



SACRED MUSIC

Volume 97, Number 3, Fall 1970



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SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874 and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103. Editorial office: Route 2, Box 1, Irving, Texas 75060.

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VOCAL TRAINING FOR THE CHURCH CHOIR

Everyone who has read newspaper reviews of choral performances — whether by large or small choirs, professional or amateur — has noticed that reviewers always speak of “good” or “bad” choirs. In reality, however, one must say that there are no bad choirs, only poor conductors, who are unable to raise the level of a choir because they lack the necessary ability to do so. This conclusion applies with equal validity to the church choir.

Such choirs are, for the most part, made up of members young and old who have some regular, non-musical occupation and, out of love for music, arrange their free time so as to be able to take part in choir rehearsals and performances at the worship services. Hence it is the task of the conductor to fan this spark of love for singing in the amateur singer, and to maintain the enthusiasm of both young and old by means of stimulating, interesting re-

hearsals, thus raising the choir's level of performance. What professional qualifications must the conductor possess in order to fulfill these requirements?

QUALITIES OF
CHORAL
CONDUCTOR

In order to fulfill his duties towards his choir, he must be a good musician, singer, and speaker, and of firm character. In addition to his other natural abilities, such as a good musical ear, and natural vocal talent, he must be predestined to the career of choral conductor. He must be able to transmit a suggestive power which combines psychological tact and genuine artistic effect. Every conservatory offers courses in choral conducting which furnish the future conductor with the necessary tools of his trade. In this area the most important course is that in the vocal training of choirs. Unless he is master of this subject, the conductor will be unable to achieve a cultivated, homogeneous, artistically worthwhile choral sound. He must have at his disposal a technically solid and complete education in vocal training, for he should be the model for his choir, which will learn how to speak and sing correctly from him.

VOCAL
DIAGNOSIS

The first question the conductor must answer is this: "To what extent can I introduce voice training into my choir practices?" At the very outset of his activity, when he is hired or appointed, it is the conductor's duty to make a diagnosis of each individual voice, *i.e.*, to determine, through the singing of scales, the compass and quality of the voices. Arpeggiated chords should not be used for this purpose, for they tend to conceal mistakes and divergencies of register, whereas simple scales do not. Vocal range, then, as well as possible mistakes, can best be determined through the singing of scales.

Another part of the vocal diagnosis is to determine the pitch of the natural speaking voice. This will usually be in the middle part of the range of the speaking voice: for men, approximately between A and e, for women and children between b (sometimes b-flat) and e¹. Any emotion can, of course, change the pitch of the speaking voice. The singer should speak in a normal tone of voice, with a minimum of exertion and effort. Flowing speech does not remain on a fixed pitch, but follows the melody of the language with constantly varying changes of pitch. It often happens that for psychological reasons the speaking voice will be higher or lower than the normal pitch. Such exorbitant demands on the vocal organs can lead to functional damage, which must be referred to an expert in speech therapy or phoniatics for correction. In any case, the choral conductor must be able to judge correctly the speaking and singing range of the voice, as well as any mistakes that might be made.

The natural compass of the voice includes only tones which can be produced without undue exertion. It is the conductor's task to familiarize his singers with their vocal apparatus, since the ensuing vocal training, whether it be for choral or solo work, can be mentally grasped and physically carried out much more effectively on the basis of such familiarity. Diagrams should be used to convey to the choristers a graphic impression of the vocal apparatus.

BREATH

Since the breath shapes our voice, each chorister must be able to breathe correctly and easily. The great majority of both children and adults breathes poorly, either pumping themselves too full of air, or not breathing deeply enough. Either of these faults makes it impossible to sing with the sort of flexi-

bility required for subtle tone production: the tone becomes stiff, and the air compressed into the lungs tends to overburden the diaphragm, which is, for the singer, the most important internal muscular group.

The diaphragm is a muscle which extends directly through the body, separating the thoracic cavity from the abdomen. Its activity is governed by our breathing, and it is only secondarily susceptible to voluntary control. When the diaphragm relaxes and moves downward, as in a deep breath, the oesophagus, which is connected to the diaphragm above the stomach, moves down with it, and the larynx, which is joined to the oesophagus above the trachea, also follows this movement. Since the larynx is always connected with the activity of breathing, one can easily see the special importance of correct breathing for the singer. The art of correct breathing "cannot be achieved by a mere voluntary increase in inhalation, but only by a voluntarily controlled exhalation." Such a controlled exhalation, which should take place when a good tone is produced, involves a total emptying of the lungs and a slow relaxation of the diaphragm, then a momentary rest for the breathing apparatus after inhalation, and finally, proceeding from this brief pause, an involuntary impulse to breathe by contracting the entire diaphragm and moving it downward, to produce a tenfold increase in oxygen supply at the next inhalation. Voluntary gasping for breath thus destroys the natural breathing process. Correct singing is most intimately connected with correct breathing. The essential prerequisite, then, for the singer's tone production is the *appoggio*.

This should not be confused with the idea of "support," which in Italian is referred to as *reggere* or *sotenero*. *Appoggio* signifies rather a "leaning against," and refers to the whole process of singing, including the activity of the body and its entire breathing mechanism. The purpose of *appoggio* is to prolong the process of exhalation as much as possible, and to contribute to the greatest possible economy in the use of the breath. The impulse to inhale often intrudes into such a prolonged exhalation. Obviously, in this case the antagonists of exhalation, *i.e.*, the muscles of inhalation, will be activated to some degree, and for the singer this is usually accompanied by definite muscular sensations. However, voluntary exaggeration of the process of *appoggio* leads to a choking of the breath, which causes cramped and unhealthy singing. Phonation must always begin with calm, normal breathing, with totally relaxed throat and larynx, and with a loose, comfortable bodily posture, which must not, however, pass over into flaccidity. Correct posture will tend to stretch out the spinal column.

The production of a tone must begin with the minimum expenditure of air after the deepest possible inhalation. In singing, the current of the breath merely acts as the "vibrating medium." By way of summary, one could say that every child in school, as well as every adult, should be familiar with correct breathing procedures and the concept of *appoggio*.

Choral singers are often encouraged to sing louder, but most often the sound becomes shouting, thus exceeding the natural limits of the chest voice,

SUPPORT

which are approximately e¹ for the soprano, and c¹ for the alto. For male voices the same is true an octave lower: e for the tenor, c for the bass. The chest voice should not be carried higher. Continued misuse of the voice through such excess leads to the so-called "break" between vocal registers.

This expression means the same thing as the term 'divergence of register.' This is a pathological phenomenon with many possible causes, although it most often results from excessive wind pressure on the vocal cords as they actually function. This condition renders impossible a smooth, effortless transition from the head register to the chest voice, and vice versa, and always results in great damage to the vocal mechanism.¹

REGISTERS The healthy voice often possesses the natural gift of one register, that is, no audible change of register. According to Hugo Stern, "this concept of one register is a descriptive idea with which voice teachers seek to combine the tonal concept of a unified resonance for all tones, with a unified style of singing throughout a range of two and one-half to three octaves."² Constant use of the resonance provided by the head voice (*i.e.*, vibrations on the periphery of the vocal cords) will give a uniform timbre to the whole vocal compass, and there will be no essential change of timbre from the highest notes to the lowest, even though physical changes actually do take place in the vocal apparatus. Careful work with the head register—for example, soft attacks, and singing upwards from the middle range—will promote the homogenizing of vocal registers and lead toward the ideal of the "one register."

**VOWEL
EQUALIZA-
TION** One more aspect of vocal training for choirs remains to be mentioned: vowel equalization. This means equalizing the individual vowel sounds by using all the resonating cavities of the head, the throat, and the thoracic cavity. Vowel sounds must possess the necessary resonance at the very moment of the attack. Equalization of vowel sounds depends on the open position of the throat. However, the opening of the throat or jaws is not the same as the opening of the mouth. For every vowel the opening of the throat must remain the same, since the various vowels are shaped by the lips and the tongue, and the various shapes of the mouth. It is important to articulate all vowels *toward the front* with the aid of this process of vowel equalization. We must speak and articulate *front*, but the tone must nevertheless make use of all the resonating area available. This must be observed especially when reciting the Mass texts.

EXERCISES Each rehearsal and each performance should begin with vocal exercises in small groups or sections. These exercises will be most practical when they are chosen by the conductor, according to melodic compass and rhythmic difficulty, from choral literature or the repertory of Masses. This will not only train the voices but also shorten the rehearsal time needed to learn the pieces. As far as range is concerned, the exercises should not be sung in an exposed or extreme range. For example:

¹ Hugo Stern, *Die Notwendigkeit einer einheitlichen Nomenklatur für die Physiologie, Pathologie und Pädagogik der Stimme* (Vienna, 1928), p. 159.

² *Loc. cit.*

Take my hands and make them as your own.

Ta ————— ke

The image shows two staves of music in G major (one sharp) and 4/4 time. The first staff contains the melody for the sentence "Take my hands and make them as your own." The second staff shows the same melody with a long horizontal line underneath, starting under the word "Ta" and ending under "ke", indicating a sustained note or exercise.

The first exercise is to sing the melody *legato*, on the one word *take*. The first tone on the e¹ must possess such a light quality that the b natural below, and the a¹ above, will not show any noticeable difference in tone quality. These few measures can then be transposed chromatically upward, so that when the text is finally sung to the notes, no excessive effort will be required.

