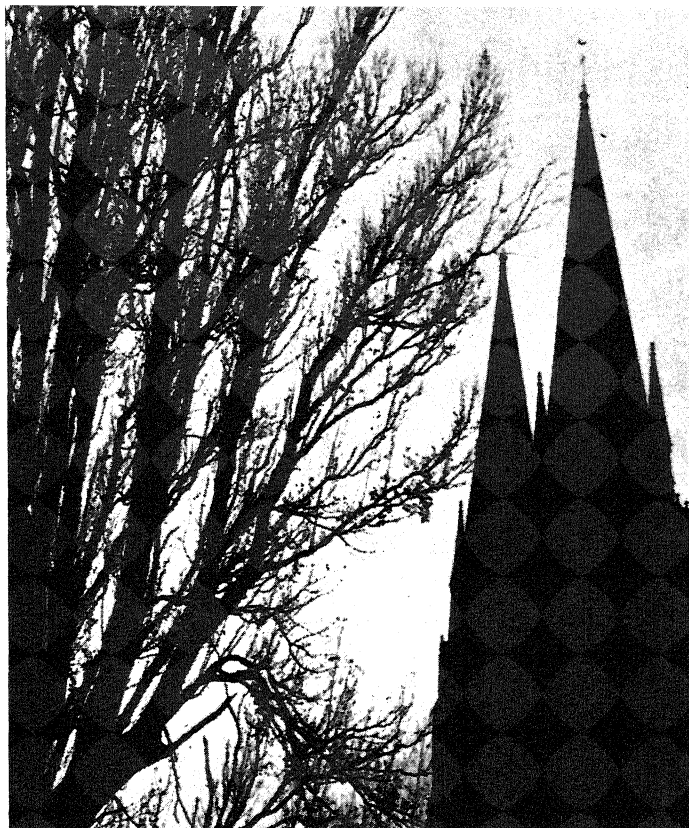




SACRED MUSIC

Volume 96, Number 4, Winter 1969



SACRED MUSIC

Volume 96, Number 4, Winter 1969

HUMANISM AND THE SACRED <i>Rev. Richard J. Schuler</i>	3
CHOIR AND ACTIVE PARTICIPATION OF THE CONGREGATION <i>Dr. John Hennig</i>	7
MUSICAL SUPPLEMENT	12
REVIEWS	26
FROM THE EDITOR	38
NEWS	39

SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103. Editorial office: University of Dallas, Irving, Texas 75060.

Editorial Board Rev. Ralph S. March, S.O.Cist., *Editor*
Mother C. A. Carroll, R.S.C.J.
Rev. Lawrence Heiman, C.P.P.S.
J. Vincent Higginson
Rev. Peter D. Nugent
Rev. Elmer F. Pfeil
Rev. Richard J. Schuler
Frank D. Szynskie

Editorial correspondence: Rev. Ralph S. March, S.O.Cist., University of Dallas, Irving, Texas 75060.

News: Rev. Richard J. Schuler, 548 Lafond Avenue,
Saint Paul, Minnesota 55103

Music for Review: Mother C. A. Carroll, R.S.C.J., Manhattanville College of the
Sacred Heart, Purchase, New York 10577

Rev. Elmer F. Pfeil
3257 South Lake Drive
Milwaukee, Wisconsin 53207

Membership and Circulation: Frank D. Szynskie, Boys Town, Nebraska 68010

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

**CHURCH MUSIC
ASSOCIATION
OF AMERICA**

Officers and Board of Directors

President Theodore Marier
Vice-president Noël Goemanne
General Secretary Rev. Robert A. Skeris
Treasurer Frank D. Szynskie
Directors Robert I. Blanchard
J. Vincent Higginson
Rev. Ralph S. March, S.O.Cist.
Rev. William J. Smith
Paul Salamunovich
Rev. Richard J. Schuler
James Welch

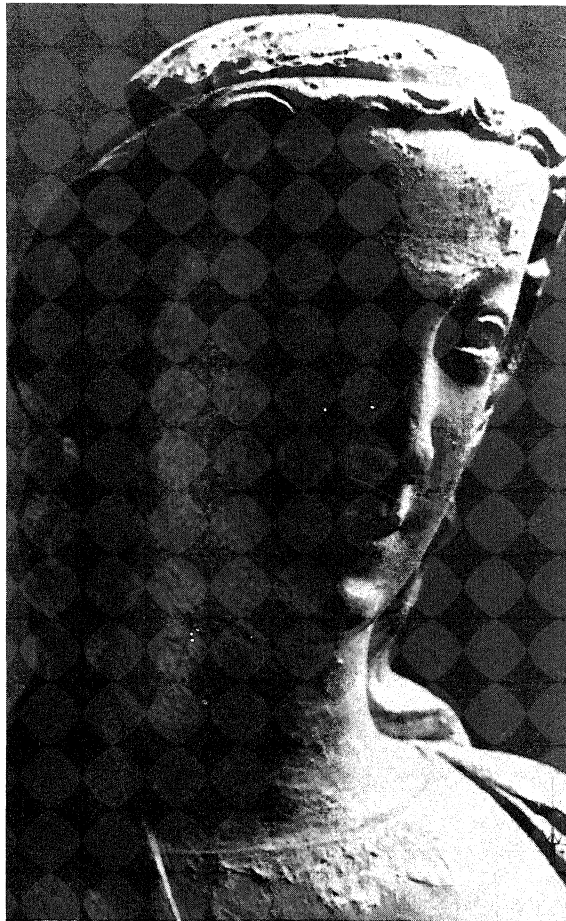
Regional Chairman, South

Regional Chairman, East Sister M. Nazarita, R.S.M.

Regional Chairman, West Roger Wagner

Regional Chairman, Mid-West Rt. Rev. Msgr. Francis P. Schmitt

Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$10.00 annually; subscription membership, \$5.00 annually; student membership, \$4.00 annually. Single copies, \$1.25. Send membership applications and changes of address to Frank D. Szynskie, Boys Town, Nebraska 68010. Make all checks payable to Church Music Association of America. Second-class postage paid at Saint Paul, Minnesota.



HUMANISM AND THE SACRED

“The primary goal of all (Eucharistic) celebration is to make a humanly attractive experience.” This is the statement of the Music Advisory Board of the American Bishops’ Committee on the Liturgy, issued in 1968. And this is the expression of the real malady causing the deterioration of sacred music that is apparent on all sides in our country today.

Pope Paul VI has warned so often that the sin of our age is one of atheism, not indeed a theoretical, academic denial of God, but rather a removal of God from life in its every-day, actual practice. Man has put himself into God’s place, and thus he has no real need for God any more. Man has himself become God, and little wonder then that we have “God is dead” theologians.

The evidences of this are numerous, and we need not turn to the marvels of technology to find the reasons for man’s pride. Strangely enough in this “age of the moon” it is not the astronauts who would deny God’s role in

human life, but knowingly or not, those who would consider themselves most in His service. Let us observe only the reformers of the liturgy, where one might expect to find expression of man's dependence on his Creator, acknowledgement of his own sinfulness, and hope in a life of eternal happiness in heaven.

EXALTATION
OF MAN

In many subtle ways one can see the exaltation of man. Someone has pointed out that the Canon of the Mass in Latin begins with the word *Te* (You), but in its English translation it begins with the word *We*. Elaborating its statement on the purpose of the Mass, the Music Advisory Board says: "We assemble at Mass in order to speak our faith over again in community and, by speaking it, to renew and deepen it." One looks here in vain for God's saving grace, for any acknowledgement of the four great ends of all prayer: adoration, thanksgiving, reparation and petition. Indeed, can we ourselves directly increase any supernatural virtue in ourselves, if they are gifts of God who alone can give them or increase them?

Or again, for example, we can examine the whole effort to turn the altar *versus populum*, something that one can search the documents of the Vatican Council and not find even a reference to. It is an exaltation of man by thrusting the face and the person of the man who is a priest into the place of the *alter Christus*, whose face one does not need to see. With the celebrant facing the people, the human element is so greatly exaggerated with all the facial and bodily gestures which necessarily attract the attention of the congregation toward a certain, particular man who stands there, not toward an *alter Christus*, a priest who is Christ. Even Father Jungmann, to whose credit a great responsibility for the turning around of altars can be given, now says that he has second thoughts on its pastoral advantage; there never was any historical or artistic basis for such a "reform".

EDUCATIONAL
DIMENSIONS
EXAGGERATED

And again, consider the current insistence on the educational dimensions of the liturgy. A kind of rationalism, a form of humanism, it demands that every single word be immediately understood, which is perfectly logical if liturgy is man-directed, but not really a total necessity when liturgy is God-centered and the general ends of prayer are grasped. And so too with music. If the purpose of any art in the service of worship is to give glory to God and to sanctify the faithful, then dignity, beauty and reverence are imperative marks of such art, for sacred art would not fulfill its very purpose if it lacked any of these characteristics. But let one make the purpose of art and music in liturgy be rather the "creating of a humanly attractive experience" and immediately both art and music descend to the level quite logically of music for his entertainment, at whatever level of competency or sophistication it may exist. But music created and performed for the glory of God and the sanctification of the faithful demands quite different standards for judgment. One can easily grasp that the present use of so-called folk music and various forms of instrumental combos within the liturgy is nothing more

than entertainment by merely attending such a service. One who does not attend can reach the same conclusion by simply noting how often such musical presentations must be changed, indicating that in a short time they bore the audience, who are no longer entertained by them. Like any show, they must be constantly "updated" or "renewed".

HUMANISM

Humanism is at the root of the trouble in our liturgy today. How can an art that is dedicated *Ad majorem Dei gloriam* exist when man has replaced God, when a "humanly attractive experience" becomes its purpose for being?

One cannot, of course, deny that man is master of his universe and the center of his own activity in his world, even in his efforts to reach God. But one must hasten to point out that the world and all that is in it, together with all man's efforts and talents, have been raised up through the Incarnation to a supernatural level as they share in the redemptive grace of Christ. All of these created and redeemed materials, talents and efforts, however, must be used to carry us beyond matter to God the Father, who "dwells in light inaccessible", as Saint Paul says.

Art is the product of both the spirit and the body of man, and it can lead him to God. Indeed, art can sometimes lead him away from God, when it is not true art, for Satan can sometimes use material things in artistic garb to lead us astray. But when art is true and noble and directed toward God, man can expect that through it he will reach Him. But when art is aimed only toward man, then even if it be true and beautiful, it will not serve as a means of reaching Him. Rather, ultimately, man will flounder in his own materialism; he will seek art for art's sake; he will turn to it for his own glorification.

The denial of the sacred, or the substitution of the secular for the sacred, is the logical sequel coupled to humanism. Sacred by definition means the setting aside of something for the exclusive use of the Deity, particularly in the worship of the Deity. Something that is secular is what is employed for the daily use of man. Both are good; both are created by God; both indeed share in the effects of the Incarnation; both have perfectly legitimate purposes in man's life and salvation. But by common agreement, every society sets aside persons, places and things, including forms of art, that are pledged to the end of serving it in the endless effort of reaching God. Obviously these things are material for the most part, and they are closely connected with the senses of man, but through their sacralization, their sacramentalization and even their supernaturalization, they are elevated to the highest possible level in man's relationship with God. Reverence, dignity and beauty will characterize these material things selected for such use, because man must seek the highest forms of expression of which he is capable in turning toward his God; his art provides that excellence and that perfection.

