to capitulate to it, or to invite it into our sanctuaries, which is exactly what has come about.

Classic principles must still be enunciated, although it is doubtful if anyone will pay much attention to them. An honored priest and one of the fathers of the liturgical movement in this country who has given a lifetime of thought to liturgy has posed his questions thus: "Amid a general confusion arising out of loose and harmful things said and done in areas of doctrine, worship, and conduct, why has the liturgical renewal not succeeded in bringing about order and peace and vigor in our Christian life? In our liturgical life why have we suffered, in various ways and degrees, a loss of dignity and devotion, and in so many cases a lapse from the high level of divine worship to one of popular appeal and entertainment?"

And answered: "Our liturgy is the worship rendered to God by the Mystical Body of Christ in the entirety of its Head and members. Our religion altogether is our total relation to God, the directing and maintaining of all our life Godward. Worship, or prayer, is the avenue of union, prayer in the widest sense of the word, prayer of thought, word, and deed, personal prayer, communal prayer, liturgical prayer."

"Personal prayer is prerequisite for liturgical prayer. The value of liturgical prayer (on our side) depends on the extent to which each individual

THE INTEN-
TIONS OF
POPE JOHN
AND THE
COUNCIL

REASONS FOR
THE FAILURE

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joins in with those inner dispositions of the soul of which words and gestures are only the expression.”

“Therefore our first concern in a liturgical renewal should be to examine ourselves in regard to our understanding of the nature and meaning of prayer and in regard to our own habitual exercise of personal prayer.”

What better ascetic for us all?

SCHOOLS

In the meantime, what of our schools? Might they have prevented the debacle in worship, at least have made some protest over it, or are they themselves accountable for it? The question is part of a larger one. Little thanks are due the American Catholic intellectual community as a whole, if such there may be, anent our present miseries. It has decamped almost totally to the establishment. It is more correct to say that it has formed itself *into* the establishment. And the Newman centres in particular have delighted in driving the wedge in matters of worship between themselves and the parishes. Symptomatic of an attitude was the recent statement on the part of a famous Catholic college, made almost with glee, that practically none of their seniors any more attended Mass and only fifty percent of their freshmen.

Schools exist in order to serve and perpetuate a philosophy, a cause, a way of life, a national character. One had presumed naively that Catholic schools existed, along with correctly assumed secondary reasons, to serve and perpetuated the Church. Else why their separate entity at so great a human and material cost? In other words, that there was a causal relationship between the schools and the highest manifestation, the fullest enunciation, of the Catholic life and spirit which is worship. Our schools should have been building the fibre of the worshipping community, producing men and women who *would* worship, and worship intelligently, lovingly, lastingly — as the ultimate test and criterion of their effectiveness.

EMPHASIS FOR BEAUTY NEGLECTED

To embrace this purpose their emphasis should have been upon developing the historical sense, a literary and artistic perception, a knowledge of music as a language in its own right, manners and good taste, a feeling for the proportions and the rightness of things. This would have entailed much more of respect for the liberal arts than was commonly to be found among us. A modicum of humanism, in its original definition as an appreciation of the things of the human spirit, is necessary to the practice of worship. The boor and the philistine are never quite at home in the house of God.

But above all our schools should have transmitted a liturgically oriented faith, a love for the things of the Church, a *sentire cum ecclesia*, the willingness and the enthusiasm to live with her in the reenactment of the cycles of redemption, a firmly Christo-centric piety. For the schools to have failed in their education to worship is to have failed in their most important particular.

Scholars such as Cardinal Gasquet have examined with extreme curiosity whatever extant documentation of the generation immediately prior to the reformation of the sixteenth century, in an attempt to discover how a people could have relinquished an ancient faith so abruptly and completely. There will be no doubt that future dons will scan and scrutinize our generation in like manner and for like cause. Perchance they, from the vantage point of time, will be able to ascertain factors and issues to which we are too close to see. As totally and as suddenly as the events of the reformation fell into the mid fifteen hundreds have the neo-modernisms fallen upon us roughly these four centuries later. Hence we are not to be blamed if we have been slow to realize that the Church is experiencing in our decade something very much as profound as anything she has suffered ever in her long and tortuous journey from the time of the apostles. Persecution in the conveniently conceived black and white sense, pressures of political origin, we could have understood. Developmental theological progression in the manner discerned by Newman a hundred years ago could have been taken as but the inner and healthful achievement of her divine destiny. But for narcissism, for anarchy and nihilism, this instantly omnipresent virus of a black death of the soul, for spiritual suicide, this zeal and fervour to rip free from the apostolic life-line, the crumbling from within, for these we were not prepared. We must believe that the Church will come forth chastened, purified, if chastening and purification there must have been. But the hydra is over our heads and in no area has she wrought more devastation than in the realm of worship.

POSTERITY
WILL
JUDGE US

REV. JOHN BUCHANAN

To Rev. C. Richard DuFresne and the Choir of
First Congregational Church, Tucson, Arizona

Rejoice, Salvation Now Is Near

ANTHEM FOR ADVENT

Based on Veni, Emmanuel

Camil Van Hulse

Moderato

ORGAN *p*

Man. Ped.

S A *pp* *p* *cresc.*

T B *pp* *p* *cresc.*

cresc. (Ped.)

10 *f* *mf*

Man.

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REJOICE, SALVATION NOW IS NEAR

(15) *mf* ran - som cap - tive Is - ra - el, and save them from the depths of *sf*

mf

Ped.

f hell. Em - man - u - el, Em - man - u -

f

Piu allegro

f accel. Man.

Piu allegro

(20) el, Dis - perse the gloom - y clouds of *mf*

(25) *f* night. Em - man - u - el, *f*

(30) *dim.* Em - man - u - el, Make safe the way that *dim.*

(35) leads to the light. *f* Ped.

REJOICE, SALVATION NOW IS NEAR

Man. *cresc.*

40 *Piu mosso*
p Re - joice, re - joice.
 Re - joice, ye sons of Is - ra -

Piu mosso
p

45
 Re - joice, re - joice.
 el. No more in ex - ile shall ye

cresc.

REJOICE, SALVATION NOW IS NEAR

Re - joice, re - joice. Re - joice: sal -
dwell. Re - joice, re - joice.

(50)

va - tion now is near. For God's
Re - joice, re - joice: For God's

Son shall soon ap - pear. Re - joice, Re - joice,
Son shall soon ap - pear.