This same example can be varied in different ways, as, for example, to produce an exercise for diaphragmatic control:

ta, ta, ta ta ta ta ta ta ta

The image shows a single staff of music in G major and 4/4 time. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The final note, D4, is marked with a fermata. Below the staff, the syllables "ta, ta, ta ta ta ta ta ta ta" are aligned with the notes.

The syllables *ta, ta, ta* must in each case be sung with a strong accent. Accents are stresses demanded by the musical expression, produced by definite physical changes in the position of the diaphragm. This means that the air which has been deeply inhaled into the lungs and is supported by the diaphragm, is expelled in short bursts by the alternate rising and falling of that muscle, which also raises the roof of the abdominal cavity.

Problems are often encountered in enunciating the text. For every syllable, the initial consonant must be formed at the same pitch as the following vowel. In this way one can avoid the irritating overemphasis often heard at beginnings of words.

And now a few words about intonation. Sharping, which seldom occurs except with high sopranos, arises from poor breathing, from lack of support in singing ascending passages, and through an insufficiently varied tone production. Exercises to strengthen diaphragmatic control are especially helpful in correcting this mistake.

Flatting is most often due to a tone production that is too thick and heavy, and that lacks the higher resonances. If the conductor demands that flat singers form their mouths a little like a smile, the soft palate will be raised a little, the way to a more frontal resonance is opened, and the tone will sound correct. A too-flaccid soft palate will always contribute to flatting. Flatting demands practise of descending exercises, sharpening demands exercises that ascend.

ENUNCIATION

SHARPING

FLATTING

my my my my etc.

my, my, my, my, my
life, life, life, life, life

CONCLUSION

By way of conclusion I would like to say a few words about the correct concept of *piano*. The correct *piano* must be developed from the soft attack referred to above, in conjunction with a perceptible relaxation both of the breath during inhalation, and of the vocal cords. Every choral *piano* must already contain the preparation for a *forte*. Poorly trained choirs often try to form a *piano* by merely supporting a modified *forte* tone.

The brief introduction to the vocal training of choirs which I have given here is based on my long experience with church and youth choirs. My suggestions have developed out of actual practice, and they are intended for all choral conductors who seriously wish to deal with the problems of a homogeneous choral sound. Only the most intensive preoccupation with the vocal training of the choir will produce a homogenized sound, unity of register, and a healthy voice for every choir member.

PROF. MARGARETE SPARBER

To Stewart Thomson and the choir of St. George's Church, Winnipeg

JUBILATE

(S.A.T.B. and Organ)

100th Psalm

CECIL COPE

Allegro ♩ = about 112

SOPRANO *f* O — be joy - ful, be

ALTO *f* O — be joy - ful, be

TENOR *f* O — be joy - ful, be

BASS *f* O — be joy - ful, be

ORGAN *ff* Trumpet *f*

senza Ped. Ped.

joy - ful, be joy - - - - ful, O — be

joy - ful, be joy - - - - ful,

joy - ful, be joy - - - - ful, O — be

joy - ful, be joy - - - - ful,

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COPE: JUBILATE

joy - - - ful in the Lord all ye lands:
 O le joy - ful, O be joy - ful in the
 joy - - - ful in the Lord all ye lands:
 O be joy - ful, O be joy - ful in the

Lord all ye lands: Serve the
 Lord all ye lands: Serve the
 Lord all ye lands: Serve the
 Lord all ye lands: Serve the

Man. *Ped.*

COPE: JUBILATE

mf *leggiere*

Lord with glad-ness And come be - fore his pre -

Lord with glad-ness

Lord with glad-ness

Lord with glad-ness

mf

Man.

sence with a song.

mf

Be ye sure that the Lord

mf

Be ye sure that the Lord

f

mf

Perd.

Man.

He is God It is He that hath

He is God It is He that hath

Ped.

mp We are His peo - ple, and the

mp We are His peo - ple, and the

mp made us and not we our - selves,

mp made us and not we our - selves,

Man.

sheep of His pas-ture. O go your

sheep of His pas-ture. O go your

O go your

O go your

Ped. *f* Man.

way in-to His gates with thanks-giv-ing And in-to His

way in-to His gates with thanks-giv-ing And in-to His

way in-to His gates with thanks-giv-ing And

way in-to His gates with thanks-giv-ing And

courts with praise *P* Be
 courts with praise
 in - to His courts with praise
 in - to His courts with praise
ff
 Man. Ped.

thank - ful un - to Him and speak good of His
p

poco meno mosso

Name.

(Solo) *mp* *espress.*

For the

rit. poco meno mosso

mp

Man. Ped.

The first system of the musical score consists of five staves. The top staff is a vocal line with the text "Name." below it. The second and third staves are empty. The fourth staff is a bass line with the text "(Solo) mp espress." above it and "For the" below it. The fifth staff is a grand staff (treble and bass clefs) with the text "rit. poco meno mosso" above it, "*mp*" above the right-hand part, and "Man. Ped." below the left-hand part.

Lord is gra - cious, His mer - cy is ev - er -

The second system of the musical score consists of five staves. The top three staves are empty. The fourth staff is a bass line with the text "Lord is gra - cious, His mer - cy is ev - er -" below it. The fifth staff is a grand staff (treble and bass clefs) with a piano accompaniment.

last - ing. ———— And His truth en - dur - eth from

mf to gen - er - a - - - - - tion. *f* allargando

mf to gen - er - a - - - - - tion. *f*

f marcato to gen - er - a - - - - - tion.

(Tutti) *f marcato* gen - er - a - - - - - tion. to gen - er - a - - - - - tion. allargando

Tempo I *ff*

Glo - - - ry, Glo - - - ry, Glo -

Glo - - - ry, Glo - - - ry, Glo -

Glo - - - ry, Glo - - - ry,

Glo - - - ry, Glo - - - ry,

Tempo I

ff

Man. Ped.

- ry be to the Fa - ther and to the

- - - ry be to the Fa - ther and to the

Glo - - - ry be to the Fa - ther and to the

Glo - - - ry be to the Fa - ther and to the

Man.

meno mosso

pp

Son and to the

Son and to the

Son and to the

Son and to the

pp

meno mosso

pp sub.

Ped. Man.

Tempo I

f

Ho - ly Ghost. As - it

Ho - ly Ghost. As - it

Ho - ly Ghost. As - it

Ho - ly Ghost. As - it

Tempo I

ff

f

Man.

was in the be - gin - ning is now_ and ev - er shall be.

was in the be - gin - ning is now_ and ev - er shall be.

was in the be - gin - ning is now_ and ev - er shall be.

was in the be - gin - ning is now_ and ev - er shall be.

Ped.

Allargando

ff world with-out end A - men

ff world with-out end A - men

ff world with-out end A - men

ff world with-out end A - men

Allargando

ff

ff

REVIEWS

I Magazines

JOURNAL OF CHURCH MUSIC — Volume 12, No. 8, September 1970.

The Full-Time Church Musician by Donald E. Brown, p. 8.

Extremely well-written article with lofty, yet realistic ideas about the profession of the full-time music director. Chosen by God, he is truly a minister, a vessel, an instrument to do God's will. He must possess spirituality, simplicity and sincerity as well as professional knowledge of his art. An article to be re-read frequently.

From the Choir Room by Donald Kettring, p. 16.

Many choir-directors will read this short article — decorated with wonderful drawings — with empathy. With a sense for gentle humor, Mr. Kettring describes the September woes of choir directors and offers a few good-natured suggestions for increased participation in church choirs.



MUSIC MINISTRY — Volume 3, No. 2, October 1970. *Publication of the United Methodist Church.*

Is It Music? by Henry M. Bullock, p. 1.

An honest editorial, written by a serious soul-searcher. Mr. Bullock poses quite a few serious questions as to the place of avant-garde music in church services. He is hesitating to give an answer, because he is not sure of it himself.

Thoughts About Words by Michael Hewlett, p. 3.

Contemporary hymn-writers would do well to meditate upon this article. Mr. Hewlett pinpoints the shortcomings of many of our "new" hymns and submits four requirements that should be present in a good one: "A touch of poetry, some teaching incisiveness, some personal emotion, some evocative reference." This four-point recipe was first suggested by the Archbishop of Canterbury. Mr. Hewlett adds some pertinent commentary to each point.

The Well-Planned Organist by Martha Maben, p. 8.

Practical suggestions for the organist to help him in the preparation of the music for months ahead in order to avoid repetitions, last minute panic and boredom.



MUSART — June-July 1970. *Official Publication of the National Catholic Music Educators Association.*

The Celebration of Life Through Music by The Most Reverend Clarence E. Ewell, D.D., p. 12.

Kind words from Bishop Elwell to the registrants of the 1970 NCMEA Convention, held last spring. His main ideas center around the need for good music for congregations and the means to obtain it, by sponsoring professionally trained composers.

Liturgical Celebration by Dr. David L. Miller, p. 18.

Another short address by an eminent Lutheran church musician, trying to find a middle road in matters of church music. He likes the old but wants and does experiment with the new.



MUSIC — A.G.O. and R.C.C.O. — September 1970. *Official publication of the American Guild of Organists.* New York, New York.

The Bells at Santa Barbara by Ardis O. Higgins, p. 28.

Sixty-one bronze bells, cast in Holland, constitute the huge carillon at the Santa Barbara campus of the University of California. The author describes the instrument and gives a few details about bell-casting and tuning.

20th Century Netherland Organ Music by Leslie P. Spelman, p. 35.

First part of an article that is a must for organists who want to become familiar with the Dutch organ music of our time. It is done with thoroughness and intends to be a practical guide.

