



SACRED MUSIC

Volume 97, Number 4, Winter 1970

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SACRED MUSIC

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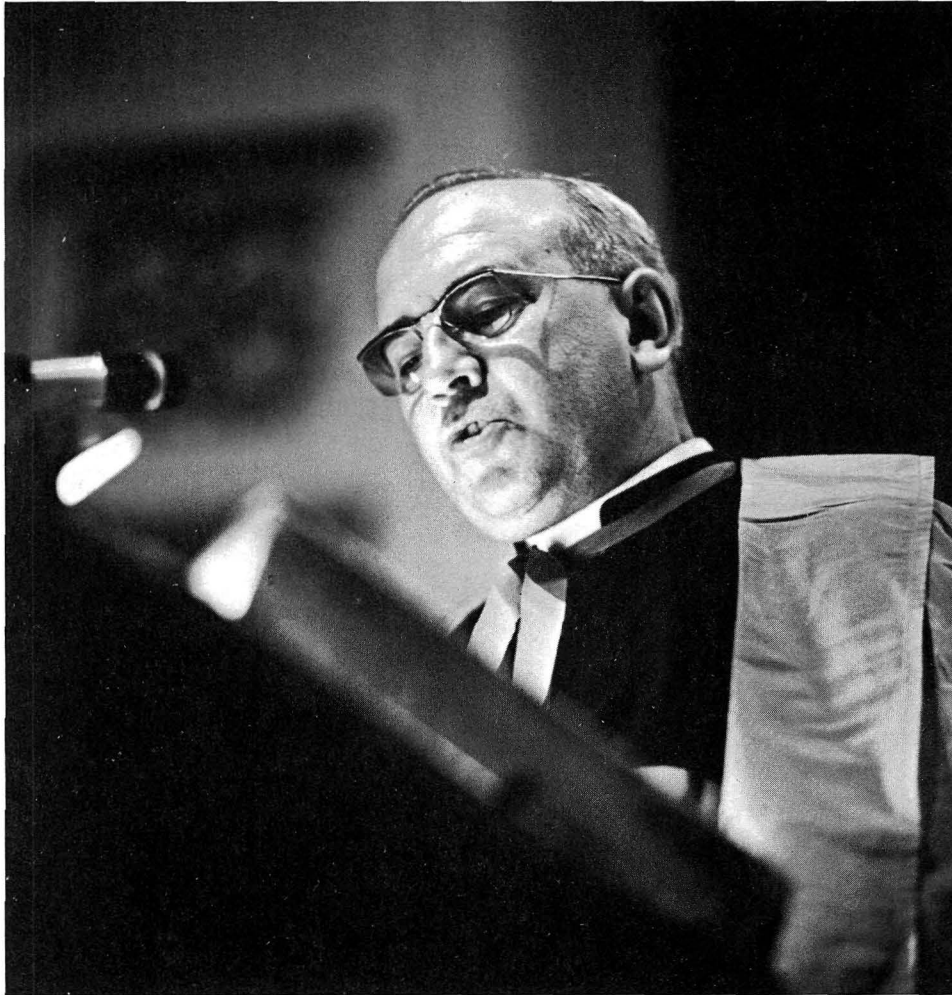
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THE ROLE OF THE CHURCH MUSIC SCHOOL TODAY

A festival address delivered by Msgr. Prof. Dr. Johannes Overath, at the request of the Most Rev. Dr. Rudolf Graber, Bishop of Regensburg, during the departure ceremonies for Msgr. Dr. Ferdinand Haberl, held in the Great Hall of the Kolpinghaus on July 11, 1970, in Regensburg.

The occasion for this celebration is the Holy See's appointment of Msgr. Haberl on February 20, 1970, as president of the Pontifical Institute of Sacred Music in Rome. This made it necessary for him to leave his position as director of the Pontifical Church Music School in Regensburg, which he has headed expertly and faithfully for thirty-one years.

OVERATH: CHURCH MUSIC SCHOOL

All of us gathered here today around the Most Reverend Bishop want to express in suitable fashion our gratitude to and recognition of the departing director.

After so many years, parting cannot take place without some regret; nevertheless, there is no lack of sincere joy at the high summons to Rome, which comes at such a decisive time for sacred music, to which Msgr. Haberl has dedicated his entire life as a priest and a musician.