REJOICE, SALVATION NOW IS NEAR

55

ff Re - jice!

ff

sostenuto assai

p

Tranquillamente

60

p This is the time ap - point - ed

p

Tranquillamente

65

To meet the Lord's a - noint - ed.

REJOICE, SALVATION NOW IS NEAR

we ren - der
 With bowed heads now we ren - der
 we ren - der

(70) , poco cresc.
 thanks To the Fa-ther and the Son, and the Ho-ly Spir-it.
 poco cresc.

(75) *mf*
 A - men, - a - men.
mf
 p
 Ped.

Alleluia, Christ Is Born!

(S. A. B.)

Text adapted from
C. WESLEY
(1707-1788)

LOUITA CLOTHIER

Joyfully (♩=144)

Soprano
Alto
Bass

Al - le -
Al - le -
Al - le -

Joyfully (♩=144)

lu - ia, Christ is born! Al - le - lu - - - ia. Al - le -
lu - ia, Christ is born! Al - le - lu - - - ia. Al - le -
lu - ia, Christ is born! Al - le - lu - - - ia. Al - le -

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ALLELUIA, CHRIST IS BORN!

lu-ia, al-le - lu-ia, al-le - lu-i - a. Al-le - lu-ia, Christ is

lu-ia, al-le - lu-ia, al-le - lu-i - a. Al-le - lu-ia, Christ is

lu-ia, al-le - lu-ia, al-le - lu-i - a. Al-le - lu-ia, Christ is

cresc. *ff* *pp subito*

born! Al-le - lu - - ia.

born! Al-le - lu - - ia.

born! Al-le - lu - - ia.

mf

ALLELUIA, CHRIST IS BORN!

Faster (♩ = 66)

Joy - ful all ye na - tions, rise. Join the tri - umph

Joy - ful all ye na - tions, — rise. Join the tri - umph

Joy - ful all ye na - tions, rise. Join the tri - umph

Faster (♩ = 66)

The first system consists of four staves. The top three are vocal staves (Soprano, Alto, and Bass) with lyrics. The bottom staff is a piano accompaniment. The tempo is marked 'Faster (♩ = 66)'. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. The lyrics are: 'Joy - ful all ye na - tions, rise. Join the tri - umph'.

of the skies; With the an - gel host — pro - claim, "Christ -

of the skies; With the an - gel host pro - claim, "Christ -

of the skies; With the an - gel host — pro - claim,

The second system also consists of four staves. The top three are vocal staves with lyrics. The bottom staff is a piano accompaniment. The tempo is marked 'Faster (♩ = 66)'. The key signature has two flats. The lyrics are: 'of the skies; With the an - gel host — pro - claim, "Christ -'.

ALLELUIA, CHRIST IS BORN!

— is born in Beth - le - hem?' Christ on earth has come to

— is born in Beth - le - hem?' Christ on earth has come to

"Christ_ is born in Beth - le - hem?' Christ on earth has come to

dwell, Je - sus, our Im-man - u - el! Hail the heav'n - born

dwell, Je - sus, our Im-man - u - el! Hail the heavh - born

dwell, Je - sus, our Im-man - u - el! Hail the heav'n - born

ALLELUIA, CHRIST IS BORN!

Tempo I

Prince of Peace, Hail the Son of Righteousness.

Prince of Peace, Hail the Son of Righteousness.

Prince of Peace, Hail the Son of Righteousness.

Tempo I

Al-le - lu - ia, Christ is born! Al - le -

Al - le - lu - ia, Christ is born! Al - le -

Al - le - lu - ia, Christ is born! Al - le -

ALLELUIA, CHRIST IS BORN!

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

ff *pp* *subito*
ff *pp* *subito*
ff *pp* *subito*
ff *pp sub.*

lu - ia, Christ is born! Al-le - lu - ia.
 lu - ia, Christ is born! Al-le - lu - ia.
 lu - ia, Christ is born! Al-le - lu - ia.

mf

ALLELUIA, CHRIST IS BORN!

Maestoso

ff⁺

Al - le - lu - ia, Christ is born! Al - le - lu - -

ff

Al - le - lu - ia, Christ is born! Al - le - lu - -

ff

Al - le - lu - ia, Christ is born! Al - le - lu - -

Maestoso

allargando

ia, al - le - lu - - ia! _____

allargando

ia, al - le - lu - - ia! _____

allargando

ia, al - le - lu - - ia! _____

allargando

* Optional 2nd Soprano part

ALLELUIA, CHRIST IS BORN!

REVIEWS

I Magazines

ADEM — No. 3, 1969. *Bi-monthly journal of liturgical music, published by the Lemmens Institute, Louvain, Belgium.*

Lemmens Institute celebrates its 90th anniversary. Now located in Louvain, this famous school celebrated its 90th Anniversary on April 22, 1969. An excellent music program replaced the academic speeches usually heard on such occasions. The second part of the program was perhaps the highlight of the day. Old string instruments, light percussion, flutes and a quartet of long kromhorns took the audience back several centuries. Singers and instrumentalists performing on opposite sides, with the people in between, created a "stereophonic" sound for the branles and pavaues, interspersed with a more serious sonata, old love songs, and motets.

The concluding number was *Bach's Der Geist hilft unsere Schachheit auf*, for double chorus and two organs.

Bishop Schoenmaeckers, Rector Piet de Somer of Louvain's University, the chief of cabinet of the Ministry for Netherlandish Culture and all present were greeted with words of thanks and received an invitation to come back for the centenary celebration ten years hence.

N.G.



BOLLETTINO CECILIANO — June-July 1969. *Official organ of the Italian Association of St. Cecilia—Rome, Italy.*

L'organo nella liturgia dopo il Concilio Vaticano II by Luigi Toja, p. 91.

A strong defense of the role of the organ in the liturgy not only for the accompaniment of congregational singing, but as a solo instrument. Mr. Toja reminds the readers of the strong urging of the Council Fathers that the pipe

organ be held in high esteem and should have a substantial role in the liturgy. The pipe organ is the instrument *par excellence* that is capable of increasing the devotion of the faithful, since it is free of secular associations.

Ricordo di Licinio Refice by Emidio Mucci, p. 98.