Eric Ericson — Choral Renaissance in Sweden by Lois Even Anderson, p. 40.

A sympathetic account of the author's year in Sweden under the greatest Swedish choral conductor.

R.S.M.



MUSICAE SACRAE MINISTERIUM — Anno VII, No. 2 & 3, Autumnus 1970. *Journal of information of the Consociatio Internationalis Musicae Sacrae, Rome.*

Published now in a single edition, instead of the five separate language editions, this issue contains articles in Latin, Italian, French, German and English. Bishop Augustine Frotz of Cologne contributes his funeral sermon delivered in Rome on the occasion of a commemorative Mass in honor of Monsignor Hyginio Anglès, and the editor, Prof. Dr. Jean-Pierre Schmit of Luxembourg, describes the program of the Aachener Domchor in its various presentations in Rome and at Monte Cassino in connection with the observances in memory of Monsignor Anglès. The most lengthy article is Monsignor Johannes Overath's address at the farewell given to Monsignor Ferdinand Haberl in Regensburg before he left to assume his position as the new rector of the Pontifical Institute of Sacred Music in Rome. A masterful study of the role of the school of church music, it will appear in translation in the next issue of *Sacred Music*. The new by-laws of the Consociatio are published in French to supplement the new statutes recently approved by the Holy See. Excerpts from a sermon on the virtue of religion by Monsignor Richard J. Schuler conclude the issue.



PSALLITE—Abril-Junio 1970, Año XIX, Num. 74. La Plata, Argentina.

The main article, "Et non impediatis musicam," takes its title from a quotation from the book of Ecclesiasticus (32:5). A translation from the Italian of Pietro Sganzzata, the article first appeared in *Palestra del Clero*. In strong terms he asks if the present revisions in liturgy are really a reform or rather a steam-roller process. He regrets the anti-artistic elements, and in particular those efforts that are directed toward the art of sacred music. He says that while the church should not be a concert hall, it should not be a tavern, a place for folklore festivals, or a picnic with ballads and mountain songs. He analyzes the various efforts at the singing of the congregation from the time of Moses, St. Paul and Luther. Those who are opposed to the art of choral music are also in opposition to the organ in church, some calling it a bourgeois instrument and others an unnecessary expense for a parish. Referring

to Saint Gregory the Great for an interpretation of his chosen text, the author says that the scripture might well refer to the Mass as the banquet mentioned: "a concert of music in a banquet of wine is as a carbuncle set in gold; as a signet of an emerald in a work of gold: so is the melody of music with pleasant and moderate wine." In addition to use of both congregational and choir music, both art music and simpler music, he urges the fostering of "spiritual concerts," scripture services with art music for accompaniment. Another article, "Liturgia y Folklore," is also a translation from Italian from an article by Francisco J. Vocos. He says that the introduction of folklore materials into liturgy is an expression of religious naturalism, which does not in any way correspond to the true nature of liturgy as it is understood in the writings of the Church and especially the Vatican Council. The missions are invited to use elements of the native culture of the people, but the Council insists that these elements always be in harmony with a true and authentic liturgical spirit. The article will be concluded in later issues. A report on the activities of the Pueri Cantores and reviews of books and recordings finish out the issue.



CHURCH MUSIC — August 1970, Vol. 3, No. 4. *Magazine of the Church Music Association of England and Wales*. London, bi-monthly.

William Tamblyn gives some personal comments and musings on the honors recently conferred on several English church musicians. George Malcolm, Ralph Downes, Henry Washington and Fernand Laloux were honored by the Holy See as Knights of St. Gregory, and Father Wilfrid Purney was named a prelate of His Holiness. Michael East wonders in his letter whether the selection of proper music or the proper performance of music will contribute more to establishing an authentic liturgical music in our day. Several pages are given over to problems of the English church music association and their efforts to organize various areas of the country. John Morehen writes an interesting article on the reasons why publishers continue to flood the market with new editions of old music. He says this can be explained by their uncertainty about much of the new music and by a general conservatism of most musicians, as well as by the proved value of the ancient classics, which

may be intended for concert use or for library study materials. He thinks that publishers would be doing a greater service to the cause of church music if they would print the music of contemporary composers. In a very brief little note, Paul Inwood complains about the inadequacies of the chant in the new *Ordo Missae* with several misplaced formulary flexes and terminations. He wonders if we are creating another *Editio Medicea* for the twentieth century. The usual list of suggested music, book reviews and correspondence concludes the issue. The correspondence section is usually rather interesting, perhaps because the English take to the public print much more readily and vociferously than do Americans.

R.J.S.

II Records

Eight Motets For Four Mixed Voices by the Servant of God Raphael Cardinal Merry del Val. Choir of the National Academy of St. Cecilia; Giorgio Kirschner, director; Giovanni Zammerini, organist. EDIZIONE PAOLINE AV-30-7 (mono).

No doubt it was the influence of Pope St. Pius X, whom he served as Secretary of State, which inspired Cardinal Merry del Val to write the eight motets recorded here. They reveal a side of his character which has very likely remained hidden to most people.

The disc contains two settings of the hymn *Ave Maris Stella*, a *Veni Creator Spiritus*, *O Salutaris*, *Tantum Ergo*, *Panis Angelicus*, *Ave Regina Coelorum*, and a setting of the text of Apoc. 14/13, *Audivi Vocem de Coelo*, which formerly served as the Epistle of the daily Mass for the Dead. The pieces are all in the traditional Caecilian style—no imitative writing at all—but with Latin overtones which are especially notable in the graceful, flowing melodies. Both settings of the *Ave Maris Stella* are strongly atrophic, whereas the *Ave Regina Coelorum* is more brilliant, rhythmic, and triumphant, marching majestically in triple meter. The *Panis Angelicus* evokes a reflective mood, though it contains strong dynamic contrasts and abrupt changes of register. The gem of the record is probably the *O Salutaris*, whose great expressive power comes

through strongly in spite of the subdued dynamics. The choral sound is probably best in this number.

The recording was made at a concert given at the basilica of the *Dodeci Apostoli* in Rome on 28 February 1970 under the sponsorship of the Legion of Merry del Val. In spite of the noises of coughing and the like, which are to be expected at a performance, the recording does great justice to the eighty big voices of the choir. The recorded presence is very good, though some may take umbrage at the frequent hummed *pianissimo* endings. The record will recommend itself to many for the sincerity of the compositions as well as the obvious warmth of affection of the performance. It can be had in this country from C.U.F., 1291 North Avenue, New Rochelle, New York 10804, for five dollars, postage prepaid.

R.A.S.

Music for the Feast of Christmas. The Choristers of Ely Cathedral, The Renaissance Singers, William Jeremiah and Richard Swabey (solo trebles), John Whitworth (counter-tenor) and Arthur Wills (organ). Michael Howard, director. ARGO ZRG 5148 (stereo). \$5.95.

If you want to get away this Christmas from all the fal-la-la and the holly and the ivy, you might consider this record for Christmas giving. Here is a collection of a good dozen Advent and Christmastide motets with a few chant numbers in between, that do not sing of snow and Christmas trees, but are taken from liturgical sources and can be used also in Catholic liturgy.

While the groups (Ely Cathedral Choristers and The Renaissance Singers) perform both Latin and English polyphony with authority and ease, their chant is somewhat uneven and, at times, rugged. In this, they must be placed below the level of the great college choirs of England. The countertenors sound a bit artificial but the boys sing with evident gusto, meticulous diction and overall craftsmanship. There is an almost total lack of mannerisms in their voices that can sometimes be detected even in the best English choirs.

✠

Max Reger (1873–1916): Choral Works. *Der Einsiedler, Requiem, Responsorien, Geistliche Gesänge.* Max van Egmond (baritone) Junge Kantorei, Berlin Symphony Orchestra. Joachim Martini, conductor. TELEFUNKEN SLT 43114 (stereo) \$5.95.

I am still not convinced that the combination of youthful voices with symphony orchestras does justice to romantic works. Somehow, there is always a tendency on the part of the youngsters to strain in trying to blend with the lush, mature sound of the instruments. You may argue this point if you listen to this record carefully. The *Junge Kantorei* is undoubtedly a first rate youth chorus. In performing the *a cappella* selections on this record they can prove this fact to you. The Palm Sunday song (not a motet, since the poetical text has little liturgical connotation) is charming, limpid and convincing. But the Reger *Requiem* (also with non-liturgical text but with orchestra) might be too rich a fare for their light voices, especially since van Egmond's warm and powerful voice already presents some contrast. Nevertheless, the record is refreshing and decidedly different from the routine menu of similar organizations. The stereo sound is faultless.



Mass in C Major by Ludwig Van Beethoven. Hanne-Lore Kuhse (soprano), Annelies Burmeister (alto), Peter Schreier (tenor), Theo Adam (bass). Chorus of Radio Leipzig, Gewandhaus Orchestra, Herbert Kegel, conductor. TELEFUNKEN SAT 22 512 (stereo) \$5.95.

Not too well known soloists (with the exception of Theo Adam), little known director (Herbert Kegel), supported by the respected Gewandhaus Orchestra and the Radio Chorus of Leipzig, came up with this needed new recording of the somewhat neglected C major Mass of Beethoven. Written for the feast day of Countess Estherhazy (just like the six "great Masses" of Joseph Haydn), the 1807 Mass was not received with overwhelming favor. Yet, it is certainly more "liturgical" than most of Haydn's Masses, since it avoids an excessive reliance on solos and semi-operatic arias. The musical interest is sustained by chorus and solo quartet contrasting with each other and both combining with the orchestra in a much more unified way than is the case with Mozart, Haydn or even Schubert.