THE
REGENSBURG
SCHOOL

The confidence of his bishop summoned the young priest, Ferdinand Haberl, trained by graduate studies in theology and church music at Regensburg, Munich, and Rome, into a field heavy with responsibilities: that of church music education and formation. As director of the world-renowned Regensburg Church Music School, he found opportunities to form, with his knowledge and understanding, many young students, both musically and liturgically, in order to prepare them, through the common efforts of his colleagues and co-workers, for their profession as church musicians. During Msgr. Haberl's tenure, the school graduated 335 students, and many who could not be here in person with us today are united with us in gratitude to their former director, the unassuming priest and exemplary teacher. The crowning point of his activity in Regensburg is the fact that the Holy Father's trust, based on the international esteem in which Msgr. Haberl is held, has confided to him the presidency of the Pontifical Institute of Sacred Music, as successor to the unforgettable Msgr. Iginio Anglès, who passed away in Rome last December 8. For the fulfillment of a task so pregnant with responsibility we extend to him our sincerest and heartiest prayers and good wishes!

When His Excellency, the Most Reverend Bishop entrusted to me, as one of the friends of Msgr. Haberl, the honored task of saying a few words here today, it seemed to me less desirable, and not at all in the sense of my dear friend, to list each and every post he has previously held in his life, or to describe his meritorious service on behalf of the spirit and the great tradition of the Regensburg Church Music School. Rather, it seemed much more appropriate to speak of the cause which he has served here, and for which he is to continue to serve in Rome: namely, the role and the significance of church music schools in our time.

The time at my disposal does not allow me to give a historical or laudatory description of the founding and the work, as part of the Caecilian reform movement, of the Regensburg Church Music School, which served as the model for the establishment not only of the Pontifical Institute of Sacred Music in Rome by Pope St. Pius X, but also for other church music schools throughout the world.

Allow me instead to express a few thoughts about the tasks that face a church music school at the present time, not only in light of the goals set for church music (and for church music schools) by the II Vatican Council, but also, and above all, in relation to contemporary music.

I

What does Vatican II say about the need for, and the goals of, education in church music?

OVERATH: CHURCH MUSIC SCHOOL

In accord wholly with the spirit of Pope St. Pius X, the Constitution on the Sacred Liturgy especially emphasized the intimate connection between church music and liturgy. For that reason, it would seem that the provisions of articles 15 to 17, concerning liturgical education, logically apply also to liturgical music, since *musica sacra* cannot be a mere “art for art’s sake,” but rather must be an art which forms an integral part (*pars necessaria vel integralis*) of the solemn liturgy. Thus it is a “holy” art, that is, one which differs from the profane in form and in expression. *Musica sacra* thus bears within itself a responsibility toward high art, since it must be at once worthy of the worship of God, and capable, in its power of expression, of spiritually edifying or “building-up” men. Hence, from the very essence of liturgical music there follow several consequences:

CHURCH
MUSIC
AND
LITURGY

1) There can be no genuine liturgical education without church music, and vice versa, a fact both musicology and liturgiology have successively demonstrated in many instances. One-sided specialization, or a lack of cooperation between these two disciplines, has hindered, even today, many efforts at liturgical reform.

CONSE-
QUENCES

2) It is not only the well-intentioned musical experiments of amateurs, who lack the necessary professional qualifications in church music, which contradict the nature of liturgical music, but also the purely musical approach, which disregards both the worship of God and the praying man. A clear insight into the rules determining the meaning and goal of sacred music laid down by Vatican II should suffice to bring about the abandonment — if only because of their origin and associations — of those experiments with jazz and beat music in worship which have unfortunately become customary in some places today. Such music, through its associations, can only serve to promote a profane musical experience, foreign to prayer. The addition of a few religious words to such music does not alter the basic situation. We must never forget that music as such is a language, which can be understood even without words.

However, it is something entirely different if a truly creative musician knows how to amalgamate into his compositions worthwhile elements from jazz, or especially from spirituals.