Licinio Refice died fifteen years ago. Mr. Mucci reminisces about his youth, his studies and early compositions and the major works of the mature priest-musician. Indefatigable traveler, esteemed teacher of musical theory, Msgr. Refice was choirmaster for 36 years at the *Cappella Liberiana* and professor of theory for almost 40 years at the Pontifical Institute of Sacred Music in Rome. He died in Brazil during the rehearsal of his religious opera *Cecilia*.



AMERICAN ORGANIST — July 1969. New York, New York.

The Meaning of Church Music by Rev. Frederick M. Morris, p. 14.

A magnificent, short address, given by the Rev. Morris on the occasion of the 50th anniversary service of the St. Thomas (Episcopal) Choir School in New York City. I read his words with nostalgic envy. He explains the function of music in the Church's liturgy with deep understanding and spirituality. He brings home the idea that the music offered to God must be more carefully prepared and more perfectly performed than music given at a concert for discriminating audiences. Good church music must increase the devotion of both the performers and the listeners and, as such, is an indispensable part of the liturgy. The faithful must be educated to appreciate good music in the church and be willing to make financial sacrifices for the fostering of it.

R.S.M.



SINGENDE KIRCHE — Vol. 16, No. 4, 1969.

Quarterly of the Church Music Commission of the Austrian Bishops.

This issue of this regularly rewarding journal is well packed with articles and information of value and interest to the church musician. Rang-

ing over a broad scope of subjects, the first article treats of the musical development of the seminarian, written by Dr. Kurt Knotzinger, who is spiritual director as well as music professor at the seminary of the Archdiocese of Vienna at Sachsenbrunn. Writing of the training of the general student and also of the students with special musical gifts, he lists the works accomplished in his institution, which can well make American seminaries take note. Ferdinand Grossmann contributes an article on voice training for the choir, and the second installment of Ernst Tittel's essay on Anton Bruckner's organ compositions concludes a very fine exposition of heretofore little known works by that master. Friedrich W. Riedel discusses the famous Franciscan church (Minoritenkloster) in Vienna and its 750 year old musical tradition. The great names associated with the church both in composition and in performance read like a history of Austrian church music and continue to our own day. There is an interesting article by Hans Haselböck on mechanical organs and clock instruments of which the German-speaking peoples are so enamoured, and Egon Krauss describes a new organ installed in the Church of the Assumption in Meran (South Tirol), which exemplifies characteristics from various national traditions of organ building, and thus merits the name of a "European" organ. Two further articles on organ subjects are included, one by Werner Walcker-Mayer who comments on a previous contribution of Egon Krauss about restoring Austrian organs, and then one by Krauss on the problem of heating a church and its effect on the organ. News items from around the world and from the various Austrian dioceses, lists of program of music from Masses broadcast each Sunday, a tribute to the late Prof. Joseph Messner and Dr. Josef Schabasser on his sixtieth anniversary conclude the issue.

CHURCH MUSIC — June 1969, Vol. 2, No. 31.
Magazine of the Church Music Association of England and Wales. London, bi-monthly.

The first several pages are given over to reports and statements from the general meeting of the society and its director, together with campaign reports on a subscription drive. Short summaries of lectures given at the course in church music sponsored by the association and brief reviews

of recitals performed during the course give a picture of the Easter week activities. Hilary Machen contributes a very personal, autobiographical article, the title of which does not seem to have much to do with the body of the writing, and Robert Sherlaw Johnson writes on the Christian symbolism of Oliver Messiaen's music. A brief report on the problems of a vernacular liturgy in a multi-tongued land such as South Africa and an introduction by the editor of Andrew Lloyd Webber, who is first of others in a series to feature "musicians who are radically changing the idiom of church music for the young" concludes the issue.

CHURCH MUSIC — August 1969, Vol. 2, No. 32.

Michael Dawney has an article on Stravinsky, and Dick Richens discusses the musical aspects of the new *Ordo Missae*. A short article by Joseph Gelineau, SJ, is reprinted from *Universa Laus* in which among other "dangers" he warns against "a surreptitious return to the musical Masses . . . only recently banished with so much difficulty." He speaks also of the "essential accompanying instruments — guitar, percussion" to effect the new rhythmic singing that he advocates for the liturgy. An article on the small organ and another attempt at plainsong in English (how many more?), together with a commentary on the *Simple Gradual*, point up the level of music that faces conductors and performers far too generally. Another in a series on young composers of folk-Masses confirms one in the observation that the level is indeed becoming lower and lower. Father Purney writes about the Pueri Cantores and a similar effort for girls' choirs. A brief review section concludes the issue.

R.J.S.

Contributor

Rev. John Buchanan, a past contributor to SACRED MUSIC, is pastor of the Church of the Holy Childhood, Saint Paul, Minnesota. He has long fostered an active liturgical life in his parish and promoted a most artistic *schola cantorum*.

II Records

Sacred Songs and Instrumental Music of Luther's Time, Senfl, Hofhaimer, Isaac, Hellinck and others. Early Music Quartet, Munich and soloists. TELEFUNKEN, SAWT 9532-B Ex.

A most enjoyable record, strictly for the discriminating listener. All selections belong to that early period of the Reformation when new liturgical and musical forms were born. Folk song, polyphony, instrumental ensembles and organ are heard here, comprising numbers that were seldom recorded before. The jacket notes are meticulously prepared and complete texts are included in German and in English.

One must admire the zeal and competence of the performers, many of whom perform on several ancient instruments and take part in the singing. However, this reviewer feels rather uncomfortable with the voice of the counter-tenor that could have been replaced by a female alto. Historical authenticity would lose, but the loss would be compensated by artistic gain. The recorded sound is crystal-clear, sharply focused and all-together of superior quality.

Voices and Brass with music by Schütz, Schein and Scheidt. Purcell Chorus of Voices and Philip Jones Brass Ensemble; Director, Raymond Leppard. ARGO, ZRG 576.

This recording contains music that is almost a hundred years younger than the previous one. Under the influence of the colorful sonorities of the Venetian school, a superb psychoral style had developed in Germany during the early decades of the 17th century. Schütz, Schein and Scheidt were the foremost proponents of this highly sophisticated style. The present disc offers a generous sampling from the work of these three composers. The brass sound is powerful, the singers perform with drive and precision; their diction is impeccable, and the balance between the voices and instrumental forces remains absolutely perfect.

Solo Cantatas by Johann Sebastian Bach; No. 51 and No. 202; Agnes Giebel, soprano and Maurice André, trumpet. TELEFUNKEN, SAWT 9513-B Ex.