Strings and Brass. Music by Giovanni Gabrieli, Antonio Vivaldi and Pavel Joseph Vejvanovsky. John Wilbraham and Philip Jones (trumpets), Philip Jones Brass Ensemble, Academy of St. Martin-in-the-Fields. Neville Marriner, conductor. ARGO ZRG 644 (stereo) \$5.95.

Three composers are represented on this record. Two are well-known for their ceremonial music and have been recorded many times. The third (Vejvanovsky) is becoming increasingly popular among lovers of early baroque music. Not so long ago CROSSROADS Records, a subdivision of EPIC Records issued a collection of music of this field trumpeter, court conductor and church music director (22 16 0034) containing works for trumpets, organ and orchestra. He has also quite a large corpus of religious music to his credit: eight Masses, four Requiems, Vespers, motets, a Te Deum and several litanies which would make interesting hearing. In his *Sonata Natalis*, recorded here, he uses some of the folk melodies of his country, but molds them into a strictly baroque, Italianized form.

The stereo sound is superb and the brass players of the Philip Jones Brass Ensemble blend admirably with the strings of the Academy of St. Martin-in-the-Fields, under the direction of Neville Marriner.



Paukenmesse by Joseph Haydn. April Cantelo (soprano), Helen Watts (contralto), Robert Tear (tenor), Barry McDaniel (baritone). Choir of St. John's College, Cambridge Academy of St. Martin-in-the-Fields. George Guest, conductor. ARGO ARG 634 (stereo) \$5.95.

Also called *Missa in tempore belli*, this Mass, written in 1796, during Napoleon's war against Austria is the first of the six "great Masses" that Haydn composed between 1796-1802 for the name day of Princess Maria Hermenegild, wife of Prince Nicolaus II Esterhazy, his patron and employer.

Compared with the more familiar Austrian and German performances, Mr. Guest's approach is somewhat more restrained and better balanced between the vocal forces and the orchestra. It also sounds less operatic and more straightforward. All four soloists are outstanding, although I slightly prefer the quartet on the now somewhat dated VANGUARD, VRS-1061 (Netania Davrath, Anton Dermota, Hilde Rössli-Majdan and Walter Berry). I listened several times to the *Benedictus* and *Agnus Dei* on both records. The difference in tempo strikes immediately (Mogens Wöldike, the VANGUARD conductor, is much slower) and the balance between orchestra and chorus is definitely noticeable. While Mr. Wöl-

dike seems to hold back his instrumentalists and subdues them to an accompanying role, Mr. Guest gives equal importance to both. Both interpretations can be defended, of course, but individually, I prefer Mr. Guest's approach especially when the famous drum-roll and the military sound of the trumpets appear in the *Benedictus* and even more so in the *Agnus Dei*. You are almost overwhelmed by their sonorous power and majesty.

One fact might have biased my opinion here. My VANGUARD record is mono and, as such, it falls behind the stereo sound of the ARGO record. This might have made my judgment somewhat unfair. Nevertheless, both records will remain treasured pieces of my collection. One last remark. As an added bonus, and to fill out the second half of side two of the ARGO record, the editors added a lovely *Ave Regina*, sung *a cappella*, by Joseph Haydn's younger brother, Michael. This antiphonal double chorus treatment of the beloved Marian hymn from 1770 is a sheer delight.



La Messe de Notre Dame, Virelais, Rondeaux, Ballades, Lai by Guillaume de Machaut. The Purcell Choir with Instrumental Ensemble. Director, Clayton Burgess. L'OISEAU-LYRE, SOL 310 (Stereo).

Another recording of this very problematic first polyphonic setting of the Ordinary by The Purcell Choir. Mr. Burgess, the director, has chosen to substitute the missing settings of the second and third *Kyrie*, two of the *Christes* and one of the final *Kyries* by organ elaborations from a late fourteen century Faenza manuscript that contains also transcriptions of some Machaut chansons. The effect is surprisingly homogeneous and convincing. The version of the Mass is that of Leo Schrade. A lively tempo and enthusiastic singing makes the record very enjoyable — a welcome change from the many "musicological" performances still available on the market.

I was, however puzzled by some of the Latin words or rather their pronunciation, intended to represent the 14th century French manner? *Cui bono?*



Mass: O Quam Gloriosum Est Regnum and various motets by Thomas Luis de Victoria. Choir of

St. John's College, Cambridge. Director, George Guest. ARGO ZRG 620 (stereo).

A fine collection of polyphonic numbers from the great 16th century Spanish composer. Side one begins with the *Antiphon* for the *Magnificat* for the second vespers of the Feast of All Saints. This is followed by the parody Mass of the same title, probably one of the finest and certainly the most popular of Victoria's Masses. A first mode *Magnificat*, several other motets and the Litany of Loretto completes the other side of the disc.

St. John's choir sings with precision, *élan*, faultless diction and with a remarkable blend. This reviewer would have preferred more tempo changes in the two long movements of the Mass, the *Gloria* and *Credo*. Mr. Guest uses almost the same tempos for the *Et incarnatus est* as for the *Et resurrexit*. In this he is at variance with the traditional interpretation of those passages.

I was particularly impressed with the *Magnificat* (one of eighteen settings by Victoria). It is for double chorus and is through-composed, *i.e.*, without intervening Gregorian verses. No lack of tempo changes here! The fast passages alternate with the meditative ones, the vigorous ones with the subdued phrases. A pure joy! The music is vibrant, alive, exuberant and the choir is in a great form.

The only composition on this record with which I feel uncomfortable is the *Litany*. Basically a solo-congregation or choir-congregation form, litanies do not come through with enough force in polyphonic settings. They are either repetitious or become vague. Even the enormous genius of Victoria seems hesitating here. If litanies have to be set for choir, I'd rather take an 18th century setting (would you believe Mozart?) where the invocations and answers could convey more of the contrast inherent in that form, provided by the instruments and the use of vocal solos alternating with the chorus. R.S.M.



Organ Music of Girolami Cavazzoni. Gerard Farrell, organist; St. John's University Choir of Men. LPS 8146-0015.

Constantly the recording industry is bringing us new and heretofore unheard music from the past, until one wonders how much longer such musicological research can continue to uncover new things. One might think the mine will soon be

exhausted. Thus, it is not a little surprising to note that this recording by Father Gerard Farrell of Collegeville, Minnesota, is one of the rare examples of sixteenth century organ music to be found. The excellently researched notes on the record jacket tell us what little there is to be known about Cavazzoni (c. 1525–1577) and his organ works. Two of his books were published in Venice in 1542 and 1543, the first tablatures of organ music printed in Italy. He was exceptionally gifted, and not unlike Mozart, an accomplished composer at a very young age, characterized by considerable innovative writing.

Recorded on the Holtkamp organ in the abbey church at St. John's, the record displays the virtuosity of Father Gerard and the clear, bright acoustic in the strikingly modern building. The performance is carried out in an attempt to recreate the performance practice of the period, both in the organ registration (and the Holtkamp is well able to do this), and in the employing of the men's voices of the university choir to sing the *alternatim* passages in the Mass, hymns and Magnificat. Mass XI, *Orbis Factor*, is the one used; it is called *Missa Dominicalis*, since it was the ordinary sung on Sunday at Rome at the time. A canzona and a ricercare round out the selections performed.

The record is of great value as a teaching device for music history as well as a great delight for pleasure listening. For organ enthusiasts it is a necessary addition to a record collection.

R.J.S.

III Choral

All Saints Day, Christ the King Feast, and Thanksgiving Day:

Litany of Thanksgiving by John Ness Beck. Highly recommended! Here is something very special for parishes planning a "Thanksgiving liturgy." Could be very effective at the end of the communion rite. Only moderately difficult. For SATB voices, organ, three trumpets, celebrant (or lector), and congregation. Abingdon Press No. APM-711 @ .65¢. Separate score for trumpets: APM-712.

A Litany of Thanksgiving by Godfrey Schroth.

If you work with limited musical resources, try this fine number in place of the above. Relatively easy, only four pages long, and very traditional. For two voice choir, congregation and organ. The congregation part could be sung by the men or by children. Gregorian Institute No. G-1548 @ .25¢.

Crown Him with Many Crowns arranged by David N. Johnson. If the Pelz setting is becoming a little shopworn, try this easy and attractive arrangement. Ideal for choirs lacking enough male voices. For SAB voices, organ and optional trumpet. Augsburg Publishing House. No. 1574 @ .30¢. Optional trumpet score available separately: No. 11-1575.

Now Thank We All Our God by Johann Pachelbel, arranged by Walter Ehret. It is good for congregations to hear, at least occasionally, familiar material in a new dimension. This rather elaborate treatment of the well-known chorale (here in the soprano line) is off the beaten path, and therefore good choirs should welcome it. Elkan-Vogel No. 1290 @ .35¢.

O Jesus, Crowned with All Renown, a traditional English melody, arranged by Grover J. Oberle. Easy material for Thanksgiving or general use. (Be sure to study the text carefully.) For SATB voices — with many unison phrases — and organ. H. W. Gray Company No. 3071 @ .25¢.