In contemporary composition, however, this art, which presumes a certain originality and eminent skill, has up until now been vouchsafed only to the great composers. Indeed, we encounter worldly elements in the liturgical compositions of the past. Genuine church music is never a ghetto music, but always stands in living contact with the music of its time. Therefore, genuine church music will in a certain sense call extra-ecclesiastical music back to its home, in order to allow it to contribute its share to the ultimate destiny of creation and of man: the *gloria Dei!* But success in this process of artistic fusion has been granted only to the great composers such as Bach or Palestrina or Bruckner, or in our own time to Stravinsky or Messiaen. At best, the church music school can try to smooth the path to such eminent skill, but it can never impart the originality which it is only God’s to give.

3) *Musica sacra* is indeed liturgy: a necessary and integral part of the liturgy itself. It is not a mere stage-setting, nor a kind of "Muzak," the recorded music or radio playing in trains, planes, or cars, in shops and in factories (which is, in any case, a sign of dangerous mechanization and serious harm). *Musica sacra*, as an element of the liturgy itself, demands interior spiritual participation and concentrated, attentive listening in order to work its full effect. Hearing must lead to living witness. What good is knowledge, even of theological questions, when men no longer possess the capability of living in faith? Active singing and music-making, one of the best ways of experiencing this, is not possible for every individual man. Nevertheless it remains a goal of man's general education in humanity, in the self-realization of men, just as a living liturgy since Vatican II demands a singing community. Here a special task is marked out for church music education. In addition to its scholarly obligations it must also always have the musical laity in view — the singing Church. Is it not precisely today that we notice the developments in music in general being restricted more and more to the laboratory, thus leading directly to an extreme of "art for art's sake," and cutting the ground from under the reality of men themselves? In this sense the church music school becomes one of the last outposts of a healthy popular musical culture, especially since the ever-increasing loss, in our elementary schools, of teachers trained in church music.

THE INTENT
OF THE
COUNCIL

Thus we see that careful consideration of the essence of liturgical music, as the Council has defined it, can arrive at some basic general guidelines for church music education.

Nevertheless, in the Constitution on the Sacred Liturgy, the sixth chapter entitled *De Musica Sacra*, contains some detailed directives, especially in article 115. Here is expressed the recommendation ". . . to found higher institutes of sacred music wherever this can be done." In addition, church musicians ". . . must also be given a genuine liturgical training."

In article 114, we read: "The treasury of sacred music is to be preserved and fostered with great care," and in article 117, "the typical edition of the books of Gregorian chant is to be completed; and a critical edition is to be prepared of those books already published since the restoration of St. Pius X."

The other prescriptions of this chapter of the constitution regarding Gregorian chant, polyphony, organ playing and construction, and popular song, all presume the existence of the church music school, and in a sense determine its curriculum.

In similar fashion the instruction, *Musicam Sacram*, published on March 5, 1967, in article 4, clearly establishes that the purpose of sacred music as an integral part of the liturgy, in sharp contrast to present tendencies toward desacralization, is ". . . the glory of God and the sanctification of the faithful." The instruction expressly adds that ". . . only that music can be called sacred music which, being created for the celebration of divine worship, is endowed with a certain holiness and goodness of form." Article 4 continues: "The following are treated here under the title of *musica sacra*: Gregorian chant; sacred polyphony, in its various forms both ancient and modern;

sacred music for the organ and other approved instruments; and ecclesiastical popular singing, be it liturgical or simply religious.”

Article 52 speaks of the special purpose of the “higher institute.” It orders that the study and practice of Gregorian chant is to be promoted, because, with its special characteristics, it is a basis of great importance for the cultivation of church music. In addition to preserving the treasury of church music, great emphasis should also be laid on the creation of new forms of church song.

Work done in conformity with these clear educational guidelines will make sense only if the Latin High Mass is not merely tolerated as an exception but retains its legitimate place in the order of service of our parish churches as well as our cathedrals. A liturgical reform which dispenses completely with the Latin language stands in clear contradiction to the will of the Council, entirely apart from the fact that it has the effect of a new “iconoclasm” toward our precious heritage of liturgical musical art.

If the Council has indeed prescribed, as part of the musical training of missionaries, the study of non-Christian musical traditions, so that an organic, Christian musical development can be prepared in such mission lands, then how much more are we bound to preserve, with all our strength, the Christian musical culture which has developed in our Western nations through the course of so many centuries! The Pontifical Institute of Sacred Music in Rome has a very special role to play in relation to the study of musical traditions in mission countries.