By a strange coincidence this review is being written on the 15th Sunday after Pentecost: the

very Sunday for which Bach composed his Cantata 51 (*Praise ye God thruout creation*). However, since the text has no reference to the gospel of that Sunday, the cantor hastened to add "*et in ogni tempo*," indicating the suitability of this work for general use.

Enthusiasts of virtuoso trumpet playing will listen breathlessly to the superb mastery of one of the greatest living trumpeters of our time, Maurice André. Yet, in the dialogue with Agnes Giebel in the first aria and in the closing Alleluia, these two artists made me forget their technical virtuosity for they are making music in the best sense of the word.

Cantata 202 is quite different, secular in text and in tone. It was not intended for church use but, probably, for the wedding reception. The sound of the trumpet is replaced here by that of the oboe, played with detached ease by Ad Mater.

The supporting forces (the Concerto Amsterdam) are sensitive and spontaneous under the direction of Jaap Schröder who plays the violin and (probably) conducted from his chair.

Mass in B Minor by J. S. Bach. Rotrand Hausmann, soprano; Emiko Iiyama, soprano; Helen Watts, alto; Kurt Equiluz, tenor; Max van Egmond, bass; Wiener Sängerknaben; Chorus Viennensis, Hans Gillesberger, director; Concertus Musicus, Nicolaus Harnoncourt, director. TELEFUNKEN, SKH 20/1-3 (five sides on three discs).

Few recordings of the established repertoire have raised such a controversy in recent years as this one. When I first heard this newest performance of the B minor Mass, I was quite impressed (and still am). I was ready to go ahead with a standard review and now I find myself all shaken up with a storm in a tea-pot. A lively debate has arisen in the various American music magazines among record reviewers concerning this recording that boils down to this: what comes first: a) artistic performance with today's instruments and choral forces or b) faithfulness to the performing practices and (reconstructed) instruments of the period when the music in question was written?

We all are aware of the conditions Bach had to face while he was Cantor at the Thomaskirche; we know the number of instrumentalists and choristers, the funds available, and the type of

instruments of the period. It is certainly legitimate to try to recreate the same musical conditions in contemporary performances. But is it wise and artistic?

On the other hand, we are also familiar with the colossal and overblown performances that some romantic-minded performers and/or transcribers (Stokowski, Klemperer, *et al*) used to produce during the recent past with huge orchestras and massed choruses.

The dangers of both extremes are evident. A "by-the-book" performance might become arid and will remind one of the musicological classroom, while the bombastic productions of the second group will, in most cases, betray the original intent of Bach.

This recording belongs to the first group that tried to do everything that Bach (probably) did. But, by doing so, Mr. Harnoncourt still managed to come up with an artistic performance.

And this is the reason why I enjoyed this record so much without rejecting, however, other possible interpretations. It is undeniable that the Harnoncourt Mass has a clarity and balance that is seldom heard when more massive choral forces and huge orchestras tackle this masterpiece. It is also true that the non-musicological mind would prefer the sound of the contemporary wind instruments. All in all, this is a record for those music lovers who are not afraid of a little effort of concentration and meditative listening.

R.S.M.



III Special Reviews

For this Fall issue we have selected an Advent anthem and a Christmas song. *Rejoice, Salvation Now is Near* (Art Masters Studios) is from the fertile pen of Mr. Van Hulse. It is based on the well-known *Veni, Veni Emmanuel* with substantial changes in the text. While only moderately modern, it has, nevertheless, enough tonal inventiveness in the middle section to sustain interest. The dialogue between the voices and the organ in measures 16-20, 26-30, and 53-56 lights up the words *Emmanuel* and *rejoice* in a rather fortuitous way. The quiet short doxology is a worthy ending to this attractive piece. It should find a deservedly popular place in your choir's repertoire during Advent, perhaps in alternation with the better-known traditional melody and text of *O Come, O Come Emmanuel*.

The second music supplement is a composition by Louita Clothier: *Alleluia, Christ is Born!* (J. Fischer & Bro.) Not a very ambitious work, but full of charm and youthful, almost dance-like melodic motives. The devotional middle section is in a lilting 3/4 rhythm and the closing Alleluias have some optional *divisi*. Junior choirs and smaller parish choirs should welcome the SAB version of this anthem, if only for the reason that it breaks the monotony of the routine Christmas carols with their conventional four-part settings. The organ accompaniment is very easy with numerous open fifths and octaves and only mildly dissonant at times.

R.S.M.

IV Choral

Consider my Meditation by L. Stanley Glarum. The text from Psalm 4-5 is given a quiet setting in the Dorian mode. The opening and closing sections are choral unison with the middle section harmonized with skeletal sonorities of fourths and fifths. A beautifully austere piece that should present no difficulty to the average choir. SATB *a cappella*. Elkan-Vogel @ .30¢.

Psalm 96 by Walter Skolink. Composed for the M.E.N.C. Contemporary Music Project, *Psalm 96* is a modern setting of the text, designed for performance by secondary school choir or chorus. The vocal writing is good; might be demanding on the singers, but can be very effective. Soprano solo, SATB chorus, *a cappella*. Elkan-Vogel @ .30¢.

They Shall Mount Up With Wings by Vernon Knight. The text from Isaiah 40:31 is set in a three-part form, an active polyphonic section framed by the opening and closing chordal sections. The composer seems preoccupied with word painting in a rhythmic and melodic pattern that is repeated several times in this short composition. SATB *a cappella*. Elkan-Vogel @ .30¢.

We Are Thy Servants, O Lord by Gerald Kechley. Mr. Kechley writes well for chorus in a mildly dissonant modern idiom. This piece displays the polyphonic style of the composer. SATB *a cappella*. Presser @ .25¢.

Maker Of All the Earth by Gerald Kechley. Translated by E. Pusey into English, this is a setting of the Ambrosian hymn. The soprano solo lightens the block harmony of the chorus and the composition comes to a dramatic close with a brilliant Alleluia passage. SATB, Soprano solo, *a cappella*. Presser @ .30¢.

Christ Rising Again by John Amner. SATB and organ. Oxford @ .35¢. *Two Motets* by C. Monteverdi. SSATTB with continuo. Oxford @ .65¢.