The Lord is My Shepherd by Russell Woollen, arranged by Wolfgang Bottenberg. Written in a mildly modern style, this fine and useful number deserves a wide circulation. Not difficult. Ideal for the communion rite. The present arrangement is for SATB voices and organ with oboe (or violin or clarinet) ad libitum. World Library No. ESA-727-8 @ .35¢. Also arranged for two and three equal voices.

Rise Up, O Men of God, the tune "St. Thomas," arranged by Phillip Landgrave. Traditional music with a text that addresses itself to our own day! Suitable for the Feast of Christ the King and other occasions as well. Not difficult. For SATB voices and organ (with optional brass choir). Hope Publishing Company No. F-920 @ .35¢. Brass parts included.

Let All on Earth Their Voices Raise by David Peninger. Written by a composer with a penchant for lowering the seventh degree of the scale, this number could turn out to be a "sleeper." Not too difficult. For SATB voices,

organ, and optional brass. J. Fischer & Bro. No. 9923 @ .35¢. The brass will have to be ordered separately.

Jubilate Deo by Cecil Cope. More modern and rhythmically a bit more difficult than any of the pieces listed above, this is music that challenges good singers. All choir directors should study this kind of choral writing; good choirs should be singing it. For SATB voices and organ. Boosey & Hawkes. No. 5761 @ .35¢.

See the Musical Supplement in this issue. Ed.

Angels Holy, High and Lowly, an 18th century melody in a setting by George Brandon, Short and easy — with a rather good text. For unison or SA voices and organ. Concordia No. 98-1808 @ .25¢. (A special accompaniment is available for flutes, bells and organ: No. 98-1809.)



Advent:

O come, O come, Emmanuel, arranged by Adr. Kousemaker. Familiar and easy. For SSA (or TTB) voices *a cappella*. World Library No. AC-1864-3 @ .20¢.

Rejoice, All Ye Believers and Hail! To the Lord's Anointed, a rather familiar Swedish melody, arranged by Margrethe Hokanson as an anthem with two texts — one for Advent and one for more general use. Easy — with many unison passages. The organ part lends needed interest. For SAB voices and organ. J. Fischer & Bro. No. 9929 @ .30¢.

Hark, A Voice Cries (Vox Clamantis), by Juan Esquivel, adapted by Robert L. Goodale. This number is another in the series of vernacular adaptations of 16th century polyphony made by Mr. Goodale. Latin and English texts. For very good choirs only. Why not try this one in Latin. For SATB voices *a cappella*. Elkan-Vogel No. 1277 @ .30¢.

Wherefore, O Saviour, So Long in Returning, a very well-known Bach melody, edited and arranged by Walter Ehret. The text — with its emphasis on the coming of the Saviour at the end of our lives — is useful for Advent and other occasions as well. For SATB voices with optional organ accompaniment. Theodore Presser No. 312-40731 @ .25¢.



Christmas:

Come, Your Hearts and Voices Raising, the same

melody in a setting by Daniel Jaeckel. More traditional in approach, easy and brief. Could be used effectively during the communion rite, etc. For unison choir, flute (recorder, oboe) and organ. Concordia No. 98-2040 @ .25¢.

Three Noels by Clare Grundman. Together these attractive French carols suggest use during the Christmas Eve carol program; one or the other could be sung before or after Mass during the Christmas season. Easy material, well arranged. Organists will know what to do with the piano accompaniment. Boosey & Hawkes. For SAB voices (No. 5736); SSA voices (No. 5735). @ .35¢. Also available for SATB, SA and TTBB voices.

Four Carols for a Holy Night by Sven Lekberg. Original material, harmonically fresh and imaginative. If your choir is on the move, try one or two of these numbers this year. (I like nos. 1 and 4.) In difficulty they are a little above average — with some *divisi* passages. For SATB voices *a cappella*. G. Schirmer No. 11646 @ .35¢.

Two Christmas Motets by Larry A. Christiansen. Two very short, useful pieces: "A Child is Born" (one page) and "Praise the New Born Lord" (two pages). The latter, an alteration of Psalm 150 is more rhythmic; it might make an attractive entrance song for Christmas. A good choral sound is needed for the first piece, slow and sustained. Average difficulty. For SATB voices *a cappella*. Music Art Publications No. 9369-D.

The Shepherd's Vigil, a Dutch folk song, arranged by Herbert Beuerle. This setting is simple but imaginative. Only two pages long. For unison voices and organ (or strings?) with descant (by any C instrument). Augsburg Publishing House No. TI 309 @ .20¢.

To Us is Born Immanuel by Michael Praetorius, arranged and edited by John Cramer. Easy and traditional but also very worthwhile. For SAB voices and organ. Edward B. Marks Music Corp. No. 4478 @ .25¢.

To Us is Born Immanuel by Michael Praetorius, arranged for male voices by Lloyd Pfautsch. If you are lucky enough to have more than a small group of men, why not try this number as a change of pace? Not difficult. For TTBB voices *a cappella*. Harold Flammer, Inc. No. 85077 @ .25¢.

A Nativity Song by Robert W. Jones. If you can round up a few instrumentalists and if you want to prepare something special for the Christmas Eve carol program, then by all means try this brand new number. In difficulty, a little above average and in length a bit over three minutes. For SATB voices (and soprano solo) with organ or instrumental accompaniment. Mr. Jones' composition includes the familiar "Lo, How a Rose." Shawnee Press. No. A-1083 @ .35¢. Flute (or Violin I), Oboe (or Violin II), Clarinet, Horn, and Bassoon (or Cello): \$4.00 per set.

Lo, How a Rose by Michael Praetorius, arranged by Jean Pasquet. An imaginative organ part and harmonization justify this recent arrangement of a very popular carol. Very easy with the possible exception of a few measures at the end. Only four pages long. For SATB voices, soprano and baritone solos, and organ. H. W. Gray No. 3069 @ .25¢.

Good News is Here! an old French carol, arranged by J. Stanley Shepherd. Three verses, well harmonized, make this a little gem. Easy. For SSA or SAB or TTB voices *a cappella*. Elkan-Vogel, Inc. No. 1279 @ .30¢.

Oh, How Joyfully, traditional carol ("O Sanctissima"), arranged by Melvin Rotermund. Highly recommended. Even the most familiar material is welcome when presented as skillfully as in this arrangement. The organ part is more demanding than the voice lines. For SATB or unison chorus and organ (with optional instrumental descant). Concordia No. 98-1997 @ .30¢.



New Settings of Mass Texts:

Jubilee Mass in Honor of St. Nicholas by Flor Peeters. This Mass, written in the style we have learned to associate with Mr. Peeters, is in the grand manner, long and difficult. For mixed voices and organ. C. F. Peters Corp. Complete score: No. 66289 @ \$2.00. The old text is used.

English Mass for Two Voices by Noel Goemanne. Easy church music, but as attractive as it is useful. It can be sung by choir alone, choir and congregation or congregation alone—with organ and optional oboe or flute. The new text is used. Gregorian Institute. Score: No. G1551 @ \$1.00; congregation card: No. 494F @ .20¢; looseleaf insert: @ .20¢; instrumental part: No. G1551 INST. @ .50¢.

Mass In C Minor by Gerhard Track. Also the new text. Not difficult, plus a very easy and minimal congregation part. Average choirs should be able to make something of this Mass. For SATB voices, organ and optional congregation. Gregorian Institute. Score: No. G-1564 @ \$1.00.

Missa A La Samba by C. Alexander Peloquin. The composer has attempted to create something daring and original. His emphasis is on a good tune and a solid rhythm (123-123-12). Why not be as bold as he and test whether he has succeeded or not? Difficult. The new text is used, in fact, the *Kyrie* is the new penitential rite, form C. For celebrant, cantor, SATB voices, congregation, organ and bongos or maracas. Gregorian Institute Score No. G-1582 @ \$1.25; for equal voices No. G-1581 @ \$1.25; for unison choir No. G-1580 @ \$1.25; for all versions, set of instrumental parts No. G-1580 INST @ \$1.50; congregation card: No. 505-F @ .20¢.



Miscellaneous:

Brass Sounds for Christmas (Notre Dame Liturgical Brass Series) furnishes brass accompaniments and ensembles for liturgical use. Ten familiar carols arranged by Donald J. Tolasko and Rev. George Wiskirchen, C.S.C. Instrumentation: Trumpet I, Trumpet II, Horn in F (Trumpet III), Trombone I, Trombone II (or Bariton), Tuba (optional), and Organ. Gregorian Institute. Complete score and parts: No. G-1493 @ \$3.00.

Settings of Chorales for Treble Voices. This is a collection of hymns arranged especially for children's choirs, but also usable in youth choirs and women's choruses. Ten of the settings are accompanied (organ, recorder, strings, etc.), eighteen are unaccompanied. The editor suggests a flexible and creative approach to performance, and recommends that they be used to achieve variety in congregational singing. Seasonal index included. Augsburg Publishing House No. 11-9382 @ \$1.35.

Brass Instruments in Church Services by James Ode. A paperback of 76 pages. Part I: brass instruments in worship since the reformation; Part II: church performance procedures; Part III: repertoire and scoring for brass instruments. Augsburg Publishing House @ \$2.75.

Biblical Hymns and Psalms, Volume II, by Lucien Deiss, C.S.Sp. Parishes that have been using Volume I of Father Deiss' settings of hymns and psalms know how useful and flexible that collection is. Many of the pieces are very attractive and have worn well. For the very same reasons, Volume II should be welcomed with open arms. Seasonal index included, as well as Father Deiss' notes on the text and musical performance. World Library of Sacred Music. Voice edition: No. ESA-1929. Also available are the organ accompaniment and a little booklet of unison antiphons for choir or congregational use.