He can call himself a church musician who has made his spiritual and artistic home in the treasury of sacred music, thanks to the training of a good school that is dedicated to the will of the Council. Such a church musician also possesses standards by which to judge new creations, above all new vernacular liturgical songs. Only he will be competent to judge whether a composition is fit for the liturgy.

Such church musicians do not guard the treasury of *musica sacra* like a crematory urn filled with ashes, but rather keep the living flame aglow. From among them there will perhaps one day come, in the continuity of God’s creative gifts, a composer who is capable of fulfilling what article 59 of the instruction, *Musicam Sacram*, says about composers: “Let them examine the works of the past, their types and characteristics, but let them also pay careful attention to the new laws and requirements of the liturgy, so that ‘new forms may in some way grow organically from forms that already exist,’ and the new works will form a new chapter in the musical history of the church, one not unworthy of its past.” It should be superfluous to point out that such an organic growth is not to be understood in the sense of a merely amateur production which would contradict all artistic principles.

It should also be observed, *vis-a-vis* the present practice in liturgy and church music, that it was not only to the church music schools that the instruction of 1967 urgently recommended the preservation of the treasury of church music, as well as the study and practice of Gregorian chant, but also to the “. . . seminaries, the novitiates and houses of study of religious of both

USE OF
LATIN

NEW
CREATIONS

sexes, and also other Catholic institutes and schools . . ." (cf. article 52). The discord between clergy and church musician which can, unfortunately, all too often be observed in contemporary liturgical practice, has a very real basis in the fact that the church music education of the clergy has been neglected, in spite of the directions of the popes of this century, and of the Vatican Council. In the musical blunders of the present we are but suffering the consequences for the devaluation or outright neglect of these educational directives. What good are all the conciliar recommendations for musical and liturgical education, when they are not even respected by all those in responsible positions!

II

TASKS OF MUSIC SCHOOLS What are the tasks of the church music school *vis-a-vis* the musical life of our time?

If it is true that no religion has made such complete use of music as has Christianity, and if it is also true that the Church has actually written the most important chapters in the history of Western music, we must nevertheless say of the nineteenth century, and even more of our own, that as a result of social and legal changes (for example, the development of copyright laws), the Church, as a source of commissions for new music, has receded more and more into the background. When in spite of this an artist composed spiritual and liturgical music, he did so as a rule on his own private initiative, for since the developments of the nineteenth century the composer was no longer bound principally to the service of the Church. Anton Bruckner, for example, still wrote church music even after he moved to Vienna and no longer held a regular church position. Max Reger, who comes out of the tradition of great organists, always maintained close ties with the church organist's art in his compositions.

In the realm of contemporary music, one can observe in the case of Anton von Webern, for example, that during the Great War he turned more in the direction of religious themes, while remaining musically a loyal follower of Arnold Schönberg. Webern's canonic setting in Latin of Passion texts (Op. 16) in free, atonal chromaticism were followed in 1924 by the *Three Spiritual Folksongs* (Op. 17), composed in Schönberg's twelve-tone style.

In 1926, Igor Stravinsky began the series of his sacred compositions with a *Pater Noster*. In 1930, there followed the *Symphony of Psalms*, composed "to the glory of God." His *Mass* in a purposely archaic polyphonic style appeared in 1947. He uses brief tone rows in the *Mass* although it is not yet entirely dodecaphonic. In 1956, he published the *Canticum Sacrum*, and in 1958, the *Threni*, both in the full twelve-tone style of Schönberg and von Webern.

Among the group of French musicians known as *La jeune France*, the most prominent composer is Olivier Messiaen, organist of the church of S. Trinité in Paris. Although his main profession is that of organist, since the end of the Second War his compositions have been of pioneering significance for contemporary music.

A follower of Messiaen is the young Cologne composer, Karlheinz Stock-

hausen, who in his religious work, *The Song of the Three Young Men in the Fiery Furnace*, follows serial techniques and works with electronic media.

Even in this brief survey of the religious music of contemporary composers, we encounter the beginnings of diverse tendencies in the musical life of our time. In the meantime, the development has proceeded apace. One might well say that just as our concept of the world has been considerably expanded with the advent of atomic power and space flights, so contemporary music has shattered the tonal system which was valid up to now, and broadened its horizons through atonality, twelve-tone techniques, serialism and chance music; through research into the world of sounds; through new, technical sources of sound; and through electronics. The contemporary composer feels himself set loose in an entirely new and free world of sound.