SECULAR
AND
SACRED

But when man assumes the place of God in the liturgy by an exalted humanism, the need for the sacred ceases. The need to dedicate material things to God by sacralizing them, even the need for the sacraments or the

acknowledgement of the supernatural elevation of man through grace, ceases. The secular fulfills the purposes of humanism as well, if not better, than the sacred. Man does not then need God, and we have returned to the "practical" atheism about which Pope Paul warns us.

THE PROBLEM
IS FAITH

The problems of sacred music today do not lie in selection of repertory or the encouraging of congregational participation. The disputes over Latin and the vernacular, the choir, the use of various instruments besides the organ are not the essential points. The problems are not musical; these, musicians could solve. It is not a question of composers or performers or even of money to encourage them. The problem is one of Faith, as it is in every other area of the Church today — Catholic education, religious vocations, celibacy for the clergy, birth control, or the authority of the Holy Father.

As early as during the preparation for the Fifth International Church Music Congress in 1965, one could see that there were those who would deny the existence of the sacred or the place of sacred music in the liturgy, despite the clear statement of the Vatican Council itself that sacred song forms a necessary or integral part of the solemn liturgy. Both the Pope and the Council frequently refer to "sacred" music, and the Instruction of 1967 begins with the very words, *Musica Sacra*. The malady that afflicts the Church today was first seen in the liturgy and in sacred music. But it is apparent by now that what ails music in the service of worship is only a ripple on the surface of the sea; beneath there is a churning, seething, boiling ferment of error and disbelief. We will never have a renewal of sacred music without Faith; we will never have sacred music at all until the place of man in relation to God is clearly established. There will be no sacred music until the place of art in man's seeking God is defined and the affirmation of the sacred in art is maintained.

Atheism is the sin of our day. The music of our day has become its tool by abandoning its sacred function. The secular forms of art will never serve for worship of God, but they will continue to exalt man, as they have always done throughout human history. If we seek only man and place him at the center of a life restricted to time and to earth, then we have indeed found through art the proper means of exalting, entertaining and even worshiping him. But if we wish to obey the Vatican Council in its efforts to renew sacred music and to continue two thousand years of Christian teaching, then we must restore God to the center of our worship, re-establish the position of the sacred arts as a means of communication with God, and fall on our knees in belief, in hope and in love before the Creator, the Redeemer and the Sanctifier of sinful man, who comes to us through material things — things that man through art has dedicated to Him as sacred.

REV. RICHARD J. SCHULER



CHOIR AND ACTIVE PARTICIPATION OF THE CONGREGATION

The great emphasis given to the liturgy of the Word and especially to the sermon by the Second Vatican Council makes it clear that the *participatio actuosa* may, after all, also consist in listening. At the same time, the type of participation that the laity was accustomed to in former times by following the Latin texts of the Mass in their bi-lingual missals and meditating upon them individually, is greatly discouraged today. Instead, an uninterrupted participation, nay a complete takeover by the people is demanded nowadays, particularly in what concerns the singing during Mass, and this despite the fact that singing, by its very nature, requires a greater qualification than speaking or reading. Efforts to keep the burden of singing for the choir are generally considered today as a mere substitute for an action that really belongs to the entire congregation, even though this attitude can neither biblically nor ecumenically be justified. The role of the people *vis a vis* the choir,

HENNIG: CHOIR AND ACTIVE PARTICIPATION

in the liturgy of the Temple and in the liturgy of the Eastern Church is always subordinated and generally restricted to simple acclamation and responses.

Masses where the people listen to the singing of the choir are nowadays widely suspected of furthering an emotional attitude, hindering the formation of a community spirit or leading to a form of aestheticism. Confronted by such accusations, the laity should overcome their traditional inertia and must raise their voices on this important matter. The author of these lines has an uninterrupted interest in church music from his childhood and worked for decades in this field. He feels that his observations may have some value for the reader.

ROLE OF
CHOIR

To simplify our task, let us keep the question of which form of church music — Gregorian, polyphony, symphonic or modern music — is the most conducive to active participation outside our consideration. May I instead present a few general reflections about choral singing in the liturgical life of the Church. I shall limit myself to the analysis of the songs of the Ordinary and the Proper by the choir and leave aside the additional songs and motets that may be sung, for instance, after the offertory antiphon or during communion.

If I ask myself whether my participation is less active when I listen to the musical rendering of the parts of the Mass by the choir or when I am allowed to sing them, in part or *in toto*, with the congregation, I must not forget that the expression “active” is always used together with the terms of “conscious” and “fruitful” in the Constitution on the Liturgy.

The opinion that external participation will lead infallibly to real internal participation, reveals a historically, geographically, biologically and sociologically limited mentality. This modern, Teutonic, somewhat adolescent and *bourgeois* mentality has, of course, its rights like every other theory, but it should not become a standard that would degrade or eliminate other attitudes.

UNIVERSALITY
OF ROMAN
LITURGY

We are Catholic if we believe whatever the Church teaches; if we not only tolerate but understand and love the fullness of her past and present and thus rise, as far as possible, above our natural inclinations. In the field of music, no other religious community has understood better the necessity to overcome time and space limitations than the Roman Church. After losing the unity of language, the broadness represented by the diversity of our church music can still guarantee, more than anything else, that the Church will remain a home for us wherever life may toss us. In the liturgy itself there are Jewish, Greco-Roman, Byzantine, Celtic, Germanic, early medieval, high medieval, late medieval and modern elements coming from the most diverse parts of the world, co-existing in a variegated juxtaposition. A typical case of this is the liturgy of Good Friday. On that day the music shows this Catholicity with the *Agios o Theos* rendered in Greek and Latin. Against this musical Catholicity preserved by choral music stands the clearly nationalistic narrow-

ness of the folk song. The feeling of estrangement which strikes us today in a Mass celebrated in the Spanish or French language is much deepened if there is folk singing in these Masses. Obviously, also the opposite is true. The German *Kirchenlied* tradition with its indebtedness to 17th century Protestantism, has little attraction for the Latin nations.

In church music, as in other fields of the liturgy, much is demanded today that is theoretically presumed to be good for the laity. One wants to educate, to teach, to give orientation, but frequently falls into regimentation in the process. Seldom is sufficient attention given to the reasons why in so many of our congregations the readiness to sing is almost nonexistent or, at least, much less than what is expected from a Protestant congregation. The reasons for this failure can be found in the lack of the most elementary knowledge about the nature of singing. In many instances, the size and incongruity of our congregations lowers singing into a statistical indicator of a community spirit which may not exist at all. Parallels from the political and social sphere come easily to my mind; let us say only that the community spirit that can be fostered elsewhere in the world through singing (army, factory, etc.) is decidedly of a different nature than the one that is demanded in church. The community spirit of the liturgy by its very nature is especially sensitive against manipulations.

Purposely abstaining from the aesthetical aspect and its undeniable importance for the religious life, I must admit that the most prominent function of the choir in the liturgy is the rendering of the liturgical texts as part of the sacred action. The liturgy is not just words but a composite action. Music has the unique ability to stress the importance of each text as an action, to point out its place within the overall action. One should think of the grandiose examples of the shofar horn sounded on the day of the Jewish Atonement and the Cheruvikon in the liturgy of the Eastern Church. The elaborate musical setting of the Mass, ridiculed today as operatic, places special emphasis on a meaningful interpretation of the Mass texts and, indeed, realizes the possibilities inherent in them. That this was not always done in a theologically and liturgically incontestable manner does not weaken the validity of the basic argument. One should presume that setting the texts of the Ordinary to music in the manner of a symphony would lead to distraction, but the opposite is usually the case. Such musical settings are (more than the classical motets and oratorios) in their overwhelming majority motivated by a sincere zeal to give a better expression of the basic moods of call for mercy, of adoration, confession, of the joining with the angels' song of praise, etc.; an undertaking especially important to us, since we have, to a great extent, lost the natural feelings expressed so beautifully in Gregorian chant.

The different vernacular hymns (*Kirchenlied*) offered as substitutes for the parts of the Ordinary, are evidently insufficient. These songs are at best drastic

DANGERS
OF
REGIMENTA-
TION

CHOIR
RENDERS
LITURGICAL
TEXTS

HENNIG: CHOIR AND ACTIVE PARTICIPATION

simplifications and condensations introduced in the presumption that the people are incapable of appreciating the real product. The unique merits of genuine liturgical art music are neglected today even in a pastorally motivated, but at times all too mechanical, application of an alternating singing between choir and congregation. Contrary to most of the psalms, the texts of the sung Ordinary are not construed in doubles, hence they are less suitable for antiphonal rendering. A strict application of the antiphonal principle to all sung parts of the Mass clouds their structure and reduces the intended participation to the purely vocal element. Such an external and undifferentiated participation becomes artificial and will ultimately result in great spiritual loss.

LIMITATIONS
OF THE
CONGREGATION

Today some zealous pastors demand too much from their unhomogeneous congregations in the musical field, which they are unable to render. Out of the hundreds of congregations in whose sung liturgy I have taken part, I would grant only to a few that they, and not their choir, were taking the first place in the performance of artistic music in the liturgy. Many of our congregations today are already faltering in the Gregorian *Sanctus* and *Agnus Dei* when they do not have the same support of the choir as in the alternating singing of the *Gloria* and *Credo*, or even of the *Kyrie*. Even the simplest artistic melodies for congregational use require hard work, but the will and the ability are generally lacking for it. There is the danger that congregations, through their obvious inability to achieve what is asked of them, will get discouraged, and, consequently, the overall quality of the music will suffer. In our days the artistic quality of liturgical music must receive special attention. When we consider architecture, sculpture, paintings and liturgical objects, the Church's artistic demands are among the very highest. The real or imaginary shortcomings of the past are judged with a rigorousness that is often historically unfair. In these fields one gladly trusts specialists whose ecclesiastical or religious beliefs are not even taken into consideration. Church music did not follow the impressive achievements made in the just mentioned fields because in church music the achievements of specialized and qualified artists are less appreciated. All one has to do is to compare the financial expenses for church construction and church furnishings (including, it is true, the organ, considered mainly as a support to congregational singing) with the meager budget that is allotted to music.

NEED FOR
QUALITY

To restore the right relationship between the visible and the audible element in the celebration of the Eucharist, one should take account of the great contemporary desire for quality, also when it comes to liturgical music. Here, too, it is still the demand which determines the offer. The responsibility for the poverty of the present situation lies not with the composers and the musicians, and certainly not with the choirs and their leaders. There is an extraordinarily high interest in liturgical music, in its traditions and future today outside the Church. But within the Church the introduction of textually

and musically inferior congregational singing has already resulted in a lessening of quality, that has become evident in the course of the last few years.