Behold, How Good and How Pleasant by Daniel Pinkham. A beautifully wrought motet based on the first verse of Psalm 133. No pushover, but a well worthwhile 18 measures of new and useful music. The same sort of admirable work as his *How Precious Is Thy Loving Kindness*. My boys like them both. Because they are good, I hope, but maybe because they are short. SATB. No. 66038. C. F. Peeters.

Our Lady's Vision by Max Reger. A fine Reger Marian chorale. Less than two minutes, not all that difficult for Reger, although the sopranos and basses divide in the third verse. No. 6601d. C. F. Peeters.

Ave Verum Corpus by Camille Saint-Saens. A lovely thing that has been lost track of for quite awhile. Done by Abraham Kaplan with an English underlay that is surprisingly faithful to the original. Easy. No. 51521. Lawson-Gould Company.

Misa Criolla by Ariel Ramirez. Spanish and English texts, for mixed chorus and soloists with percussion, guitar and piano or harpsichord accompaniment. A dandy by the prominent Brazilian composer. It is also recorded by Los Fronterizos Chorus and Orchestra (Phillips Connoisseur Collection, Stereo PCC 619). I haven't presently the forces to perform it, but would dearly love to do, in Spanish, both the *Misa Criolla* and the folk drama of the Nativity *Navidad Nuestra*, (unpublished, exquisite) on the reverse side of the record.

Missa Dixit Maria by Hans Leo Hassler, edited by M. Alfred Bichsel. A loving, scholarly, Englished edition of a great work. Not overly difficult, but demanding care. The text is Lutheran,

and by all recent canons acceptable for R.C. use. The Concordia Publishing people were good enough to note (Dr. Bichsel's edition of the Hassler *Dixit Maria* motet) that the Mass based on that theme is available from Boys Town. I don't know, offhand, the price, but it's not much, and "Bix" isn't horribly concerned about royalties. The demand has necessitated a re-printing. (We also have scads of Latin scores of the Peeters *Missa Jubilans*. Reasonable, and in his own immaculate script. All you have to do is put in your own English). SATB, *a cappella*. Concordia. *The Simple Gradual for Sundays and Holy Days*. Full music edition for Cantor, Choir and Organist. An honest achievement, one may quarrel with the psalmtone settings of the coterie of men who got out the edition, but no six men anytime, anyplace, could, in six months or six decades, match the genius of Gregorian psalmody. This remains a musical fact that—what with all the gung-ho psalm inserts—we had better settle down to recognize: whether Latin, Letzenburgish or Hindustani. Anyway, the Latin original was no great shakes. But remember that you have the *Roman Gradual* (probably available only from Boys Town, four seasonal editions), and the *Graduale Simplex* as first and second available choices. Then a myriad of legitimate substitutes. What I am trying to say is: for God's sake don't be hooked into buying the G.I.A. *Simple Gradual*. It's a typical hoax. Geoffrey Chapman, Ltd. Available in the U.S. from Corpus Books, 110 E. 59th Street, New York City @ \$7.95.

F.P.S.

FROM THE EDITOR

As we have announced in the Summer issue of SACRED MUSIC, an OPEN FORUM is being initiated in our journal beginning with this Fall issue. We hope that this will give an opportunity to our readers to "sound off" on matters pertaining to sacred music. Your editor would like to remind all the readers that for shorter contributions the "Letters to the Editor" column is still open. All articles destined for the OPEN FORUM section must be typewritten, double spaced, and should not exceed two pages. In an association like ours, communication and interest in each other's work is very important, indeed, almost indispensable. One always finds comfort and encouragement in the work and achievements of others and may gather valuable information and suggestions for himself. *Vivant contributores!*



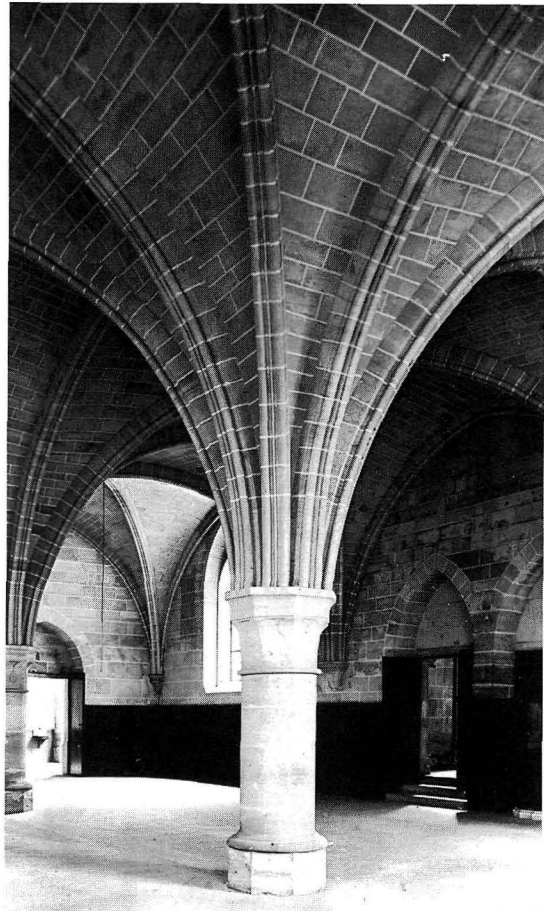
You might have noticed that we have not prepared a Special Review for our musical supplement in this issue. It was omitted at the suggestion of Reverend Elmer Pfeil who thought that this way the reader may form his own opinion more freely. We would welcome comments.



If your subscription is about to run out, this is the time to renew. You may still do it at the old price (\$5.00 for regular subscribers, \$10.00 for voting members) until December 31st. After January 1, 1971, the new prices (\$7.50 and \$12.50) will be in effect.



Our cover picture is the third in our Madonna series. It is the lovely "Madonna with Pomegranate" of Botticelli. As you might have noticed, each year has its distinct theme (last year it was organs) that helps you to sort out the different volumes and hopefully adds to the beauty of the magazine.



OPEN FORUM

The ideas expressed in this column are those of the contributors and do not necessarily represent the opinion of CMAA or the Editor.

OKOBOJI! Who ever heard of it? While one could fly faster and more comfortably from Dallas to Europe in shorter time, this little spot on the map "somewhere in Iowa" became the place for the 1970 meeting of the newly elected members of the CMAA's Board of Directors.

Much sacrifice, time and money wise, was involved on the part of the directors in order to attend this meeting. Yet, all were willing to make this sacrifice in order to pull together again and to continue to work for our great organization.

The CMAA has gone through some rough times in the recent past and is *not* ready to give up now. While there have been many changes lately, and perhaps more changes in the coming, our goal must remain the same. As artists and professionals in the field, we can do no less than to uphold the *sacredness* and *spirituality* that church music should possess.

I have always felt that too many of us have been "labeled" or have classified others perhaps a bit too hastily and without sound judgment. In my opinion only a jar of jelly should be "labeled." Since professionals and especially musicians are usually *not* the "jelly"-type, let's stop playing games and work again as men, pulling our forces together for the betterment of church music and the promotion of good music in general. Let us examine our own consciences and stop calling each other names. "Ultra-conservative" and "ultra-liberal" should not be the dominating factors in our musical lives. A professional musician will know how to find and produce artistic music of *all* periods, from early chant to 20th century music. Let's *not* look down on Latin, nor overemphasize it, but rather let us use the flexibility now permitted in the liturgy, by using *good* artistic music of *all* styles, whether with Latin or English texts. Let's *not* look down on instruments, *other* than the organ, nor glorify some of these to the point of considering some of them as "miracle-workers" to attract our youth to church. Let's give our youth more

credit than they usually receive. "Kindergarten-songs", beach-party music, campfire songs and commercialized music should have no place in church, for our younger generation smells a gimmick where there is one.

We have now an almost two-thousand years old music library to choose from. No one can tell me that there isn't some music in that library to fit the abilities of his particular choir or congregation, whether small or large, young or old. Good music must not be necessarily difficult, but it should always be well performed.

The artistic taste in choosing music will of course depend much on the education and the background of the one in charge, therefore let a professional do the work, and let him keep up with his studies, by letting him attend music workshops given by other professionals. We can no longer afford *not* to be up to date in a 20th century church, and contemporary music by outstanding composers should be on a liturgical program as much as Chant and Bach. A balanced musical diet will usually keep everyone happy and spiritually healthy.

I am personally pleased to have this OPEN FORUM in which we can communicate, and I am convinced that this exchange of ideas will help us all in reaching our goal.

May I, in conclusion, thank all those who have re-elected me as vice-president of this association. By working together under the leadership of our new president, I feel confident that CMAA will be able to continue to give the leadership and guidance it has provided in past years.

May I also express my personal gratitude to our past president, Ted Marier, under whom I also served as vice president, for his unending efforts and courage to lead us all through some difficult changes.

Perhaps Okoboji will become a better known place and a historical landmark in the annals of church music.

NOEL GOEMANNE
VICE PRESIDENT



This writer would like to elaborate on a few remarks that he made at the board meeting of the Church Music Association of America on August 24th in Iowa.

A basic request at that time was that our

SACRED MUSIC magazine be revised to include educational guidelines for all levels of participation in the liturgy, (as education in depth in the arts, should always preserve man from being a technician of one method). In the past there have been wonderful articles stating what we always want to hear, but *not* how we are going to accomplish these goals.