From Oxford University Press come two publications of music of an earlier age edited and prepared for use in the twentieth century. Anthony Greening has edited Amner's *Christ Rising Again* from British Museum Harl. MSS 7337. Amner's writing is essentially harmonic with frequent use of passing tones progressions to keep the parts moving. There are two interesting clashes of simultaneous A flat and A natural arising from his manipulation of the melodic lines. The editor has not changed the English text, keeping it in its original form. For those who use the Byrd setting of the text, this will be superfluous.

Denis Arnold has edited the two Monteverdi motets: *Adoramus Te* and *Cantate Domino*. Originally published in Venice in 1620 these are representative of Monteverdi's early church music. The choral writing is simple, basically harmonic but frequently colored by the use of chromaticisms and false relations that are characteristic of the music of the period. The editor's contributions are minimal: the Latin text is left intact with no attempt at adaptation to an English translation: the continuo has been realized simply and discretely: some barlines, a few accidentals and metronome markings are included. Aside from these, Monteverdi's music speaks for itself.

We Adore Thee, Gracious Lord by Francisco de la Torre. Elkan-Vogel's library of Spanish pieces edited, arranged and translated by Robert L. Goodale, continues to expand. One of the more recent publications is a villancico by Francisco de la Torre. This is a simple piece, characteristic of the genre. TTBB *a cappella*. Elkan-Vogel @ .30¢.
C.A.C.

He Whom Joyous Shepherds Praised by Jeffrey Rickard. The four verses of this old medieval melody are arranged as follows: 1) unison treble, 2) unison men, 3) SATB, and 4) unison with treble descant. Short organ interludes (eight measures) separate the verses and require at least an average good organist. Art Masters Studios @ .30¢.

For the Blessing of the Field by Robert Wetzler. While neither scriptural nor liturgical in source, this easy anthem could be very appropriate for Thanksgiving. Smaller choirs may sing all three

verses in unison; others will follow the SATB version for verses 2 and 3. Art Masters Studios @ .30¢.

Blessed Is the Man, arranged by Alexander Gretchaninoff. Strongly chordal with *divisi*, this setting of Psalm 1 needs a large choir to bring out its full sound and neo-romantic harmonies. Eight pages of music; performance time around three minutes. Fits almost any occasion. SATB. J. Fischer & Bro. No. 9902 @ .35¢.

Three Chorales in Modern Style by Theron Kirk. Choir directors that might be timid when it comes to modern music may well find these three short chorales a good transition toward more radical compositions. The first two (*Jesus Lord, Precious Saviour* and *O Darkest Woe*) are in four part harmony with open fifths, fourths and octaves, while the third (*O Christ, Our Hope*) uses some imitation and somewhat thinner harmonies. Good for Holy Week and Easter. SATB. J. Fischer & Bro. No. 9904 @ .25¢.

Lord, Keep Us Steadfast in Thy Word by Gerald Near. An interesting composition for choirs that are short on men. Very well-written, no part is neglected. Needs good altos (they have to reach the low F sharp). Organ introduction; first two stanzas *a cappella*, the remainder accompanied. Suitable for general use. SAB. No. ACL 1557. Augsburg @ .25¢.

A Little Christmas Concert by Theodore Beck. If you have a children's choir, this charming, 14 pages number will delight them and your congregation at Christmastime. It is a joyful setting of *Vom Himmel hoch*, arranged in eight short movements with organ and three recorders. (Other suitable soft-speaking instruments may also be used.) Full score, choir copies and instrumental parts are available separately. Concordia @ \$1.75.

Descants on Six Hymn Tunes by Gerhard M. Cartford. At thirty-five cents, this little collection is a bargain. There are some well-known hymns here (*Joy to the World, Good Christian Men, Rejoice*) and some lesser-known, at least to Catholic churches. All the tunes are catchy, lilting, some even dance-like like the Giardini: *Come Thou Almighty King*. If you like to experiment, experiment with these. Augsburg @ .35¢.

R.S.M.

V Organ

Music For Worship For Manuals, by David N. Johnson.

Twelve compositions based on hymns and chorale melodies mostly in variation form. Seasonal suggestions indicate possible uses but the majority of the pieces are not limited to single periods of the liturgical year.

For the young student of organ, the contrapuntal style and texture of the music provides excellent material for the application of basic principles of organ touch and fingering; for the busy, experienced organist, this volume can be fine sight-reading of good functional service music.

Best of all in practicality, the music is so written that it will sound well on any kind of instrument from a one manual, one-stop organ to a two or three manual instrument of many registers. Augsburg Publishing House, No. 11-9297 @ \$2.50.

Preludes On Four Hymn Tunes by Gerald Near. Americans are beginning to notice the compositions of Gerald Near and like what they see. In this set of four, based on Old 113th, Eisenach, Seelenbrautigam and Hyfrydol, this young composer has presented four contrasting hymn treatments. One could play them as a set of four in recital or at a service as Prelude, Offertory, Communion and Recessional. The idiom is twentieth century linear style, mildly dissonant and always musical. In performance one must be conscious of lines to project the music. Augsburg Publishing House, No. 11-828 @ \$1.50.

A Tryptych of Fugues by Gerald Near.

These three fugues relate to one another like three movements of a sonata. Strong objective sounds and a sense of architecture make the pieces well worth learning and performing. Augsburg Publishing House, No. 11-824 @ \$1.75.

Improvisation on Pange Lingua by Allanson G. Y. Brown.

An appropriate prelude for a Forty Hours celebration or for the season of Corpus Christi. Medium to medium-difficult. H. W. Gray, No. 953 @ .90¢.

Festive Prelude on "O, For A Thousand Tongues To Sing" by Robert Jondahl.

Free tonal writing; rather sectional in design with a variation technique carrying the musical thought along from one section to another. Medium to difficult. H. W. Gray, No. 955 @ .90¢.

In Quiet Joy, compiled and arranged by Paul Hamill.

A compilation of quiet, meditative pieces selected from the output of 18th, 19th and early twentieth century composers, such as, Corelli, Bach, Gigout, Widor, Vierne, Franck, Reger Karg-Elert. The music ranges in difficulty from easy to medium. The volume is good practice material for the beginning organist and a useful reference in the selection of Offertory and Communion pieces. Some organists may find it a handy volume for the funeral parlor. Harold Flammer Inc. @ \$2.75.