Although borrowing Lutheran melodies could be justified as ecumenical, it will cloud the specific character of Catholic liturgical music due to the difference in the function of the song in the Protestant and the Catholic churches. For Protestantism, the song is more independent and more essential; it is a specific part of their liturgical action. In the Catholic Church the song is first of all a rendition of texts whose non-musical delivery and even silent reading is already a required part of the sacred action while the melody can at the most be an embellishment of such texts and does not accompany vocal actions like the preparation of the gifts or the communion. We must remind ourselves, in spite of such outstanding examples as *O Haupt voll Blut und Wunden*, that liturgical texts may not be substituted or paraphrased in this matter. On the other hand, one must realize that, led on by the choir's singing, the faithful are given the possibility to penetrate more deeply the meaning of the liturgical texts according to their own individual ability and to have a better understanding of them as parts of the entire sacred action.

Our desire for quality choral music is therefore not an aesthetical but a decidedly liturgical postulate. It is motivated by the noticeable difference in the quality of the liturgical and non-liturgical texts and of their religious (or even theological) content. None of the seven German *Sanctus* songs approaches in dignity the Latin *Sanctus*, not to mention the Cheruvikon. The media of mass communication and the program in the production of stereo records have created conscious yardsticks for quality even among those outside of the Church. But the recent translation of the liturgical texts into the vernacular has led undeniably to the lowering of standards that can only be excused mildly by a growing interest in a literal verbal understanding seemingly desired by the average faithful. If one adds to this the still frequent overloading of the liturgy with nonliturgical texts and the radical elimination of polyphonic church music in our diocesan or national hymnals, then one has reasons to be filled with great concern.

Since choral singing and artistic church music with their truly uplifting quality are so important to the faithful trying to participate actively, consciously and fruitfully in the liturgy, we must do everything in our power to make our voice heard in its defense.

DR. JOHN HENNIG

PROTESTANT
HYMNS

Glory to God in the Highest

For treble voices S. S. A.

Luke 2:14

Johann Christoph Bach
Ed. and arr. by Walter Ehret

Allegretto con moto

SOPRANO I
Glo - ry, glo - ry, glo - ry to God in the

SOPRANO II
Glo - ry, glo - ry, glo - ry to God in the

ALTO
Glo - ry, glo - ry to God in the

Piano
or
Organ

high - est, and on earth peace, and on

high - est, and on earth peace, and on

high - est, and on earth peace, and on

Copyright, Hope Publishing Company, 1969. Reprinted in *Sacred Music* with permission.

GLORY TO GOD IN THE HIGHEST

mf
 earth - peace, good will to
mf
 earth peace, good will to
mf
 earth - peace, good will to
mf

men, good will to men. Glo - ry to
 men, good will to men. Glo - ry to
 men, good will to men.

GLORY TO GOD IN THE HIGHEST

mf
 God in the high - est, and on earth peace,
mf
 God in the high - est, and on earth peace,
mf
 Glo - ry to God, and on earth peace,

mf

good will to men, good will to men, to
 good will to men, good will to men, to
 good will to men, good will to men, to

GLORY TO GOD IN THE HIGHEST

men, —

men, —

men, —

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The first two vocal staves have lyrics "men, —" written below them. The piano accompaniment is in G major and features a steady bass line in the left hand and chords in the right hand.

— good will to men, — good will to —

— good will to men, good will to

— good will to men, — good will to —

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves have lyrics: "— good will to men, — good will to —", "— good will to men, good will to", and "— good will to men, — good will to —". The piano accompaniment continues with the same harmonic structure as the first system.

men.
men.
men.

This section of the score features three vocal staves in treble clef with a key signature of one sharp (F#). Each staff begins with the word "men." followed by a melodic line. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp. The piano part consists of chords and moving lines in both hands.

Glo
Glo
Glo

This section of the score features three vocal staves in treble clef with a key signature of one sharp (F#). Each staff begins with the word "Glo" followed by a melodic line. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp. The piano part consists of chords and moving lines in both hands.

GLORY TO GOD IN THE HIGHEST

ry, glo - - ry to God in the high-est,

ry, glo - - ry to God in the high-est,

ry, glo - ry to God in the high-est,

in the high-est, peace on earth, on earth —

in the high-est, peace on earth, on earth —

in — the — high-est, peace on earth, on earth —

GLORY TO GOD IN THE HIGHEST

peace, and good will to men, good will to
 peace, good will to
 peace, and good will to men, to

mf

men, good will
 men, good will
 men, good will

mf

to men.

to men.

to men.

f Glo - ry, glo - ry, glo-ry to God in the high-est,

f Glo - ry, glo - ry, glo-ry to God in the high-est,

f Glo - ry, glo - ry to God in the high-est,

GLORY TO GOD IN THE HIGHEST

mf
and — on — earth peace, and — on — earth peace,
mf
and on earth peace, and on earth peace,
mf
and — on earth peace, and — on earth peace,

and good will to — men, good will to men, —
good will to men,
and good will to — men, to men,
and good will to — men, to men,

GLORY TO GOD IN THE HIGHEST

and good will _____ to

and good will _____ to

and good will _____ to

poco rit.
men, — good will to — men.

poco rit.
men, — good will to — men.

poco rit.
men, — good will to — men.

poco rit. *f rall.*

Trust in the Lord

Proverbs 3:5-7

Knut Nystedt

Slow (♩=40)

1
S Trust in the Lord, trust in the Lord, trust in the Lord,
2 Trust in the Lord, trust in the Lord, trust in the
1 with all
2 with

1 trust in the Lord, trust in the Lord, _____
2 Lord, trust in the Lord, trust in the Lord,
1 thine heart, _____ trust in the Lord,
2 all thine heart, trust in the Lord, _____
1 and lean not un - to thine _____ In all thy _____
2 own un - der - stand - ing

1 *falsetto* all ways, _____
2 ways, _____ thy, _____ thy, _____
1 *falsetto p f* ac - knowl-edge him, _____ all
2 *p f* ac - knowl-edge him, _____ and he shall di -

Copyright, Augsburg Publishing House, 1969. Reprinted in *Sacred Music* with permission.

piú mosso ($\text{♩} = 60$) *sempre cresc.*
 1 Be not wise, be not wise, be not
 S *un poco accel.*
 2 Be not wise, be not wise,
 1 *sempre cresc.*
 A Be not wise,
 2 *mp sempre cresc.*
 Be not
 1 *piú mosso* ($\text{♩} = 60$) *natural sempre cresc. un poco accel.*
 T ways. Be not wise in thine own eyes,
 2 *natural sempre cresc.*
 thy Be not wise in thine own eyes,
 1 *natural p. p. sempre cresc.*
 B thy ways. Be not wise,
 2 *sempre cresc.*
 rect thy paths, di - rect thy paths. Be not wise,

1 wise, be not wise, be not wise, be not wise, be not
 S
 2 be not wise, be not wise, be not wise, be not wise,
 1
 A be not wise, be not wise, be not wise, be not wise,
 2
 wise, be not wise, be not wise, be not wise, be not
 1 *cresc.*
 T be not wise in thine own eyes, be not wise in thine own eyes,
 2 *cresc.*
 be not wise in thine own eyes, be not wise in thine own eyes,
 B *f. p.*
 be not wise, be not wise,

(♩=72)

1
S
wise, be not wise, be not wise, be not wise, fear the

2
be not wise, be not wise, fear the

1
A
be not wise, be not wise, fear

2
wise, be not wise, be not wise, fear

1
T
be not wise in thine own eyes, fear the

2
be not wise in thine own eyes, fear the

B
be not wise fear

S
Lord, and de - part

A
the Lord, and de - part from e - vil.

T
Lord, and de - part

B
the Lord, and de - part from e - vil.

mf *p* *rit.*

Tempo I (♩=40)

1
S
Trust in the Lord, trust in the Lord,

2
Trust in the Lord, trust in the

mp

TRUST IN THE LORD

1 S trust in the Lord, trust in the Lord, trust in the Lord,

2 Lord, trust in the Lord, trust in the Lord, trust in the

1 A Trust in the Lord, trust in the Lord, trust in the

2 Trust in the Lord, trust in the Lord,

1 T with all thine

2

1 S trust in the Lord, trust in the Lord.

2 Lord, trust in the Lord, trust in the Lord.

1 A Lord, trust in the Lord, trust in the Lord.

2 trust in the Lord, trust in the Lord.

1 T heart.

2 all thine heart.

1 B all thine heart.

2 all thine heart.

REVIEWS

I Magazines

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

A New Rebuild by Albert R. Rienstra, p. 17.

Details of the reconstruction of the old Austin organ of Trinity Episcopal Church in Cranston, Rhode Island. A new Möller console was provided; the location of the shutters was changed; old ranks were removed and were replaced by new ones; dummy pipes were discarded and acoustical conditions were improved by reflecting surfaces and pipe relocations.

A Glimpse of the 1860's by Orpha Ochse, p. 21.

An interesting catalogue of organs, choral organizations and names of music directors in the churches of New York City, Brooklyn, Albany, Schenectady and New Haven, Connecticut.



JOURNAL OF CHURCH MUSIC — December 1969. Philadelphia, Pa.

The Song is Life, by Sister Miriam Therese Winter, p. 2.

An irritating, one-sided treatise with commercial overtones and soap-box inner-city propaganda phrases. To wit: "The poor are exploited, minority groups are put to death daily . . ." "There is blood on the hands and feet of the so-called righteous . . ."

Sister continues irritating this reviewer by stating that "the Christian . . . can never again be comfortable with somebody else's prayer." Have you forgotten about the Our Father, Sister?

The Church Bulletin and the Church Musician — Part I by James Boeringer, p. 10.

Good, practical advice for the preparation of

the Sunday church bulletin in general, with particular accent on music.



MUSART — November-December, 1969.

U. S. Liturgical Commission Meeting by Rev. R. F. Hayburn, p. 8.

A very detailed report of the Pittsburgh meeting of liturgists and church musicians. Alas, this reviewer cannot agree with the charitable and indulgent evaluations of Father Hayburn. Old fashioned as I may seem, I still think it is silly (to say the least) to submit 400-500 priest delegates to the strumming of guitars by teen-agers during Mass, that was not a demonstration, but the scheduled convention "Eucharist". I also strongly disagree with some of his appraisals concerning the featured lectures with the exception of Father Broccolo's outstanding paper that made my trip to Pittsburgh worth the trouble.

Public Attitude and Music Education by Charles B. Axton, II, Ph.D. p. 13.

An extremely long and well documented essay (it has 115 footnotes and lists over 50 books) on the attitude of the American public concerning music education. Dr. Axton points out the deficiencies of this attitude and proposes means on how to change and improve it in the future.

Contemporary Choral Music in the Secondary School by Sister M. Kathleen Cecilia Douth, I.H.M., p. 18.

A scholarly, pedantesque and almost dry study of an excitingly fresh subject. It is not an easy reading, but will be rewarding for those who are willing to spend some time on it.



MUSIC — A.G.O. and R.C.C.O. November 1969.

Monthly publication of the American Guild of Organists. New York.

A New Look at the Church Organ by G. Edgar Gress, p. 18.

Some refreshing thoughts about the organ and its function by the tonal director of Gress-Miles Organ Company. After enumerating the musical functions of the organ (leading, accompanying, solo work), he gives his ideas about tonal design, architectural design and action design. He then

gives three specific examples (large, medium and small) illustrating his principles with complete stoplists and specifications.



MUSIC — A.G.O. and R.C.C.O. December 1969. *Looking for a New Position* by Diane Hamilton, p. 25.