Our traditional system of notation is no longer sufficient. Pitch, strength and timbre of the sounds require new symbols. A traditional score is to a certain extent pointless and unserviceable in contemporary music, since it cannot express the "new sounds." From this point of view the contemporary musician must re-think his craft in totally different terms.

In the face of this musical revolution, one instinctively asks, "Can such experiments in sound and timbre still be included under the concept of 'music'?" But if we really believe in the unity of art and life, then does not the creator of these seemingly chaotic sounds really interpret for us the fierce disturbances of our age? Of a time which questions everything? Even the basic principles of musical art are being questioned. A so-called "music" is being newly-discovered. Instruments are often used in ways foreign to their original purpose, and the human voice is definitely being replaced by the microphone and the tape.

At such a time, everything appears to be permitted. This is also true not only for contemporary art, and for the seriously-striving contemporary artist, but also for the hangers-on of both, who perhaps are interested only in profits. Serious professional criticism is often incapable of judging clever experiments, or it sometimes fears being branded as reactionary. Perhaps we need new standards, without abandoning the old traditional standards of great master-works of the past.

Religious themes will not be lacking even in avant-garde works as long as believing men remain creatively active, as the course of musical development up to now has demonstrated they can be, especially since religious music, in contrast to strictly liturgical music, is more free in its choice of musical means.

Nevertheless, another question presents itself. Are these new musical or sonic phenomena useable in the liturgy? In light of the radical tendencies in electronic and aleatory music, and in serialism in all its forms, the question must, in my opinion, be answered negatively. All these efforts have one thing in common: the rejection of any concept of melody, which means the exclusion of the singing human being. However, the centre of all liturgical musical art is and remains the human being, praying and singing before God. Man as

MODERN
TRENDS

singer must therefore be both norm and correction for any musical development that calls itself liturgical.

In his book, *The Foundations of Music in Human Consciousness*, the Swiss conductor, Ernest Ansermet, analyzes contemporary musical tendencies and comes to this conclusion: "One cannot disobey the law of tonality because it is the law of our hearing." This, however, appears to be precisely what atonality and dodecaphony are trying to do, not to mention electronic music. Works using the serial or pointillistic technique all too often leave the impression that they have suppressed every traditional type of melody and harmony in order to produce shock effects in dynamics and timbre. No wonder, then, that this type of new art has fallen into an esoteric loneliness in spite of all sorts of encouragement, above all by the radio stations, which pay generous commissions and still can only broadcast this music exclusively on late-night programs. Perhaps the fact that this music is so far distant from singing man also explains the great abyss which separates the creators of such works from their potential audiences.

POPULAR
MELODIES
NEED
INSPIRATION

The fact that this new music is not, and cannot be, particularly conducive to popular singing, should not need any further explanation. Against this background the emphasis given to popular singing in the liturgy by Vatican II is all the more significant. Popular singing, especially in the vernacular, has to have a melody. Musical themes or motives can indeed be constructed; a melody, however, demands inspiration. A genuine melody is never a product of mere intellect; it never arises from the mere routine work of a craftsman. It flows out of a composer from more or less irrational sources, even though intellect and craftsmanship can perhaps contribute something to its final formal expression. Folksong is the real native homeland of melody. Melody is a succession of tones of inward and outward symmetry, more or less complete in itself, and exhibiting a definite proportion. This cannot be said unconditionally of every musical theme. In music history, the closer we approach the present, the more complicated becomes this creation, until it can scarcely be called "melody" any more.

If we can rejoice greatly over the emphasis on popular singing in the liturgy, we must also remember how very necessary it is that we have gifted melodists to compose the "new song," melodists who have achieved that distinction by going through a good schooling. As long as we have at our disposal a well-preserved treasury of solid congregational hymns, we should not encumber popular singing with musically worthless constructions. In this respect the German-speaking countries are in an enviable position compared with other countries. This by no means implies that the liturgical song of our own time should be neglected, but it does mean that we should disabuse ourselves of the illusion that we can create in a few years what took centuries to grow up organically. In face of this situation, the contemporary church music school can do great service in the cause of preserving a healthy popular musical culture, for singing people — in family, school, and church which form the very centre of such musical culture. And of course we still have our choirs, whose value can be underestimated only by people of very unrealistic outlook.