I feel that the magazine should make added provisions for the “rank and file” musicians who desperately need help, and who, in many cases, do not have enough musical background to make adequate judgments on the quality of the music and the text. In my experiences as a clinician and conductor in countless choral workshops and festivals throughout the United States, and in my long experience as church musician, I feel that the magazine too often is geared to the tastes of the highly trained and skilled musician, and not to those who look to the magazine for the guidance they so often need.

Some issues have utilized as many as fourteen pages for the reproduction of compositions that often are too difficult for the average parish choir, not to mention the temptation to everyone to break, or bend the copyright law. I would suggest, that instead of selections being printed, the space could be used for specific guidance, or for reviews of music that has been tried, timed, graded as to difficulty and given a suggested position in the liturgy. This is particularly necessary and often the most difficult thing to do in looking for music that will be both brief and simple, and within the grasp of the average parish choir or congregation.

Father Elmer Pfeil has made wonderful contributions along these lines. Many of his reviewed selections now fill my choral library and have proven quite successful. There should be more of these, with the added help of other contributors with the utilization of the specific suggestions mentioned before.

As one writer said: “the liturgy is to express the mystery of Christ in the middle of His people, and it goes beyond what we are.” Music is a vehicle for transcending our present situation and can add much to make an “aesthetic experience” and foster the joy and unity that should characterize the Christian assembly in the worship of their God.

PAUL SALAMUNOVICH



There has been a good deal of verbal ricocheting over the editor's report on the Cambridge convention. Despite specifying the “mixed bag of goodies” as his own opinion, that maudlin metaphor is widely held to be unctuously unfair both to the organizers of the event and the majority of those in attendance, and even to some of those who were not, but who had taken the trouble to peruse the convention booklet. (It was also construed, rightly or wrongly, as somehow representing an official judgement.)

Lest I be accused of not having attended all of the sessions (I have been, and quite truly), let me say that I have gone over the matter with enough folk of integrity to offer the following remarks:

1) When, in the history of church music, have we not had a “mixed bag of goodies?” One gets the impression that the only thing in the convention booklet that met with the editor's approval was the insert of part of the Palestrina *Missa Sine Nomine* — a 100 to 1 long shot. Let alone the other inserts of older material, a good many of the pieces were done (no charge) by people whom almost everyone accepted back in the days when they set themselves to Latin texts. I would not be one to quarrel with the output of the likes of Russell Woollen or Paul Manz.

2) Not a word appears about the excellent offerings apart from the booklet: the fine organ recitals, the special music at Masses, the Renaissance instrumental ensemble under Daniel Pinkham, the multi-media Resurrection pageant, the contributions of local choirs, particularly the estimable one of St. Paul's Choir School. Nor a word of appreciation to that school, its director, or its pastor. I understand that the Tufts University group were no great shakes, but, as Everett Hilty has recently pointed out in a personal letter to all A.G.O. members in our area anent the Buffalo convention, one of the purposes of a convention is to demonstrate things that ought not be done. The Trappist brother was something else again. I didn't hear him, but I gather that he was much like a young cleric who recently sang at a Rosary rally here — a fairly dismal setting of the Memorare, sparse vocal expertise, but darned adept guitar playing. Anyone can tell you that it's not just the youngsters who go to the guitar masses. It may be true that a good many who go have no real choice, just as they haven't had any real choice for years. But if the

guitar, like the harpsichord, is in for what appears to be an extended revival, we had better start to teach people how to play the guitar. And I hope we do a better job than we did teaching them how to play the organ.

3) The matter of the closing meeting. Of course the debate was heated. If sensibilities were hurt, that's tough. For there certainly was an unfortunate fire which generated the heat — no matter that one quote Roberts' Rules of Order until he is blue in the face. I think that we all do, or should, accept that as over and done with; but we ought to take steps to see that it is not occasioned again. I have never minded being frank: I didn't vote the first time because I assumed Roger Wagner was not interested in the job. I didn't vote the second time because I had learned that he was. (For heaven's sake don't misconstrue the double negative — the second vote was to cancel the election.)

In any case, none of the elected members *asked for the job*, and no one has reason to be pouty with them. However, a mere printed plea to forgive and forget will not close the ranks of the CMAA, precisely because of the polarization which the editor pointed out. I have little patience with the kooks of either the right or the left in this matter. One side appears to be as unbending, and as ignorant, as the other. Our organization was founded to serve those people who have both a love for the old and an eye for the new. I am happy to report that your newly elected board, which has met within the last fortnight, appears to me to be made up, in the main, of people of that stripe.

Just a couple of addenda. If I had been able to lay my hands on sufficient numbers of the British *Graduale Simplex*, or had had time to duplicate and expand the Cambridge convention booklet, I should have perhaps had a workshop this summer. While I think that the Cambridge people were on the right track, one that I intend to follow myself, I do begin to wonder whether church musicians should get too up-tight about setting all of the new texts, so long as the un-translators provide us with such un-musical texts. I beg Father Charles Dreisoerner's leave to quote a paragraph he recently wrote anent a frustrating attempt to set the new *Gloria* to an existing melody. (His previous *Credo* I was expert and serviceable.)

"This ancient piece is poetry in prose, an

emotionally tinged outpouring of praise. Such lyrics do not avoid repetition; they favor it, as appears again in so many of the popular singers on television and in leaders of youth sing-ins. Moreover, a grouping of lines into symmetrical patterns easily occurs. The official Latin text, just republished in the *Ordo Missae* without change, is characterized by groupings in three's. The new translation has suppressed this in the second part and obscured it in the first, in the interest apparently of economical and more rational expression. Of course the shift from the third person at *Gloria in excelsis* to the second person at *Laudamus te*, leaves the nature of *te* unexplained. So the translators moved the vocative *Domine Deus* up to the front to make that clear. But did anybody ever doubt about who was meant? Does poetry worry about such things? I say it is the triumph of rationalism over enthusiasm in the praise of God. Besides, such transformation of the whole by means of multiple shifts of parts and new combinations of them, makes adaptation of this new translation to any Latin Masses impossible. As Cardinal Carberry has said that this translation is an interim one, I think the CMAA should go on record against this *Gloria*. The Lutherans have rejected it and made their own (*Worship Supplement*, red book, p. 9)."

A good many people, I suppose, are caught in the middle, much as Jiggs in a recent "Bringing Up Father" cartoon. He is about to break Tripper's guitar over his head when Maggie decides it's time for her singing practice. Jiggs: "Aunt Maggie objects to your rock music, but I think even a hippie has a right to express himself." Tripper: "Like thanks, man! And I had you pegged as a square!" It has ever been that bad and that bad. One can only hope that our polarization will not be characterized by another "Bringing Up Father" cartoon which I remember from my boyhood, quite a while ago now. Some tall drink of water was singing "My Little Grey Home in the West" and Jiggs, squint-eyed, cigar pulled in, remarked: "What that guy needs is a little green grave in the east." After all, I would guess that the matrix of our problem is bringing up father.

MSGR. FRANCIS SCHMITT



As director of the Music Department at St. Andrew's Catholic Church in Fort Worth, Texas, I would like to pass on to the readers of SACRED MUSIC, the musical program that we have adopted. Let me say at the outset, that this experiment has only been in effect for a few months, but from the enthusiasm of the parishioners, it is already being called a success.

Our pastor, the Rev. Msgr. Charles B. King, realizes that it is the responsibility and duty of the Catholic church musician (not necessarily the priest) to shape the liturgical music. For the sake of the common good, a formula has been proposed to provide a friendly, workable and sympathetic approach to all problems concerned. This formula is based upon two points: 1) "common sense and equal time" and 2) the awareness that every member of a congregation should have an opportunity to worship in the way he believes is the best for his spiritual, intellectual and cultural needs.

In order to fulfill this obligation, St. Andrew's has adopted the following program with their Sunday Mass schedule:

- 6:30 a.m. Recitation of prayers only.
- 8:00 a.m. Congregation sings four hymns.
- 9:15 a.m. Congregation sings four hymns, acclamations & Our Father.
- 10:45 a.m. Choir and congregation: choral settings in Latin or English. More complicated antiphonal Masses, motets in Latin and English (High Mass).
- 12:15 p.m. Congregation sings unison Masses, hymns, acclamations & Our Father.
- 5:00 p.m. Supervised hymns and songs with guitar and other instrument accompaniment.

In regard to the unison community Mass at 12:15, our method has been the following: Mass cards are distributed to the congregation and the singing is directed from the side of the altar. The music selected is in a typical hymn style and usually remains within the scope of one octave (C-c). There are no interruptions by organ or soloists in the singing of the *Gloria* or *Sanctus*; the *Kyrie* and *Agnus Dei* are introduced by a cantor. The harmonies are simple, yet constantly changing to avoid repetition and monotony.

The unison community Mass was introduced in Spring 1970 by the following schedule: in-

structions were provided fifteen minutes before the Mass; on the first Sunday the congregation was instructed to follow the music while the choir sang the Mass; on the second Sunday the congregation sang, supported by the choir from the choirloft; on the third Sunday the choir was excused from the service.

By adopting this program, the director of music is now at peace with not only his pastor, but also the assistants, congregation and choir; young and old, conservative and liberal. He is privileged now to choose any type of music he wishes to use without constantly being exposed to criticism.

This program has improved and strengthened the choir and improved the quality of music used. The members of the parish now enjoy a truly great spirit of cooperation toward the greater glory of God.

You can't please all the people all the time, but at St. Andrew's we are making every effort to try, by making the varied musical program available to the parishioners.