A very practical article intended for those church organists who plan to change positions. Suggestions include remarks on how to face the hiring music committee; *what* to play for them and *how*. Be prepared to show your past achievements: concerts and special programs, events, etc.

I Played and I was Terrible by Dorothy Kinsman, p. 37.

A humorous, slightly irreverent little piece by a former church organist "with shaky hands and wobbly knees". Upon more serious reading quite a few practical advices become evident concerning sight-reading, transposition, modulation and improvisation. A thoroughly enjoyable article, full with human warmth and love for church music.

R.S.M.



DE PRAESTANT — August 1969. Quarterly on organ culture in the Netherlands. *De Retoriek in de Barokmuziek* by Isolde Ahlgrimm.

A fine article on the distinct relationship between rhetoric and music in the Baroque era. All schools of that time paid much attention to rhetorics, and composing was put along the same line as the development of a written oration. This opinion was kept until the late Baroque which lasted as long as the rhetoric held its privileged place in the schools.

This reviewer feels that we can learn something from that great era and is of the opinion that, if we again could pay more attention to rhetorics and have a higher literary level in our liturgy, we also would have better and more artistic music, both secular and sacred.

Lemmens Institute in Existence for 90 years.

According to its director, J. Joris, "the Lemmens Institute wishes to form a type of musician that has been forgotten and is best to be compared to

the 'Cantor' of the 18th century, the local authority for musical activities, whether sacred or secular."

This famous school of music, now located in Louvain, will relocate its French division to Namur, starting next year.



GREGORIUS BLAD — September 1969. Official magazine on liturgical music for the Netherlands.

Schuilkerken Vandaag by G. L. Mathot

This fine article deals with today's problem of saying Mass in just about any place. The article opens with a short but dramatic description of a so-called "Mass" said outside of a church building. Perhaps an extreme case? It brings out better the ridiculous and absurd of such a social gathering. "Gemüthlichkeit" and "socialness" seem to be the password; mixed with "humor" and "familiarity," and you have just another party. As the author points out, "instead of awe for the mystery, there seems to be rather shame for its existence," among those participating in such a "Mass."

Certainly, Mass can be said any place, when circumstances so demand. The author makes his point clear when he writes further that the Frères Lumière showed their first films in a sousterrain of a Paris cafe. One can play football in the public square, gather under a tree for a meeting, or listen to a harpsichord concert in a living room, yet in our modern civilization and society, people have demanded special places for sports events, concerts or movies. Why then should we have less for the greatest drama to unfold before us? Why then be ashamed of a church building, and hide in some obscure place to celebrate the Eucharist?

While it is true that no social function is *per se* connected to a building, our society and educated civilization needs such buildings for the betterment of the whole man. Therefore also, Christian charity demands that we should build good churches, for the same reasons society builds other buildings, so that in the church we may have the optimal celebration to "do this in memory of Me." God doesn't need churches, but man does.

Frans Protest by Norbert Dufourcq.

In the French magazine "L'Orgue," this famous musician makes an appeal to all French musicians to protest against the degeneration and the low

standards of music they are asked to provide in liturgical services. He rightfully blames the clergy, who, in a demagogic desire to impose their will on the masses, in a complete misappreciation of the value of music, and in their total ignorance of good music, have completely thrown over-board all tradition. The Church has degenerated to a place where pianists, clarinetists, jazz musicians perform accompanied by some wiggling choreography with a repertoire that has absolutely nothing to do with the spirit of sacredness. With their "play Bach" they even destroy the greatest of all servants of sacred music: J. S. Bach.

N. G.



SINGENDE KIRCHE — Vol. 17, No. 1, 1970.

Quarterly of the Church Music Commission of the Austrian Bishops.

With many American dioceses looking forward to synods in the near future, the publication of the texts on church music enacted by the synod of Vienna makes interesting reading. It is the result of over a year's work by committees, and is made up of an introduction and three chapters, the first of which has to do with the persons connected with church music — the congregation, the priest, the cantor, the schola, the choir and the director. The second chapter treats the essential prerequisites of church music, and the third chapter deals with diocesan arrangements about church music. Two most interesting articles have reference to the new *Ordo Missae* and its relationship to the church musician, one by Hermann Kronsteiner and the other by Hans Lauermann. The point is made that the new order of the Mass is not so great a reform as some would say, but is rather the completion of what had already been begun in earlier reforms, especially with reference to church music. Leopold Nowak writes an article on the centenary of the first performance of Anton Bruckner's *Mass in E Minor*, which was sung in front of the new Cathedral of Linz, and sung again on the hundredth anniversary of the great church. The sermon delivered by P. Eugen Berthold, OFM, at the funeral of Ernst Tittel and a biographical sketch of the new choirmaster at the Cathedral of Salzburg, Dr. Anton Dawidowicz, round out the issue, along with a report on the tenth annual "workweek" on church music at Salzburg.



PSALLITE — Julio-Setiembre 1969, Año XVIII, Num. 71. La Plata, Argentina.

The lead article is entitled "The Latin language, bond of unity." Its author is Pope Paul VI, and it was spoken by the Holy Father to a group representing the journal, *Latinitas*, whom he received in audience on April 18, 1969. Quoting the Constitution on the Sacred Liturgy, the Holy Father reminded them of the decree that the Latin language must be preserved and fostered. The second article is related to the first. A reprint from the review, *Roma*, published in Buenos Aires, May 1969, it is entitled "The Place of Latin in the Liturgy." Significant quotations from papal pronouncements on the subject of Latin from the time of St. Gregory VII and Boniface VIII up to our own time with the words of Pius XI, John XXIII in *Veterum Sapientia* (1962), the Constitution on the Sacred Liturgy (1964), the Instruction on Sacred Music (1967), and Pope Paul. An interesting note is found in a letter from the Cistercian monks of the Swiss monastery of Hauterive, written to the Holy Father asking his blessing on their work and especially on their efforts to preserve and foster the Latin recitation of their office and their use of Gregorian chant. The reply from Cardinal Cigognani (January 3, 1969) said that the Holy Father not only granted his approbation but manifested his complete enthusiasm and considered their action as most worthy of the sons of St. Benedict. The second installment of a lecture delivered by Edouard Souberbielle, professor of organ at the Institute Gregorien in Paris, is a hard-hitting analysis of the present state of church music. Beginning with the conciliar texts, which are the basis of the reform, he points out how the solemn Mass with music and the active participation of the people in such liturgy was to be fostered. He notes the many great events that utilized Gregorian chant for just such participation, and stresses the continuing importance of chant. He notes a separation between the clergy and musicians developing with the mediocrity of present-day so-called "sacred" music. His conclusion is that church musicians have a grave obligation to implement all the texts of the Constitution on the Sacred Liturgy. From this position, he says, there is no retreat, and at the same time it is a position that cannot be overcome since it is the will of the

Church. One or two other articles in somewhat the same vein complete the issue, together with some reviews of music and books.



CHURCH MUSIC — October 1969, Vol. 2, No.

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

Christopher Palmer contributes an article on the "Religious Music of Arthur Honegger." Pointing out his Swiss ancestry, he concludes that the "roots of Honegger's harmonic language in Fauré, Debussy and early Milhaud are invariably brought into prominence when Honegger is working with a sacred text." Father Michael Henesy, C. Ss. R., tells of his experiences at the Royal School of Church Music, and Bill Tamblyn writes of Sydney Carter, who is England's folk lyricist. The chief article in the issue is a commentary on the new *Ordo Missae* by Patrick Morison, intended as a choir guide. The main point established is the freedom of choice among the many possibilities listed for musical performance, and the main conclusion that one can arrive at is that the high Mass can remain very much as we know it with the Ordinary and the Proper in its usual form, or it can become something that will make very little use of any of the treasury of liturgical music. Such freedom can allow for the fostering of the Latin liturgy and all that accompanies it, and it can at the same time allow for the development of the vernacular liturgy and a new musical idiom. This is the direction of the Council. Reviews, letters to the editor and some news conclude the issue.



CHURCH MUSIC — December 1969, Vol. 2, No. 34.

In an editorial that seeks to open the freedoms of the new *Ordo Missae* to "hard-line conservative choirs," the author, William Tamblyn, successfully reveals the usual penchant of "liberals" to impose their way on everyone else in the name of their freedom. The editorial really reveals how totally unsuccessful promoters of their own type of liturgical reforms are when they are up against those who wish to carry out all the decrees of the

Council and the Papacy. The author admits of "months of frustrating work in parishes" who would not accept his ideas, but insisted on having a sung Mass in Latin each Sunday, because the parish prefers it, and one might add, the Constitution on the Sacred Liturgy guarantees it. He also admits that he was successful with his ideas in those places that have not had any music in the past; one wonders how much music they will have in the future. A report on the second general assembly of the Consociatio Internationalis Musicae Sacrae, held in Rome, September 29, 1969, includes the address of Monsignor Johannes Overath, president of the papal church music association. From among many very apt points, one might select one that almost stands as a rebuttal to the editorial. Monsignor Overath writes:

Those who are familiar with the liturgical and musical tradition of the Church, her treasury of musical art and its foundation in theology and worship, know all too well that the genuine Christian theocentric experience of music must always stand in opposition to the anthropocentric conception. Here is the fundamental reason for the aversion (one might even say outright hostility) toward the developed liturgical musical art within the circles of the intolerant reformers . . .

Following the will of the Council, we stand for co-existence of Latin and vernacular liturgy, in which Latin retains its pre-eminence. The Latin liturgy will also remain in the future an important element of the Church's unity which can well serve as a living encouragement of Gregorian chant and polyphony bound up with the Latin language.

Another article on "Plainsong for the English?" makes one wonder how many more such articles must we have before what has become so obvious to those, who have some true knowledge of both the chant and the vernacular languages, comes to be accepted: chant is bound to the Latin language.

An article by Michael Dawney on the "20th Century Church Light Music Group" tells of the efforts of this largely Anglican movement to bring about the "diversification of liturgical music." A short report is given of the international meeting of *Universa Laus* in Turin, September 1-6, 1969.

R.J.S.

II Records

There is a certain *gourmandise* involved in opening new record packages. I always anticipate the sound of the music contained on the shiny vinyl surfaces while memories of past performances are rushing forward in my mind. Part of this anticipated pleasure lies in the package itself: quality of the album, details in the accompanying notes, pictures, information about the performers and about the taping of the performance, explanation of the ideas of the conductor concerning the interpretation and so on.

Few companies — if any — can surpass the meticulous presentations of *Das Alte Werk*, a subdivision of Telefunken.

This month's package contains two outstanding discs, of primary interest to musicologists and music historians, but also enjoyable to the educated listener.



Cantatas No. 89, 90 and 161 by Johann Sebastian Bach. Sheila Armstrong, soprano; Helen Watts, alto; Kurt Equiluz, tenor and Max van Egmond, bass; Junge Kantorei; Monteverdi Chorus of Hamburg; Concerto Amsterdam; Joachim Martini (No. 89) and Jürgen Jürgens (Nos. 90 and 161), directors. TELEFUNKEN, SAWT 9540-B Ex.