OVERATH: CHURCH MUSIC SCHOOL

Only a professionally qualified church musician can do justice in all respects to a choir and a congregation; a church musician who is artistically rooted in the great musical tradition of the church, in contrast to all of today's new musical phenomena; who is loyal in fulfilling his liturgical and musical responsibilities; who is firm in distinguishing genuine liturgical music from profane and inartistic forms.

I would like to conclude with a thought from the French philosopher, Gabriel Marcel, expressed in his opening address at the 1965 Salzburg Festival, which I should like to apply to *musica sacra*. He called music the "homeland of the soul." If that is true of music in general, it is true in a much deeper sense of *musica sacra*. It is a fact which we cannot imagine as nonexistent, that the world in which we live, which forms us and also deforms us, stands ever more clearly under the sign of "alienation" and "homelessness." Thus we may well ask, with Gabriel Marcel: "Are not the atonality and increasing mechanization of contemporary music eloquent signs of this fact?" If such be the case, then we would have to preserve and perhaps defend the "homeland of the soul" in the *musica sacra* which has grown up organically in the course of so many centuries. This "homeland of the soul" — in what Paul Hindemith called the "melodic wonders" of Gregorian chant, in the exalted art of Palestrina's polyphony, in the organ works of J. S. Bach (to mention only a few examples from the treasure-trove of sacred music) — which one might characterize as a comforting reflection of that other homeland in the next life, must remain accessible to the ear of man, even in the liturgy of the future. This is all the more so because what appears to be an almost universal repudiation and levelling of spiritual values is attempting to despoil our spiritual home on earth with its constant yearning for innovations.

My dear priestly friend, Ferdinand Haberl: on your way from your home, Regensburg to Rome, may this "homeland of the soul" remain with you! May this saying of Cardinal Faulhaber be our wish for you: May your church music endeavors in Rome serve not only the culture of the soul, but also the soul of every culture! To this end, from all our hearts, God's blessing!

MSGR. JOHANNES OVERATH

MUSIC IS
THE HOME
OF THE SOUL

MEMORIAL ACCLAMATION

I

Joseph Roff

Celebrant

Let us pro-claim the mys - ter - y of faith:

ORGAN

Congregation
(♩ = 84)

Christ has died, Christ is ris-en, Christ will come a - gain.

SOPRANO *mf*

ALTO *mf*

TENOR *mf*

BASS *mf*

(♩ = 84)

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II

Celebrant

Let us pro-claim the mys - ter - y of faith:

(♩ = 88)
mf

Dy - ing you de - stroyed our death, ris - ing you re - stored our life.

Dy - ing you de - stroyed our death, ris - ing you re - stored our life.

Dy - ing you de - stroyed our death, ris - ing you re - stored our life.

Dy - ing you de - stroyed our death, ris - ing you re - stored our life.

Dy - ing you de - stroyed our death, ris - ing you re - stored our life.

(♩ = 88)
mf

cresc. Lord Je - sus, come _____ in glo - - - ry. *f*

cresc. Lord Je - sus, come _____ in glo - - - ry. *f*

cresc. Lord Je - sus, come _____ in glo - - - ry. *f*

cresc. Lord Je - sus, come _____ in glo - - - ry. *f*

cresc. Lord Je - sus, come _____ in glo - - - ry. *f*

cresc. Lord Je - sus, come _____ in glo - - - ry. *f*

III

Celebrant
 3
 Let us pro-claim the mys - ter - y of faith:

(♩ = 60)

mf

When we eat this bread and drink this cup, we pro-claim your death, Lord

mf

When we eat this bread and drink this cup, we pro-claim your death, Lord

mf

When we eat this bread and drink this cup, we pro-claim your death, Lord

mf

When we eat this bread and drink this cup, we pro-claim your death, Lord

mf

When we eat this bread and drink this cup, we pro-claim your death, Lord

(♩ = 60)

cresc. *f*

Je - sus, — un-til you come in glo - - ry.

cresc. *f*

Je - sus, — un-til you come in glo - - ry.

cresc. *f*

Je - sus, — un-til you come in glo - - ry.

cresc. *f*

Je - sus, — un-til you come in glo - - ry.

cresc. *f*

Je - sus, — un-til you come in glo - - ry.