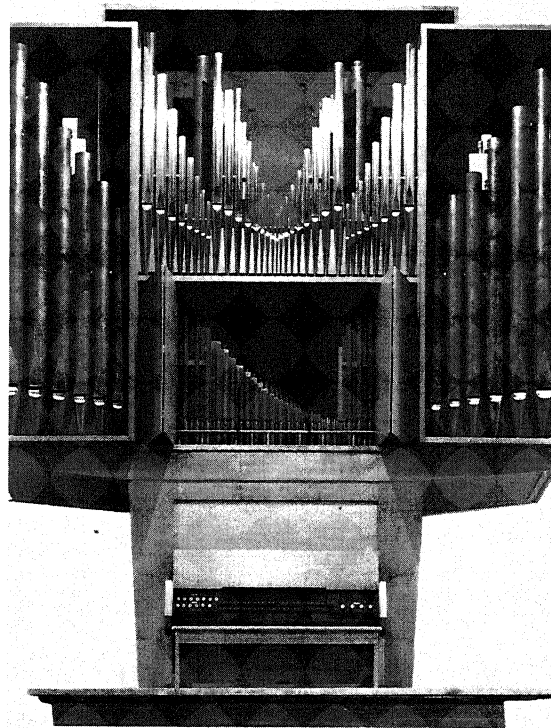
Sister Theophane

VI Books

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II (Proceedings of the Fifth International Church Music Congress, Chicago Milwaukee, August 21-28, 1966) — Johannes Overath, editor. Rome. 1969. 290 pages @ \$15.00. North Central Publishing Co., 274 Fillmore Avenue East, St. Paul, Minnesota 55107.

The volume is divided into two parts, the first containing the lectures and discussions of the study days of the Consociatio Internationalis Musicae Sarcae held in Chicago and the second containing the program, sermons, lectures and other speeches of the CIMS and CMAA convention in Milwaukee. Represented in both parts are lectures by some of the world's greatest musical scholars — Karl Gustav Fellerer, Paul Henry Lang and Eric Werner, to name but a few. These lectures alone, plus some of the other serious essays, make the volume important, for they contain interpretations of the liturgical reforms of the Second Vatican Council that have been — if not altogether suppressed — pushed to the background in this country.

M. Alfred Bichsel



NEWS

Meetings concerned with church music that were brought to our attention during the summer included these:

The twenty-fourth annual Eifeler Music Festival took place in Steinfeld Abbey near Schleiden in West Germany, June 14-15, 1969. Founded in 1945 by the late Monsignor Theodor B. Rehmann of Aachen and subsidized by the city of Schleiden, the festival featured choral works by Reger and Brahms and an orchestra concert of Bach works. Pontifical Mass was celebrated by Bishop Johannes Pohlschneider of Aachen for which the Aachener Domchor under the direction of Monsignor Rudolf Pohl sang the *Missa brevis* by Kodaly with orchestra. Monsignor Johannes Overath of Cologne preached the sermon and Father Benno Buff, SDS, led the congregational participation from the organ.

The Northern New England Regional Convention of the American Guild of Organists was held in Burlington, Vermont, August 7-10, 1969. As part of the event a Mass was celebrated at St. Michael's College, Winooski, Vermont, under the direction of William Tortolano.

The University of Santa Clara in California announced an institute on modern church music, July 20-26, 1969. Faculty members were Canon René Reboud of Amiens, France, Canon Josef Joris of Louvain, Belgium, Father Robert F. Hayburn of San Francisco and Father Clement J. McNaspy, SJ, of New York. The activities included lectures, discussions and practice sessions for both vocal and instrumental music.

The Commission on the Liturgy of the Diocese of Green Bay sponsored a workshop at Sacred Heart Seminary, August 17-20, 1969. Faculty members included Paul Salamunovich, Noel Goemanne, Ray Tate, Donald Whitaker and Rev. Elmer F. Pfeil. Mr. Goemanne played a recital in St. Norbert's Abbey as part of the events.

The Twelfth International Congress of Pueri Cantores will be held in Guadalajara, Mexico, December 27-January 1, 1970. A program of liturgical celebrations, sight-seeing, concerts and lectures has been planned. Among those to speak are Monsignor Fiorenzo Romita of Rome and

Javier Gonzales of Mexico City. Monsignor Charles N. Meter is organizing the American delegation.



Recent programs of organ music include:

The July series at the National Shrine of the Immaculate Conception, Washington, D.C., presented David Vogeding, J. Franklin Clark, Lewis Brunn and Conrad Bernier, who played music by Bach, Franck, Messiaen and several other composers of various periods. During August William A. Gorman, Rev. David F. Gallaher, Donald Mori, James McK. Parry and Harold E. Wills performed on the great organ of the shrine. Carillon recitals preceded the organ programs.

August J. Huybrechts of Petoskey, Michigan, played a series of concerts during July in Antwerp Cathedral and in St. Bevon's Cathedral in Ghent, Belgium. His programs included works by Bach, Brahms, Langlais, Copland, Piston and Sessions as well as his own works. He repeated the program in Petoskey on August 24, 1969.

The fourteenth annual convention of the Organ Historical Society was held in New York, June 25-27, 1969. Those attending inspected organs built in the 19th and early 20th centuries by Erben, Odell, Hook and Hastings, Jardine and Hutchings. Rollin Smith played works by Horatio Parker, Dudley Buck and Harry Rowe Shelley, and Jack Fisher presented a program of works by Hindemith, Bach and Franck on the Hook and Hastings instrument in St. Alphonsus Church.



Notices of the deaths of several great church musicians came during the summer:

Prof. G. Wallace Woodworth, long associated with music at Harvard University, through his work with the Harvard Glee Club and the Radcliffe Choral Society, died July 30, 1969, at the age of sixty-six.

Dr. Clarence Dickinson died on August 2, 1969, at the age of ninety-six, after a career that included activities as composer, organist and choirmaster and author. He was one of the founders of the American Guild of Organists and editor of several Protestant hymnals.

Dr. Ernst Tittel of Vienna died unexpectedly on July 28, 1969, at the age of sixty. Known as

professor at the Academy of Music in Vienna, composer of much church music and author of several works in musicology, he had been decorated by the Holy See for his contributions to the field of liturgical music.

Dr. Paul Schuh, choirmaster of the Cathedral of Trier, died on January 6, 1969, at the age of fifty-eight. Ordained a priest, he became organist of the cathedral in 1941 and choirmaster in 1955.