This recording is a perfect illustration of how a cantata may sound when musicological pedanterie is forgotten. Here we have lavishly sounding contemporary instruments; the childrens' voices are replaced by mature feminine voices making the total effect a truly rewarding one. The performance is alive, the sound beautiful and perfectly balanced. Kurt Equiluz' tenor voice never sounded better to me. His opening aria in Cantata 90 (*Es reifet euch ein schrecklich Ende*) is muscular, evoking the awesome moment of God's judgment. All three cantatas are remarkably even, without flaw. One forgets technicalities and details and abandons himself to pure musical joy and contemplation. For Bach lovers, this disc is a must.



St. Polycarp Sonata — Laetatus Sum — Epiphany Cantata — Requiem Mass by Heinrich Ignaz

Franz Biber (1644–1704). *Concertus Musicus Viennensis*; Viennese Boys Choir; Chorus Viennensis; Hans Gillesberger, conductor. TELEFUNKEN, SAWT, 9537-A Ex.

Since most of the existing recordings of Biber's works are on the secular instrumental field, the present record is more than welcome for it shows a surprisingly profound composer of religious music. The Requiem Mass has particularly impressed this reviewer. Though written at a time when J. S. Bach was a small child, the work clearly forecasts all the splendor of the late baroque and, indeed, some of the features of the even later Viennese classical style.

The performance is simply faultless. A small choral group, boy soloists, and period instruments are used and the recorded sound is excellent. The accompanying notes are meticulous and very informative and the album — as we are accustomed from Telefunken — is tasteful and copiously illustrated.



The Glory of Gabrieli, Vol. III. Music for a *cappella* choirs. The Gregg Smith Singers, Gregg Smith, director; The Texas Boys Choir of Fort Worth, George Bragg, director. COLUMBIA, MS 7334.

This record is a splendid continuation of the first volume of recordings by the same two choral groups (The Gregg Smith Singers and the Texas Boys Choir of Fort Worth) reviewed in the Summer 1968 issue of SACRED MUSIC. Volume III contains a *cappella* works by the great Venetian master. While the numbers of Volume I showed the exalting sonorities resulting from the collaboration between human voices and brass in S. Marco, the selections on this disc show the frequently forgotten spiritual depths of Gabrieli in the pure unaccompanied vocal style that was soon to become obsolete at the turn of the century.

If there were no other justifications for the use of stereo technique, this production would certainly establish one. The spaciousness of S. Marco comes through in an astonishing way, including the 3-4 seconds echo, wonderfully captured by the engineers of Columbia.

The inexactitudes of Mr. Wolfe's translations and a few misspellings in the Latin text on the jacket do not mar the concise notes therein. One would have preferred to see some indication as to the

person responsible for the over-all artistic direction. The two conductors, Mr. Gregg and Mr. Bragg, are billed equally without further precision as to their share in the actual performance.

The diction of both choirs is faultless. If I had to give a first prize, however, I would present it to the incredible little singers of Texas. Having worked for fourteen years with Texas singers, I am aware of the difficulties Mr. Bragg had to overcome and the patience he needed to reach the pure Italo-Latin pronunciation, completely devoid of drawl and diphthongs.

Most numbers are performed lustily; some might have come off better with less fortissimo, but who could resist the thrill of the echo in that stupendous basilica?

In short, a record to hold and cherish!



Glad Tidings. Baroque Christmas music from England, Germany, Italy, France and Spain. Heinrich Schütz Choir; London String Players; Philip Jones Brass Ensemble; Roger Norrington, Director. ARGO ZRG 590.

A most fortunate and varied selection of Baroque Christmas music from five countries. From simple song and *a cappella* polyphony to sophisticated double chorus and instruments, a whole range of joyful and meditative music is performed by the Heinrich Schütz Choir on this record. They are masterfully supported by the Philip Jones Brass Ensemble and the London String Players. It makes one's heart ache to see all this wonderful music relegated to concert halls and to recordings instead of hearing them performed for the purpose they were written: the glory of God.

R.S.M.

III Special Reviews

Glory to God in the Highest by Johann Christoph Bach, edited by Walter Ehret. SSA and organ/piano. Hope Publishing Company, Chicago, Illinois. No. A415 @ .35¢.

An attractive number for treble choirs, clearly printed and well edited by Walter Ehret, a master craftsman in the field of choral arranging. The chorus has been excerpted from *Die Kindheit Jesu* published in 1773 by Johann Christoph Bach, a less well-known son of the great Johann Sebastian. In its original form (*Ehre*) it is scored for horns, flutes, violins, viola, SATB chorus and continuo and in its present reduction to SSA chorus and piano/organ accompaniment, it loses some of its brilliance and style. However, the adaptation is good, faithful to the original in the soprano line and in the harmonic content of the score.

There is only one line of text: "Glory to God in the highest and on earth, good will to men," for which there are four musical statements set in an ABCA pattern with a climax in the third section before the re-entry of the theme. The harmonic vocabulary is simple; the texture predominantly homophonic. The editor has tried for contrapuntal exchanges between voices and accompaniment. The original soprano melody has been retained and re-enforced by two lower parts, each with its own proper melodic contour. The bright bouncy tune should appeal to young singers.

The accompaniment is well within the capabilities of even a student organist. In an area of choral repertoire where variety, quality and musicality are needed, this number should find quick acceptance.



Trust in the Lord by Knut Nystedt. Augsburg Publishing Company, Minneapolis, Minnesota. No. 11-9502 @ .35¢.

This is an introspective setting of a much-used text; this time in motet style with effective contrapuntal writing with minimal melodic resources. Movement and color come from the closely-packed dissonances, carefully controlled by the prevailing *pp* dynamics. It is a well-constructed piece working towards a climax through change of tempo (40, 60, 72), the last coinciding with the peak of a crescendo, a short-lived *ff*. Material of the opening section, set a sixth lower, gradually brings the piece to a close.

The demands on the singers are great: slow sustained pitches; an almost constant *pp* dynamic level and a high tessitura in all parts. When performed well, it is an effective piece.

C.A.C.

IV Choral

The Simple Gradual for Sundays and Holy Days by John Ainslie. As the date for the introduction of the latest changes in the liturgy approaches, many will be interested in this full music edition of the *Simple Gradual* with the texts of the refrains and antiphons by the International Committee for English in the Liturgy. The *Graduale Simplex* was issued for "the smaller churches" (Constitution on the Liturgy) with texts that must have been promulgated as alternatives but not as replacements for those in the Roman Missal. Consequently the chants of the *Simple Gradual* offer a musically and textually simpler way to celebrate the Eucharist with emphasis on participation by the people. The music is direct and simple and well fitted to the texts. Antiphons and refrains have been composed by John Ainslie, Laurence Bevenot, Clifford Howell, Paul Inwood, A. Gregory Murray, Alan Rees and Wilfrid Trotman. For the Psalms, tunes have been selected from the repertoire of Bevenot, Murray and Gelineau. For every antiphon there is a choice of three psalm settings. This involves a pointing system which may become cumbersome. Opportunity for choir participation is offered by suggestions for harmonization of the tunes. This is not great music and the composers make no claim for that. They have tried to provide settings that will evoke the response of the people not for the sake of the music but for the worship of God which it expresses. In this, they have succeeded. The format leaves something to be desired. In their effort to be all-inclusive, the editors had to settle for a crowded page and a line-up of notes and words that are confusing to the man in the pew. It is a great work of collaboration and the editor is to be congratulated for its completion. For the present the *Simple Gradual* bridges the gap between old and new. It is, however, a step forward in the search for more meaningful music in the English liturgy.

✠

Behold Now the House of God by R. Proulx. A practical piece for the ordinary choir; a combination of conventional writing for voices and the quartal harmony sonorities of the "contemporary." SATB, organ. Augsburg @ .40¢.

✠

At the Lamb's High Feast by W. Pelz. A festival piece with more effective instrumental parts than vocal parts. SATB, trumpets, trombones, timpani, cymbals and organ. Augsburg

C.A.C.

Sing Aloud to God (Jubilare Deo) by Christian Erbach (c. 1570–1635), edited by William Halde- man. The English text is a free translation by the editor. The work has been transcribed from two incomplete sets of partbooks found in the Bavarian State Library (cantus, bassus, sextus) and the Augsburg City Library (altus, tenor, bassus, quintus, sextus). The editor has pieced it together rather well. An accompaniment for rehearsal is given. SSATB. Augsburg. @ .35¢.

✠

Set Me as a Seal Upon Thine Heart by Gerald Near. Text from Song of Solomon (8:6, 7). Accompaniment for rehearsal; however, many choirs would do well to use the supporting accompaniment considering the close, strong harmonies. SATB. Augsburg. @ .30¢.

✠

God of a Universe by Wilbur Held. Text by Katharine L. Aller (1944). This is a very good work with unison, SATB, and a brief bass solo. Mixed meter. Because of the "brotherhood" theme of the text, it should be quite useful also for occasions not strictly liturgical. SATB and organ. Augsburg. @ .30¢.

✠

Out of the Depths We Cry, Lord by Heinrich Schütz, edited by Elwood Coggin. A striking piece with an accompaniment provided for rehearsal. SATB. Augsburg. @ .25¢.

✠

Sacred Duets (for equal voices) by G. Winston Cassler. *My Heart is Longing to Praise My Savior* based on a Norwegian folk tune with text by Princess Eugenie of Sweden, translated by P. A. Sveegen. *Come, Holy Ghost, Creator Blest; Praise, My Soul, the King of Heaven; Praise the Savior*; and *Let the Whole Creation Cry*, text by S. A. Brooke (1832–1916). Vocal range is middle C-sharp to high A-flat. Excellent writing. Augsburg. @ \$1.75.

✠

O Clap Your Hands by Don McAfee. This is a strong, rhythmic setting of the Psalm text, not at all difficult but quite interesting. SATB and organ. Sacred Music Press. @ .30¢.



Alleluia by Jane M. Marshall. The melody is based on a 13th century motet. This is an interesting motet and not so "far out" as one might think considering the arrangement. SAB with 3 trumpets, 3 trombones, string bass, snare drum, bass drum and cymbal. Brass, bass and percussion parts included. Sacred Music Press. @ .30¢.



Pneuma (for organ) by William Albright. This unusual work is dedicated to Marilyn Mason who commissioned it. If I tried to describe it, you wouldn't believe me. The directions given at the beginning describe it rather well: "*Mistico, Fantastico.*" Elkan-Vogel Company. @ \$3.00.



Sing to the Lord a New Song by D. Buxtehude, edited by Natalie Jenne. A solo cantata for soprano, violin and continuo with score and violin and violoncello parts included. German and English texts. Concordia. @ \$2.00.



Unsers Herzens Freude (Joy That Dwelt Within Us) by Johann Christoph Bach, edited by Paul Steinitz. A motet for double mixed chorus and continuo with optional instrumental ensemble. Instrumental parts on hire. May be performed with organ or unaccompanied. English and German texts. Oxford University Press. @ \$2.50.

R.I.B.

Laudate Dominum by Gordon Young. Strong rhythm, pleasing 3/4 time, easy conventional harmonies characterize this short song of praise "Sing Praise to God." ABA form, with a quiet *a capella* middle section in 4/4 time. Youth choirs will enjoy this, because the range is very small (soprano's highest note is E, basses lowest is C). Harold Flammer, Inc. No. 84888 @ .30¢.