DR. FELIKS GWOZDZ



The writer of these lines was appointed editor of SACRED MUSIC by the Board of Directors of the CMAA in December 1966 after the resignation of the Right Rev. Rembert Weakland, OSB, then coadjutor archabbot of Latrobe, Pennsylvania. I have not sought this position; in fact, it came as a total surprise for me and added a considerable burden to my already heavy working load.

It is evident that any editor's position is a delicate and responsible one. I am not talking here of technicalities, such as urging for articles, selling advertising, providing last minute reviews for contributors who fail sending in their copies, facing printers' strikes (we had three of them in the last two years), correcting galleys, planning the format and the other dozen various chores common to most editors. These all can be solved by patience and hard work. I am talking about the editor's artistic principles, his conscience and his prudence (or the lack of it). In all my life as individual and for the past four years as editor, I was trying to adhere to the letter and the spirit of the *official pronouncements* of the legitimate ecclesiastical authorities, such as the directives of the Council, the Holy Father, and the Congregation of Divine Worship and other bodies in charge

of sacred music and liturgy. This is not a very popular attitude in the eyes of some and is downright old-fashioned and rigid for others, but I know of no other way.

I am convinced, however, that I am not alone in this. Since I became editor of our journal I have attended over a dozen meetings of church musicians on the national and regional level. From the numerous conversations with our members and from their letters it seems clear to me that they value very highly the ministerial role of their service and are trying to carry it out at the cost of great sacrifices. Many of them, however, begin to realize that something is being forced upon them that was not the intent of the Council. By and large the American church musician is sincerely enthusiastic about beauty and dignity in the liturgy and is genuinely and unselfishly dedicated to his vocation but is disturbed by the present status of church music in America. Many of them openly complain (and most of these are laymen whose entire or partial livelihood depends on their being employed by the Church) of the subtle or open pressure they have to endure from pastors, assistants, parish councils, Mother Superiors and other well-meaning but usually unqualified persons who try to impose their "musical" ideas upon them. Some musicians compromise since their job is at stake; some do not. We all know of tug-of-wars going on right now in our own towns between the choir-loft and the altar. Some of our colleagues, having seen their choirs dwindle and their efforts frustrated, quit in disgust; others stay and suffer. I do not want to over-dramatize but, I feel obliged to express myself with frankness and honesty. If your experience is contrary to mine, let me know by all means.

One word about the magazine. I hope that my efforts have helped to make it a practical publication. In the last twelve issues we have reviewed 307 pieces of choral music (an average of over twenty-five compositions per issue), 99% of it in English; we have published twenty-eight compositions of various difficulty, from very easy to difficult; we have opened several new sections: record reviews, magazine reviews and now the OPEN FORUM; our lead articles — while not always very easy reading — are always in agreement with the decisions of the Church and many deal with topics of a practical nature; the format has improved considerably and every issue has

enough quality to challenge the well-trained musician yet has sufficient variety to satisfy the volunteer choir member or the interested layman. I do not think for a moment that I have gotten lost in a nostalgic past but I do not make secret of my admiration toward the "inestimable treasures" of the musical tradition of the Church, as we were commanded to do by the Council itself. All the while we are actively fostering advertising and printing valuable new music written in our time. Your editor would not hesitate to step aside if he thought that this "line" were contrary to the ideas of the majority of the American church musicians. Let us hear from you.

REV. RALPH S. MARCH, S.O.CIST.,
EDITOR

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NEWS

Roger Wagner, president of CMAA, has just completed a season of concerts in the pavillion of the music center in Los Angeles. Works performed included *Mass in B Minor* by J. S. Bach, *Magnificat* by Pergolesi, *Requiem* by W. A. Mozart and many sixteenth and seventeenth century compositions by Victoria, Palestrina, Schütz, Gabrieli, Monteverdi, Praetorius and others. The Roger Wagner Chorale combined with Paul Salamunovich's St. Charles Choir. Programmed for the coming season are such major choral works as Benjamin Britten's *War Requiem*, his *Te Deum in C*, Stravinsky's *Symphony of Psalms*, Elinor Remick Warren's *The Passing of King Arthur*, Dave Brubeck's *Gates of Justice*, Lalo Schifrin's *Jazz Mass* and Ariel Ramirez' *Misa Criolla*. Later in the Spring, Dr. Wagner will conduct Handel's *Messiah*, Honegger's *Joan at the Stake* and a children's concert of Americana.



The Boys' Town Medal of St. Caecilia was presented "to Rev. Dr. Richard J. Schuler, in appreciation of his many contributions to the Boys Town Liturgical Music Workshop, his un-failing help in editing *Caecilia*, and in admiration for his scholarly achievements and leadership in the field of church music." Coinciding with his twenty-fifth jubilee of ordination, the medal was presented on the same day that Fr. Schuler was named an honorary prelate with the title of Monsignor.



Noël Goemanne, vice-president of CMAA and organist-choirmaster at St. Monica's Church in Dallas, Texas, presented an organ recital at the Church of Saint Francis de Sales in Houston, Texas, October 18, 1970. Included on the program were works by Bach, Couperin, Andrea Gabrieli, Buxtehude and the Netherlands masters, Jan Baptist Loeillet, Hendrick Isaac and Hendrik Andriessen. Mr. Goemanne played his own compositions: *Fantasia*, *A Child's Prayer*, *Nocturne and Dialogue*, and *Rejoice*.



Recent organ concerts at the National Shrine of the Immaculate Conception in Washington,

D.C., were played by Robert Anderson on September 25, 1970, and Jerald Hamilton on October 23, 1970. Mr. Anderson's program included works by Vierne, Buxtehude, Marcel Grandjany, Messiaen and Litaize, together with his own composition, *Hoolaulea for Two Organs*, played for the first time at this recital. Mr. Hamilton played compositions by Lidon, Kennan, Leighton and Franck.



Paul Salamunovich directed the combined forces of the Saint Charles Borromeo Choir, Loyola University Men's Chorus, Mount Saint Mary's College Singers and the Marymount College Chorus in Bach's *Wedding Cantata, No. 197* and Benjamin Britten's *Te Deum* at a concert in the Sacred Heart Chapel of Loyola University in Los Angeles, California, May 31, 1970. In addition, the Saint Charles Choir sang Joseph Haydn's *Missa Cellensis* and the college choirs presented Franz Schubert's *Mass in C*.



Repaying a visit to Dallas, Texas, made by the Twin Cities Catholic Chorale in April, the Dallas Catholic Choir journeyed to Saint Paul, Minnesota, September 20, 1970. Under the direction of Reverend Ralph S. March, S. O. Cist., editor of *Sacred Music*, the combined groups sang Anton Bruckner's *Mass in E Minor*, Franz Schubert's *Salve Regina* and *Ecce Sacerdos* by Henry Tappert, with the proper parts from the *Liber Usualis*. The occasion for the trip was the twenty-fifth jubilee of ordination of Monsignor Richard J. Schuler, as in April the occasion was Father March's silver jubilee. Bishop Alphonse J. Schladweiler of New Ulm, Minnesota, preached the sermon. Monsignor Johannes Overath of Cologne, Germany, was present to give the greetings of the Consociatio Internationalis Musicae Sacrae and the Apostolic Blessing imparted through a telegram from Cardinal Villot, secretary of state for His Holiness.



Eugene H. Fischer, president of J. Fischer and Bro., died on October 4, 1970, at the age of sixty-eight. Long active in liturgical music endeavors, he followed his father, George Fischer, as treasurer of the Society of Saint Gregory. In that capacity he was closely associated with the journal of the society, *The Catholic Choirmaster*, and also with the Hymn Society of America. RIP R.J.S.

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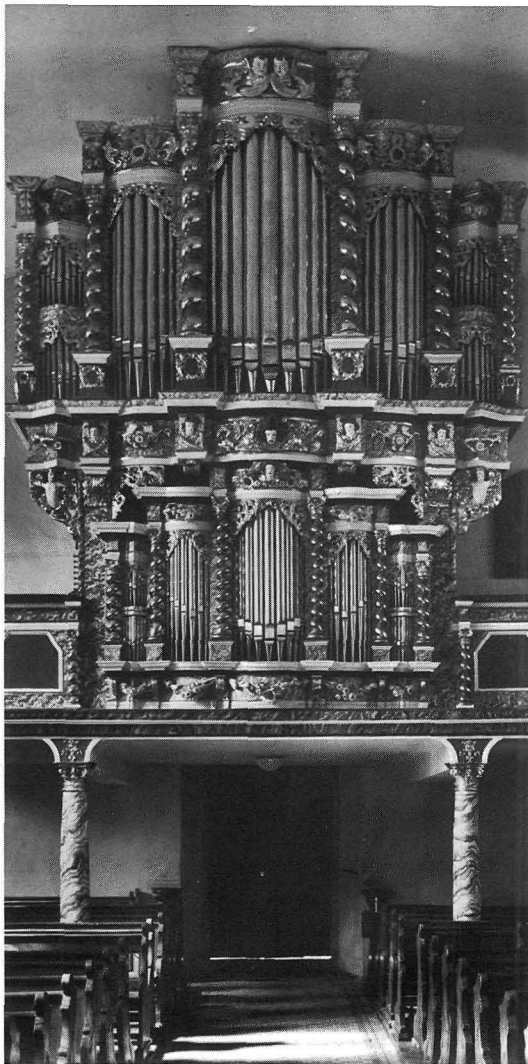
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