Prof. Joseph Messner, choirmaster of the Cathedral of Salzburg, died on February 23, 1969. Long associated with the famous cathedral, his compositions include works in nearly every area of music: four operas, four symphonies, oratorios, cantatas and many Masses and motets.

✠

Rev. Wilhelm Lueger, C.Ss.R., director of the church music institute of the Hochschule für Musik in Cologne, was re-elected president of the federated Caecilian societies in the German-speaking countries (Allgemeiner Cäcilien Verband) at a meeting held in Bonn, May 27, 1969.

✠

On July 26, 1969, Mother Josephine Morgan, RSCJ, was honored by the administration and faculty of Manhattanville College, Purchase, N.Y., for her many years of service to the institution as faculty member and director of the Pius X School of Liturgical Music. The event marked Mother Morgan's resignation from the director's position.

✠

The Diocese of St. Petersburg issued an advisory statement on sacred music as prepared by the diocesan music commission under the direction of Carroll Thomas Andrews, July, 1969. Matters treated are hymns, songs, the Ordinary and Proper of the Mass, funeral rites and other Mass chants. The brochure includes many musical examples.

✠

Paul Salamunovich of Los Angeles has been appointed a Knight Commander of the Order of St. Gregory by the Holy Father, Pope Paul VI. Cardinal McIntyre and Bishop Ward came in

person to notify Mr. Salamunovich of the honor, which was given at St. Basil's Church, June 23, 1969. Mr. Salamunovich was one of the conductors of the music for the Fifth International Church Music Congress in 1966.

✠

Notices of choral programs that reached us include:

The second annual concert of sacred music by the combined choirs of St. James Roman Catholic Church and Mulberry United Presbyterian Church of Wilkinsburg, Pennsylvania, May 4, 1969, featured the performance of Joseph Haydn's *Mass in Time of War* and four motets by George Jeffreys. The combined choirs and orchestra were conducted by Homer Wickline, and Harold Unverferth was organist.

Dedication of the new Church of the Holy Spirit, Carroll, Iowa, August 17, 1969, included celebration of Pontifical Mass by Bishop Joseph M. Mueller and Bishop Frank H. Greteman. The music for the occasion was provided by the parish choir and the congregation, assisted by a string ensemble and a brass group. Works by Corelli, Viadana, Flor Peeters and Jan Vermulst were used. Louise M. Florencourt was director, and Sister Lucilda Meyer, Sister Helen Liewer and Rev. Gerald Lyon assisted.

St. Hedwig's Cathedral Choir of Berlin completed a tour of Japan which included eleven concerts between October 30 and November 11, 1969. The orchestra of the Beethovenhalle in Bonn accompanied the group which sang Handel's *Messiah*, Haydn's *Seasons*, Mozart's *Requiem* and *Coronation Mass*, and Beethoven's *Missa Solemnis* and his *Ninth Symphony*. Monsignor Anton Lippe was conductor.

✠

A committee organized to observe the tenth anniversary of the death of the Brazilian composer, Heitor Villa-Lobos, has undertaken to make his sacred works better known and to encourage their performance. The committee will maintain a record of all performances by musical groups during the commemorative year for deposit in the Villa-Lobos Museum in Brazil.

R.J.S.

FROM THE EDITOR

The date for the introduction of the new English *Ordo Missae* has been postponed by the American bishops. Those of us who had a chance to study the proposed first English translation prepared by the International Committee on English in the Liturgy (ICEL) will shed no tears for this delay. The text of that draft is so incredibly inaccurate, unreliable and distorted that in some instances one has serious difficulties in recognizing the Latin original. It is, moreover, devoid of all beauty, dignity and is very uninspiring, to say the least, for composers. To wit:

The official Latin version of the prayers at the foot of the altar says: *mea culpa, mea culpa, mea maxima culpa*. In the ICEL draft, this is simply translated: "I blame myself" (said once). This flat phrase in no way translates the three-fold accusation of the Latin.

The Latin Preface prays: *Vere dignum et iustum est, aequum et salutare . . .* and further: *cum Angelis et Archangelis, cum Thronis et Dominationibus*. Instead of "It is truly right and just, proper and helpful toward salvation," the linguistic experts of ICEL came up with this cryptic expression: "We do well." Gone are also the Thrones and Dominations, the Angels and Archangels. ICEL "translates": "The multitude of Angels." Logical, no doubt, but not a translation.

In the Roman Canon, we read: *hostiam puram, hostiam sanctam, hostiam immaculatam, Panem sanctum vitae aeternae*. ICEL translates: "this holy and perfect sacrifice, the bread of life." The Latin text comes out stripped of all the adjectives that express veneration: "pure," "immaculate," "eternal," etc. The Maryknoll Missal has a beautiful and literally precise translation: "a perfect, holy and unblemished Victim, the sacred bread of everlasting life."

One could multiply the examples of this sort, but that would require pages and pages.

It was not easy for this reviewer to muster some enthusiasm for the official Latin text, but he has decided that he can live with it, since the

Holy See saw fit to put its approval on this new *Ordo*. But, in heaven's name, if we *must* have an English version, can't we have one that will uplift the faithful instead of being a source of irritation for them? Do the American Catholics realize what is being prepared for their worship? Were they ever asked about the whole matter? I must submit with sadness that it was their apathy, together with that of the Hierarchy and clergy that tolerated to this day the continued use of the present pedestrian texts in the vernacular. What happened to the promises of 1965? Weren't we told then that the "interim" translations were soon to be replaced by better ones? Where are those better texts? In 1969 the American Catholics must still listen to those wretched provisional texts, while frustrated composers are desperately trying to compose melodies to an uninspiring English version. The members of the ICEL might do well to search their consciences. If such is the fruit of their best efforts, time has come to step aside and let another team, with greater respect toward beauty in the liturgy take over. The Church in the United States can ill afford to repeat the mistakes of the last four years by hurrying into the docile acceptance of defective translations that cannot do justice to the renewed liturgy.