Praise, My Soul, the King of Heaven by W. Glen Darst. An easy hymn, based on Psalm 103. After four measures of introduction the theme is stated in B flat major, modulates into G minor and returns to the original key in the concluding section. Fits almost any occasion, except Lent. H. W. Gray Co. No. 3050 @ .25¢.



Gloria in Excelsis Deo by Tomas Luis de Victoria. For that very special occasion when your choir wants something challenging, here is a reasonably priced edition of the double chorus *Gloria* from Victoria's Mass *Alma Redemptoris*. The "variabar" system, which is seemingly confusing at first, becomes a great help for smooth, chant-like singing. Not very difficult, but needs careful preparation and judicious balance between the two choruses and within each group. Excellent introduction to polychoral singing. Mark Foster Music Company. No. MF 404 @ .45¢.



Rejoice, Rejoice, This Glad Easter Day by Robert Leaf. While this spirited anthem is rather lean in theological message, the carol-like tune compensates for this lack with a sincere enthusiasm. There are a few *divisi* in the bass section, but the entire composition is very easy. Organ and three trumpets. Augsburg. No. 11-1553 @ .35¢.



Worthy Art Thou, O Lord God by Anton Bruckner, edited by Richard Peek. The old Bruckner favorite of European pontifical choirs (*Ecce Sacerdos*) appears here with an added English text (not a translation) taken from the fourth chapter of the Book of Revelations: "Worthy Art Thou, O Lord God". Definitely not easy; you need a large choir (SSAATTBB) and three trombones. The range requirements are taxing and the dynamic variations go from *ppp* to *fff*. Extremely effective and solemn, challenging to the best choirs. An unfortunate misspelling is repeated a half dozen times in the Latin text: *plebum* instead of *plebem*. Instrumental parts are available separately. Augsburg. No. 11-1564 @ .35¢.



Jesu, Our Blessed Hope of Heaven by Gordon Young. A short (only two pages), deceptively easy

looking a *cappella* anthem that is full of delicate dissonances, parallel fifths and dynamic shadings. The pietistic text, evocative of the style of the Lutheran prayers of the 18th century, centers around the name of Jesus who is invoked here repeatedly Augsburg. SATB No. 11-1567 @ .20¢.



Holy, Lord of Hosts by Maxcine W. Posegate. A relatively easy chordal composition for SSATBB. The harmony is conservative and the accompaniment optional. On account of the *divisi*, a larger group will be needed for the performance. Hope Publishing Company. No. A382. @ .30¢.



Early Will I Seek Thee by Thomas Weelkes, arranged by John A. Richardson. A transparent, polyphonic number, based on two verses of Psalm 63. My edition was SAB, but it is also available in SATB and SSA versions. While the accompaniment is indicated as *ad libitum*, it will add to the overall effect. Sacred Songs, Waco, Texas. No. CS-351. @ .30¢.



O Be Joyful In the Lord by Henry Purcell, edited by Vito E. Mason. A rousing, triumphal chorus for SATB, keyboard instrument and trumpet (provided on the last page of the score). While extremely effective, it is not difficult at all. Could be used for processions, recessions or any other jubilant occasion. Word, Inc., Waco, Texas. No. CS-358. @ .30¢.



Ye That Stand in the House of the Lord by Gary Lanier. A prize-winning anthem and with good reason. Mr. Lanier uses a verse from Psalm 135 and, in a moderately modern idiom, builds it up into an impressive hymn in four sections. The first is devoted to the joyful shouts: "Praise Ye the Lord," the second is a subdued uttering of "Ye that stand in the house of the Lord," the third is a sequence of bouncy *a cappella* alleluias and the number ends with a staccato repetition of "Praise ye the Lord." The range is comfortable, except in one spot, when the sopranos have to reach A twice in climatic *fortissimo*. Word, Inc. SATB. No. CS-359. @ .30¢.

R.S.M.

Five Sacred Songs by J. S. Bach. This eminently useful little collection has been arranged by Matthew Lundquist, which means he has Englished the text and realised the continuo part for organ. The songs are taken from the Schemelli *Gesang-Buch* of 1736 (numbers 197, 397, 938, 936, 741) and are suitable for use at Christmas (*Beside Thy Candle Here I Stand*) or general liturgical use (*Jehovah. Let me Now Adore Thee, What God's Almighty Power hath Made, The Lord, my God, be Praised, Jesus, Jesus Thou art Mine.*) The vocal range is somewhat wide (b flat to f sharp), so performance by a chorus alternating by sections seems most practical. This reviewer has used the pieces to good effect with unison male chorus. Unison and organ. E. C. Schirmer, Boston, 2521 @ .35¢.



Salve Mater (Sing to Mary) arranged by Oswald Jaeggi. The late, lamented monk of Muri-Gries has left us a setting of the chorus of Dom Pothier's famous Marian hymn for either equal or mixed voices — two pieces for the price of one! The chorus is harmonized in smoothly-flowing contemporary modal style (key of E-flat) while the verses are unison Gregorian (notated in square notes but in the G clef). The equal voice arrangement calls for a low e and f from the bottom voice. This piece, along with the Gregorian *Puer Natus Est*, has been the unofficial theme song of the Boys Town Choir on their national tour for some years now. If you want an instant winner for both singers and listeners, try this one. The text is bi-lingual. SSA/ SATB *a cappella*. World Library of Sacred Music MO-676-3 @ .20¢.



Go Ye Into All the World by Robert Wetzler. This six-page setting of Mark 16/15 is simple but effective. It is written either in unison or in canon at the octave, and has a good deal of rhythmic drive. The organ part is simple — three-part texture, independent, playable on manuals only. Although the author apparently envisions the piece for two mixed voices, this reviewer has used it successfully with equal voices as well. Two part and organ. Augsburg 1346 @ .25¢.



Psalm 100 — Make a Joyful Noise by Anthony Donato. This attractive piece was written on com-

mission from the North Shore AGO chapter, and was originally intended for *children's* chorus. The fact that there are only twelve bars of divisi suggests performance opportunities flexible enough to include either equal voices or mixed. The setting is linear and contemporary but not difficult for either singers, organist or instrumentalists. It reflects the text well, and is grateful in performance. If you deal with young people, you just might find this piece quite useful. Unison, organ and brass quartet *ad lib.* Neil A. Kjos Music Company, Park Ridge, Illinois. 6099 @ .25¢.



Prayer and Blessing of St. Francis by Camil van Hulse. If you have forgotten about this piece, or overlooked it recently, you have missed something good. The Tucson composer's neo-modal harmonies express well the noble sentiments of the text — the "Prayer of St. Francis" (Lord, make me an instrument of thy peace) and the so-called "Aaronic blessing of Leviticus" (The Lord bless thee and keep thee). Careful attention to legato phrasing and textually-based dynamics will help shape expressive performances of what could become a popular addition to your repertoire. The vocal range is moderate (c flat to f sharp) which helps make this piece work equally well with equal or mixed voices. Recommended warmly. Unison and organ. World Library of Sacred Music @ .35¢.



Three Psalm Settings: *Blest Is the Man; As Pants the Hart; Who Shall Ascend Unto His Hill* by Orlando di Lasso. Carolyn Bliss has edited these three settings from the *Teutsche geistliche Psalmen* (1588) of Lasso, providing them with good English texts by the likes of Isaac Watts, Tate & Brady and Abraham Coles. These elegant examples of three-part counterpoint put the *cantus firmus* in one of the two lower voices, with the other voices in imitation. The sectional structure of the pieces reduces the problem of textual intelligibility, although the vocal ranges tend to be somewhat low. This reviewer has had excellent results with these pieces sung by mens' voices. Choirs of younger voices might well find this material useful, for worship as well as in concert. SSA. Augsburg. *Blest is the Man* (Psalm 1) # PS 603 @ .25¢. *As Pants the Hart* (Psalm 42) # PS 604 @ .25¢. *Who Shall Ascend* (Psalm 24) # PS 605 @ .25¢.

R.A.S.

God Is My Strong Salvation by Halsey Stevens. Of medium difficulty, this piece is very useful as a general motet. Recommended if you have tenors that can go up to a G. SATB *a cappella*. Mark Foster Music Company.

O Jesus, Crowned With All Renown arranged by Grover J. Oberle. Not too successful arrangement of a traditional English melody. Mostly unison with a rather boring imitation on the last verse. H. W. Gray Company.

All-Knowing God, All-Loving God by David N. Johnson. A great anthem for SATB for any occasion. Interesting dialogue between congregation, chorus and organ. Recommended. H. W. Gray Company.

The Glory is Thine by Roberta Bitgood. Easy and rather traditional in harmony. H. W. Gray Company.

N.G.

V Organ

The Emperor's Fanfare by Antonio Soler, arranged by E. Power Biggs.

Pianistic. On a great organ such as the Emperor's organ in Toledo, Spain, and played by a great master such as E. Power Biggs, it will no doubt sound great. This reviewer wonders how it possibly could sound great on any electronic organ. Such registration is indicated. H. W. Gray Company.



Music For Worship for manuals by David N. Johnson. Easy to medium difficult pieces for manuals only, based on hymns and chorale melodies. This reviewer had the pleasure to use much of this composer's music in his own workshops. Mr. Johnson always writes well; he is interesting and never boring. Most delightful is his arrangement of the well-known *Good Christian Men, Rejoice*. Highly recommended. Augsburg Publishing House.



This Is the Victory compiled and arranged by G. Winston Cassler. Fourteen organ selections for

funeral use. Medium difficult to difficult for the average organist. The professional organist will find better selections elsewhere. Augsburg.



Eight Organ Chorales by Alan Stout. Contemporary for the ordinary congregation. Difficult. Augsburg.



Easy Trios by David N. Johnson. Based on hymns and chorales, most of these pieces are written in three-part trio form. Another interesting work from a composer who feels the need to bring good music to the people, even in a small parish and into the hands of an organist who knows his limitations. Pedal is required, but not difficult. Augsburg.



Nine Chorale Preludes arranged by Jean Pasquet. Very interesting arrangements on chorale tunes. Pedal is not too easy in some pieces, but it is well worth the time spent to learn all nine of these arrangements. Recommended. Augsburg.



Four Pieces for the Church by Philip Gehring. Written in the manner of an organ Mass, these pieces could find a place in a service of Holy Communion. They are perhaps a bit *avant-garde* for the average congregation, but in the hands of a good organist they will have a certain attraction, especially to the younger generation. Certainly not recommended for those organists who still play the same four hymns at Mass. Original and definitely much better than most of the contemporary music for organ now on the market. Try it. Augsburg.
N.G.

VI Books

THE VOLUNTEER CHORISTER by Ernest B. Buchi. J. Fischer & Bro. No. 9938 @ \$1.00.

God knows how many choral methods are presently in circulation and how many new ones are

written every year. Some are classical examples of the genre (like Father Finn's two volume treatise), some others try shortcuts and intend to develop professional singers in six (or eight or ten) easy lessons.

Mr. Buchi's booklet falls in this second category and sins by excessive brevity. In twenty-four short pages the author gives a few solid and proven principles for breathing and vocalizing, proposes methods for the development of the voice and spends some time on the different vowels. Totally lacking are suggestions concerning the all-important consonants, techniques of attacking and releasing the different syllables and other fine points of diction and enunciation.

His booklet is intended for the use of volunteer church choristers. Yet his requirements seem overly optimistic. In his conclusion he says: "Even as little practice as thirty minutes a day will improve your voice remarkably". Of course, but does Mr. Buchi realize that this means 3½ hours of vocalizing a week? I wish that I had that kind of optimism — or such dedicated volunteer singers. If one spends that much time on vocalizing, how much time is left for repertory work and for new compositions? Still, the booklet may do a lot of good for most choir directors and singers if its exercises are used regularly week after week.

R.S.M.

The Parish Hymn Book compiled by a committee of priests and laymen. General Editor, John Rush. Published by L. J. Cary and Co., Ltd., 16 Mortimer St., London. 1968. 353 pages.

Hymns for Young Christians edited by Winifred Wilson, R.S.C.J. Published by Geoffrey Chapman, 18 High Street, London. SW 19. 1967. 98 pages.

New Hymns for All Seasons by James Quinn, S. J. with Joseph Maccabe and Victor Geoffrey. Published by Geoffrey Chapman, London. 1969. 172 pages.

The Saint Andrew Hymnal authorized by the Archbishops and Bishops of Scotland for use in the Scottish Dioceses. Published by John S. Burns and Sons, 25 Finlas Street, Glasgow N2. 1964. 462 pages.

The proliferation of new Catholic hymnals in the British Isles reflects not only ecumenical enrichment of common heritage but an increasing awareness of congregational potential. The Roman Church in these countries has not developed as

high a degree of tradition as manifested in the Anglican and Presbyterian churches, through singing congregations and cathedral choir schools. Anglicanism is the predominant persuasion in England and Presbyterianism is the Scottish counterpart. Nevertheless, the Catholic tradition is a noble one and a common mother to many churches.

The Parish Hymn Book of over 250 entries is probably the most comprehensive new Catholic hymnal in England. This is basically a very conservative collection, predominantly in the vernacular. Only four items are in Latin, to plainsong. It is somewhat unfortunate that so little attention was given to plainsong in the vernacular. There are also no examples of Anglican chant. These could make possible musical-communicative ecumenical bridges to various denominations.

Although the music is mainly utilitarian and of responsible quality, one must seriously question the inclusion of such tired war-horses as "To Jesus' Heart all Burning", with its stagnation of diminished seventh chords, "Bring Flowers of the Rarest", and all five verses of "Onward Christian Soldiers."

The Saint Andrew Hymnal of 275 selections, makes this a formidable collection, as the editors evidently wanted to include a wide selection of music. It is nevertheless a frustrating book not for what it includes, but for what it does not include. Absent is the great heritage from Renaissance Scotland. The preface specifically mentions as one of its principles the inclusion of music that could be sung by choirs of more than average competence on special occasions.

Much smaller in size is *Hymns for Young Christians*. It is an attractive attempt to bring good music to the 8-13 age group. This is a vital age when good musical habits can be developed. Cathedral choir schools have proved that good musical perception in young voices pays off for future choirs. The 98 tune collection stresses an English musical heritage of vernacular hymns, psalms and spiritual canticles. In particular, the many descants are most welcome. These can be played on a variety of instruments, but are particularly well suited to recorders. Of value to enterprising choir directors who wish to develop a maximum effectiveness and participation are many suggestions for instrumental embellishment, including recorders, guitars, and percussion.

It is unfortunate that some of England and Scotland's finest composers, including Catholics of the calibre of Lennox Berkeley and Edmund Rub-

bra, are not included. These are just two examples of composers who have contributed distinctive musical literature to the Anglican Church but have seldom been called upon to enrich their own Church. The Church in its recent documents on liturgy and music, very clearly desires to encourage composers to contribute to the vigor and vitality of the Church. But when the golden opportunities arrive, sadly, little is done.

New Hymns for All Seasons makes a point of including either new original compositions, (Peter Sheehan, Colin Kingsley, Gregory Murray) or older tunes with freshly worked translations. Although this can be very rewarding at times, it is questionable if every single traditional hymn-lyrics must be changed. Where a phrase is archaic to the point of being redundant, changes are necessary, but not every single hymn is necessarily in need of a complete redressing.

All four hymnals make little attempt to include settings for the Common of the Mass.

No one hymnal can answer all problems, but the four hymnals collectively present a fine assortment of music of various styles. Finally, an inexpensive booklet, *Music in the Mass* by the National Commission for Catholic Church Music (for England) is highly recommended. It is published by the Catholic Truth Society, London, and is a guide to the role of music in a future liturgy.

Dr. William Tortolano

Wanted — Organist

Progressive MUSIC DIRECTOR. Suburban young Catholic Parish. New Church and Pipe Organ. Work with established 40 mixed adult choir. Also work with young people and school. Good Salary. Write to:

General Secretary CMAA
3501 S. Lake Dr.
Milwaukee, Wisc. 53207

FROM THE EDITOR

Confusion continues concerning the "new Mass" and the dates of its introduction. We are sure that most of our readers have already read the text of the Instruction issued by the Congregation for Divine Worship on October 30, 1969, which gave guidelines for the gradual implementation of the *Ordo Missae*. The entire biannual meeting of the Church Music Association of America in Cambridge next Spring will be devoted to the possibilities that are offered the church musician by these latest — and following the Holy Father's intentions — final changes in the Roman Mass.

For the United States several possibilities are open, since Rome left it to the territorial hierarchies to choose a date when the vernacular version will be introduced, with a deadline of November 28, 1971. By then the new *Ordo Missae* will be compulsory everywhere in public celebrations.

The National Conference of the United States Catholic Bishops spent quite some time on the entire question during their Fall 1969 meeting and declined to make the use of the new *Ordo* compulsory for the nation by next Palm Sunday. It is now left up to the individual American bishops when they want to introduce the new rites and texts in their respective dioceses.

As a result, we shall probably see a fluctuation during the next two years as more and more dioceses adopt the new *Ordo*. Musicians will live in great uncertainty (what else is new?) and the confusion will remain and even increase for awhile.

It might be useful to remind our choir directors and organists that even after the introduction of the new rites, they may still perform all of the Ordinary and Proper as before with or without the people. There will be a few changes in the *Kyrie*, where each invocation will be repeated only once; in the wording of the *Gloria* and the *Credo* that will still not render obsolete the existing forms in High Masses.

The general trend of the new *Ordo* seems to go toward more flexibility and various options as to what music may be performed and what texts must or may be used.

A heretofore new field is now also open for mu-

sic during baptismal rites and funeral services. If our composers decide to accept the challenge, an exciting musical renaissance may be in the making.

It is the organist, however, that will feel the most uncomfortable with the new rites. Since all the texts of the Mass that are not sung will be recited aloud — including the shortened offertory prayers — the only time to show his art will be before and after Mass and during Communion, especially if great numbers of the faithful are receiving. How this will influence the desire for arduous training for future organists is anybody's guess.



From Vietnam, we have received these encouraging words:

"I have just received my latest copy of SACRED MUSIC for which I am very grateful. The piece of music entitled "Now Thank We all Our God" by Noel Goemanne which appears in this issue is just what we have been looking for. Here in Vietnam we are always looking for music that is simple, for all male choirs, and is in good musical taste. Noel Goemanne has done it again."

T/Sgt. Marcine L. Du Vall

Contributors

Dr. John Hennig, is a Swiss church musician, long associated with the German Cecilian movement. His article from *Katholische Kirchenmusik* 1/1969 was adapted from the German by the Reverend Bede Lackner, S.O.Cist., Professor of German at the University of Dallas.

Rev. Richard Schuler, a frequent contributor to SACRED MUSIC, is pastor of St. Agnes Church in St. Paul, Minnesota, and member of the Board of Directors of the Church Music Association of America.

NEWS

L'Osservatore Romano for December 18, 1969, carried these words of the Holy Father:

"We have just learned of the death, comforted by Christian hope, of Monsignor Higinio Angles, former President of the Institute of Sacred Music. His life was marked by profound love for the Church, tireless zeal in training youth and outstanding gifts for research. We offer up our prayers for the eternal repose of this faithful soul, and express Our sorrow to Your Eminence and to the family of the late prelate, as well as to the superiors, teachers and students of the Institute. Impart Apostolic Blessing in pledge of divine consolations." The message was addressed to Cardinal Garrone, Grand Chancellor of the Pontifical Institute of Sacred Music.

Death came to Monsignor Anglès on December 8, 1969. The funeral was held at the Church of S. Agostino, near the Pontifical Institute of Sacred Music in Rome, on December 10. RIP.



Programs of sacred music for several liturgical functions have been sent to us:

Saint Joseph's Church, Marksville, Louisiana, commemorated its centenary with a solemn Mass on Sunday, August 24, 1969. The musical program included *To God be the Glory* by Leon Brown, *Missa Solennelle (St. Cecilia)* by Gounod, *The Lord Reigneth* by Paul Manz, *Almighty God of Our Fathers* by Will James, *A Canticle of Light* by Richard Purvis, and *A Song of Praise* by Noel Goemanne. Reverend Adrian Molenschot directed the mixed choir of thirty voices and Mrs. Lewis Roy was organist.

The ceremony of installation of the Most Reverend Leo T. Maher as the third Bishop of San Diego, California, together with the commemoration of the two hundredth anniversary of the planting of the Catholic Faith in southern California, took place at Saint Joseph's Cathedral on October 4, 1969. The musical program included a concert of music by local composers: Humphrey Stewart, Nino Marcelli, Harry Bloxham, and Robert Heninger. The music for the Mass was sung in Spanish and in English. *Misa Criolla* by Ariel Ramirez and *Almighty and Everlasting God* by Reverend Joseph Roff were used. Joseph

Rossi was director of music and Donald Shanks was organist.

At the installation of the Most Reverend Thomas Tschoepe as Bishop of Dallas, Texas, at Sacred Heart Cathedral, the Dallas Catholic Choir under the direction of Reverend Ralph S. March, S.O.Cist., and the Holy Trinity Seminarians under the direction of Noel Goemanne provided the musical program. They were assisted by a brass choir and John Herrington, organist. The setting of the Ordinary was *Mass of St. Paul* by Noel Goemanne. Other music included Nystedt's *The Lord Bless Thee*, Manz's *E'en So Lord Jesus*, Handel's *Great Shepherd of a Loyal Flock* and McDonough's *Confirma Hoc Deus*.

The 125th anniversary of Saint Mary's College, Notre Dame, Indiana, was celebrated with Mass December 7, 1969, in the Church of Our Lady of Loretto on the college campus. A choir of 160 voices with a brass ensemble sang a Mass commissioned for the occasion by Norman dello Joio.

At the Church of the Incarnation in Minneapolis, Minnesota, a concert of Christmas music by Brahms, Rowley, Vivaldi and Junget preceded the Midnight Mass at which *Missa Dona Nobis Pacem* by M. J. Erb was sung. The organist was Mrs. Larry Clemens and Richard D. Byrne was director.

A Mass for Peace was celebrated at the National Shrine of the Immaculate Conception, Washington, D.C., November 10, 1969, to mark the tenth anniversary of the dedication of the church. Music for the Mass was the newly composed *Solemn English Mass* by Jean Langlais. It was sung by 350 voices, combining the Shrine Chorale, the Catholic University Chorus, and choirs from the United States Army, Navy and Air Force Academies, assisted by two brass choirs and two organs. Joseph Michaud conducted the work in the presence of seven cardinals, 172 bishops, officials of the government and foreign embassies, and a congregation of seven thousand people. Preceding the Mass, Jean Langlais presented a concert of organ music.