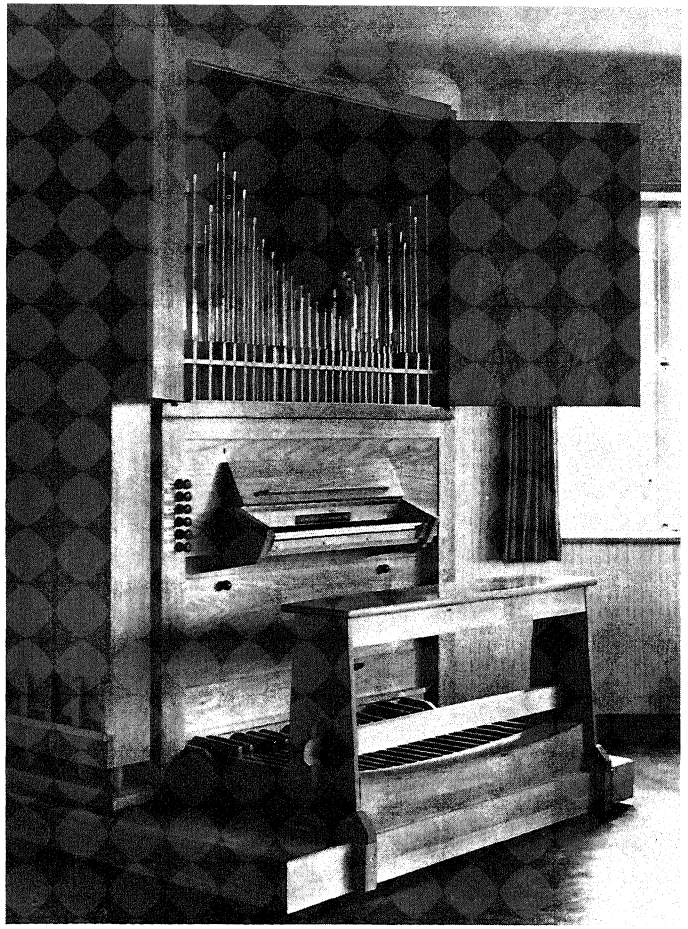


A correspondent writes:

I object to guitars and folk music in church. After listening to them now for some time, I know that as far as the tone is concerned they are inferior to the organ and as far as volume is concerned, they are completely inadequate. As far as the folk tunes are concerned, many are simply trash, and the best are decidedly inferior to the best hymns, and the words are simply horrible.

We are told "the people like it." Those who do are very vocal about it, but I can assure you that there is a mass of silent-suffering faithful who do not like it. Without stretching the imagination, I can think of many other things the people would like. You might try reversing the Offering part of the service. I'll bet the people would like that! When a pastor told a nun how popular the folk music was she said: "Yes, you put it at the most popular hour; try it at 6:15 a.m. and see how popular it is."

Leo A. Fisselbrand



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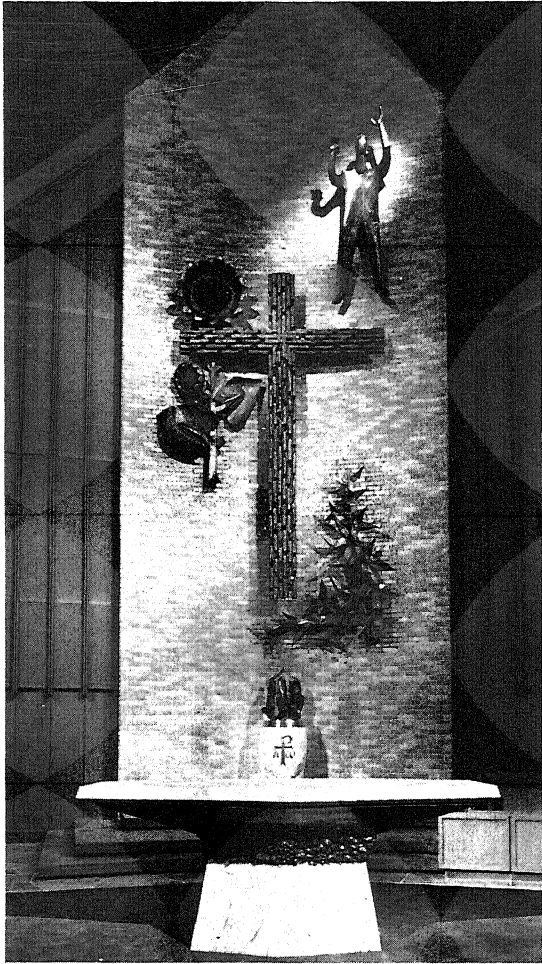
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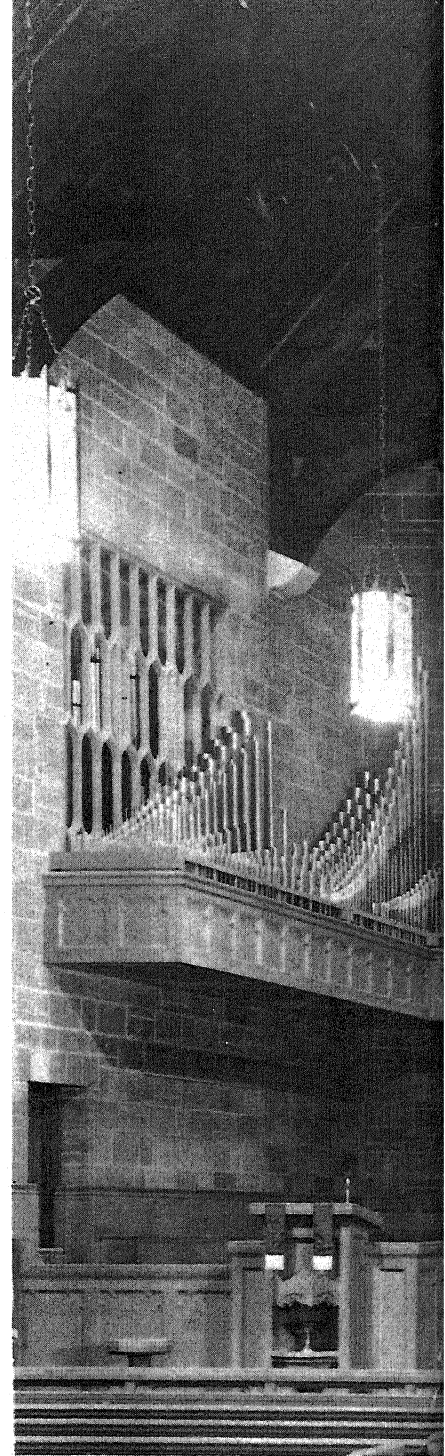
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