Concert programs of sacred music that have come to our attention include these:

The Cathedral Boys Choir of the Cathedral of Saint Paul, Saint Paul, Minnesota, sang Benjamin Britten's *Ceremony of Carols* and Anton Heiller's

Missa in Nocte in Nativitate Domini together with several Christmas carols at a December concert in the great church. Don Dicie was director.

The Saint Monica Chorale under the direction of Noel Goemanne performed two concerts on TV and radio programs in Dallas, Texas, December 21 and 24, 1969. Works by Praetorius, Bach, Mozart, Ivanov and Kenneth Jewell were sung.

The Twin Cities Catholic Chorale performed Michael Haydn's *Requiem in C Minor* at the Church of the Nativity, Saint Paul, Minnesota, November 22, 1969. Assisted by members of the Minnesota Symphony Orchestra, the chorale was directed by Reverend Richard J. Schuler. Soloists were Patricia Richter, Lois Duffy, John Kaeder and John Jaeger. John Vanella was organist.

Musical programs at the National Shrine of the Immaculate Conception, Washington, D.C., included performances by the Chattanooga Boys Choir, directed by Stephen J. Ortlip, December 14, 1969; the Catholic University Brass Ensemble directed by Robert Garofalo, and the Catholic University Trombone Choir directed by John R. Marcellus, December 8, 1969, with works by Bach, Buxtehude, Lassus, Gabrieli and others.

Quincy College, Quincy, Illinois, presented a Collegium Musicum under the direction of Lavern Wagner in triple performances October 17, 20 and 21, 1969. Music from the Renaissance and Baroque periods for both instrumental and choral ensembles made up the program. Composers listed included Phillipe Rogier, Guillaume Dufay, Heinrich Isaak, Josquin des Prez, Adrian Willaert and several others.



Recent organ programs sent to us include:

Ivan R. Licht, at the Church of St. Christopher, Rocky River, Ohio, on November 16, 1969, performed works by Buxtehude, Krebs, Naumann and Vivaldi together with works by Mendelssohn, Bonnet, Pepping and Sowerby.

In a program sponsored by the American Guild of Organists, Noel Goemanne played his own works at the Church of Saint John Baptist, Kansas City, Missouri, October 20, 1969. He played his *March, Nocturne and Dialogue, Rhapsody, Chant Mystique* and *Fantasia*.

Dedication of the new organ at St. Alphonsus Church, Chicago, Illinois, November 30, 1969,

included a recital by Berj Zamkochian, who played works by Bach, Liszt and Poulenc's *Concerto for Organ*. Also on the program was the performance of Pergolesi's *Stabat Mater* and Williams' *The Old Hundreth Psalm Tune* by the Chicago Symphony Chorus and St. Alphonsus Boys Choir under the direction of Gerhard Track, who led the group in the premiere performance of his own new cantata, *Let Us All with Gladsome Voice*.

Bernadette Kerwin Aurelius played a recital at the Church of St. Luke, Saint Paul, Minnesota, October 7, 1969. In addition to works by Bach and Buxtehude, the program included compositions by Franck, Langlais, Maleingreau, Ravel and Arthur Jennings.



The Pueblo Symphony Chorale of Pueblo, Colorado, newly organized under the direction of Gerhard Track, presented its first concert, December 14, 1969, at Memorial Hall. Works by Scarlatti, Bach, Thompson and Track were sung together with Christmas carols. Combining with the Pueblo Symphony Orchestra, the group will perform Joseph Haydn's *Te Deum, Messe in E Moll* by Anton Bruckner and Verdi's *Four Sacred Songs* on March 15, 1970.

The Texas Boys Choir, under the direction of George Bragg, will premiere a newly commissioned work by Noel Goemanne. It is a setting of the Latin texts of the Ordinary of the Mass. Scored for SATB, organ, three trumpets, timpani and oboe, the work has an *ad libitum* dramatic narration in English.



The liturgical and musical commissions of the four dioceses of Missouri have recently completed work on the publication of a hymnbook, the *Missouri Catholic Hymnal*. In addition to a great number of hymns, the book included four settings of the Mass in English and several settings of psalm texts. A liturgical congress, October 17-19, 1969, was held to consider recent liturgical developments at St. Agnes High School, Springfield, Missouri.

R.J.S.

Tentative Program for National Meeting of

CHURCH MUSIC ASSOCIATION OF AMERICA

Saint Paul Choir School, Cambridge, Mass. March 30–April 2, 1970

MONDAY

- 2:00 P.M. Registration
Tours of Cambridge and Boston
8:00 P.M. Address: "*The Ordo Missae: Its purpose and promise.*"
Resurrection drama with music.

TUESDAY

- A.M. 8:30-9:30 Exhibits
9:30-11:00 Introduction to musical implication of the ORDO MISSAE with special reference to the *Entrance Rite*.
Liturgical orientation. Numerous examples in various styles to illustrate the different options offered in the ORDO MISSAE.
11:00 Break to prepare for discussion.
11:15-12:00 Evaluation by board of reactors to music presented.
Discussion from floor.
P.M. 12:00-1:30 Lunch and Exhibits.
1:30-3:00 *Liturgy of the Word*. Liturgical orientation. Numerous examples in various styles to illustrate options.
3:00 Break to prepare for discussion.
3:15-4:00 Evaluation by board of reactors to music present. General discussion.
4:15-4:45 Organ Recital.
5:00 Mass. Simple form with music for Cantor and People.
8:00-9:00 "*The Celebrant as Leader of Song*" Panel.
9:00 Social Hour in School Hall.

WEDNESDAY

- A.M. 8:30-9:30 Exhibits.
9:30-11:00 *Liturgy of the Eucharist*. Liturgical orientation. Numerous examples in various styles to illustrate various options suggested in the ORDO MISSAE.
11:00 Break to prepare for discussion.
11:15-12:00 Evaluation by board of reactors to music presented. General discussion.
P.M. 12:00-1:30 Lunch and Exhibits.
1:30-3:00 *The New Funeral Rite*. Liturgical orientation. Numerous examples in various styles to illustrate various possibilities offered by experimental rite.
3:00 Break to prepare for discussion.
3:15-4:00 Evaluation by board of reactors to music presented. General discussion.
4:15-4:45 Choral program.
5:00 Mass. Form with music for choir, cantor and people.
8:00-9:00 "*The Folk Idiom as a Valid Musical Liturgical Form.*" Panel and discussion.
9:00 Social Hour in School Hall.

THURSDAY

- A.M. 8:30-9:30 Exhibits.
9:30-11:00 Special sections for
(A) Organists; (B) Choirmasters; (C) Composers.
11:15 Closing Concelebrated Mass with music for instrumental groups, choir and organ.
P.M. 12:30 Voting members luncheon and business meeting.
2:00 Tours of Cambridge and Boston (if requested).

THE VOLUNTEER CHORISTER

by Ernest B. Buchi

*A Condensed Study Outline of the Basic Principles
underlying Proper Singing, with Illustrative
Exercises, prepared for Members of
Volunteer Choirs*

Price \$1.00

J. FISCHER & BRO.
GLEN ROCK, N.J. 07452

SCHLICKER

for excellence of design, the finest of quality materials, and the highest order of craftsmanship in mechanical and electric action pipe organs.

Buffalo, New York 14217
1530 Military Road

brochure available

member APOBA

HEINZ WERNER ZIMMERMANN

PSALMKONZERT

For five-part mixed choir, unison children's choir, baritone soloist, three trumpets, vibraphone, and string bass.

Score 97-4854 \$2.50

Chorus Part, 97-4866 \$.90

Children's Choir Part 97-4886 \$.10

Instrumental Parts 97-4867 \$5.50

THE LORD'S PRAYER

For mixed choir (SSATTBB) and string bass.

Score 97-4906 \$.50

Instrumental Part 97-4948

Both of the above compositions make use of jazz elements.

CONCORDIA PUBLISHING HOUSE, ST. LOUIS, MO. 63118

For Clergy, Choral Directors, Organists, Laymen
SACRED MUSIC CONFERENCE

The University of Iowa
School of Music
School of Religion

MAY 15-16, 1970

Everett Hilty Recitalist, Clinician, Lecturer
Rosella Duerksen Choral Reading Session
Paul Bunjes Contemporary Organ Building
Carl Schalk

Recent Trends in Ecumenical Hymnody
James Wylie Spanish Organ Music

Lectures - Discussions - Reading Sessions - Concerts

CONFERENCE COMMITTEE

Himie Voxman, Director, School of Music
Gerhard Krapf, Head, Organ Department
Daniel Moe, Head, Choral Department
Richard Bloesch, Choral Department

WRITE TO:

University of Iowa Conferences
Iowa Memorial Union
Iowa City, Iowa 52240

DID YOU MISS . . .

"Some Thoughts on the Organ Today"
by James Hough Fall, 1968

"The Serious Contemporary Composer
and The Church Today" by Arthur
Hunkins Winter, 1968

"A Fairy Tale" by Emmet G. Smith . .
. Spring, 1969

"Pope Paul on Sacred Music"
. Summer, 1969

Reviews, Music Supplements and News!

**FOR BACK ISSUES OF SACRED MUSIC (\$1
each) WRITE:**

Reverend Robert A. Skeris
DeSales Preparatory Seminary
3501 South Lake Drive
Milwaukee, Wisconsin 53207



**FREE
STYLE
SHOW**

*no cost
or obligation*



Newest Choir Robes

Send for full information, color illustrated
catalog, fabrics, prices. Ask for kit xxxx.

E. R. MOORE CO.

7230 N. Caldwell • Niles, (Chicago) Ill. 60648
110 Voice Rd. • Carle Place, (L. I.) N.Y. 11514
1641 N. Allesandro St. • Los Angeles, Calif. 90026
1605 Boylston Ave. • Seattle, Washington 98122

Sacred Music for Brass

Fantasy on "O Sons and Daughters"
(*O filii et filiae*)
by *Walter Pelz*

Organ, 2 trumpets, 2 trombones and timpani. Moderately difficult. \$2.50

Hymns for Brass—Set I
by *Miles Johnson*

Easy arrangements of four hymns for Palm Sunday and Easter. Trumpets, trombones and horns, optional organ or piano. 85¢

My God, How Wonderful Thou Art
(Hymntune "Dundee")
by *Paul Fetler*

2 trumpets, 2 trombones, optional organ. Medium grade. \$1.25

Brass Instruments in Church Services
by *James Ode*

A handbook for church musicians. Includes suggestions for scoring for brass, preparations for performance, listing of brass ensemble music for church. \$2.00



426 South Fifth Street, Minneapolis, Minnesota 55415
57 East Main Street, Columbus, Ohio 43215
2001 Third Avenue, Seattle, Washington 98121



CUSTOM BUILT PIPE ORGANS

Seven Holy Founders Church
Affton, Missouri

WICKS ORGAN
COMPANY
Highland, Illinois 62249
Pipe Organ Craftsmen
Since 1906



*Schlicker Organ in the First Congregational Church,
Los Angeles, California*