IV

Celebrant

Let us pro-claim the mys-ter-y of faith: (♩ = 60) *mf*

Lord, by your cross and res-ur- *mf*

Lord, by your cross and res-ur- *mf*

Lord, by your cross and res-ur- *mf*

Lord, by your cross and res-ur- *mf*

Lord, by your cross and res-ur- (♩ = 60) *mf*

-rec-tion you have set us free. *f* You are the Sa-rior of the world. *f*

-rec-tion you have set us free. *f* You are the Sa-rior of the world. *f*

-rec-tion you have set us free. *f* You are the Sa-rior of the world. *f*

-rec-tion you have set us free. *f* You are the Sa-rior of the world. *f*

to Wichita State University A Cappella Choir, Harrison C. Boughton, Conductor

A New Song

SATB with piano and string bass

Psalm 98: 1, 4

Thomas A. Miller

Vigorously, with a keen sense of rhythm ($\text{♩} = 168$) ALL VOICES (*unis.*) *f*

CHOIR

Oh,

PIANO
or
ORGAN

f *r. h. (thumb)* *well syncopated*

STRING
BASS*

f sempre pizz. *simile*

sing to the Lord! _____ Sing to the Lord a new song,

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MILLER: A NEW SONG

sing to the Lord _____ a new song: _____ Oh,

mf

sing to the Lord! _____ Sing to the Lord a new song,

ff

sing to the Lord, sing to the Lord a new song! _____ He has _____

mp softer,

mp (tacet)

mp

CA-2066-8

but with same energy and drive

S
A

done mar-vel-ous things, he has done mar-vel-ous

T
B

unis. mf in a martial style *div.**

things; His right hand and his ho-ly arm have got-ten him__

mf *mf* *div.*

unis. div. gradually louder *f*

vic-to-ry, have got-ten him vic-to-ry.

mf *mf* *f*

f marcato

f

* no breath here

CA-2066-8

f
 ALL VOICES (*unis.*)
 Make a joy - ful noise! _____ Break forth in-to song, sing

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a half note B4, and a quarter note C5. The lyrics "Make a joy - ful noise!" are written below the first four notes, followed by a long horizontal line. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment is in two staves (treble and bass clefs). The right hand starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano part continues with various chords and melodic lines.

prais - es, Sing to the Lord, sing to the Lord a new song.

The second system of music consists of three staves. The top staff is a vocal line in treble clef. It begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "prais - es," are written below the first four notes. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment is in two staves. The right hand starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano part continues with various chords and melodic lines.

unis.
S mp He has done mar-vel-ous things; he has done mar - vel-ous
T unis. div.
B

The third system of music consists of three staves. The top staff is for Soprano (S) in treble clef. It begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "He has done mar-vel-ous things; he has done mar - vel-ous" are written below the notes. The piano accompaniment is in two staves. The right hand starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano part continues with various chords and melodic lines.

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mf unis. things; His right hand and his ho - ly arm have got - ten him *div.*

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a rest, followed by the lyrics "things; His right hand and his ho - ly arm have got - ten him". The piano accompaniment is written in a bass clef and provides harmonic support for the vocal line. Performance markings include *mf unis.* and *div.* with a star symbol above it.

unis. div. vic - to - ry, have got - ten him — vic - to - ry. *f*

unis. div. *f* *marcato*

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "vic - to - ry, have got - ten him — vic - to - ry.". The piano accompaniment includes a *marcato* marking. Performance markings include *unis. div.*, *f*, and *marcato*.

f ALL VOICES (*unis.*)
 Make a joy - ful noise! Break forth in-to song, sing

The third system is for all voices and piano accompaniment. The vocal line is marked *f* and *ALL VOICES (unis.)*. The lyrics are "Make a joy - ful noise! Break forth in-to song, sing". The piano accompaniment includes a *ff* marking. Performance markings include *f*, *ff*, and *unis.*

*no breath here
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S (unis.)
A
prais - es. Sing to the Lord _____ a new song!

T (unis.)
B

ff
Sing to the Lord, _____ Sing, sing a

unis.

ff

div. broaden slightly S. div. div. S. div.

new song! Sing, _____ sing, sing a new song!

div.

broaden slightly

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REVIEWS

I Magazines

PSALLITE — Julio-Setiembre 1970, Año XIX, Num. 75. La Plata, Argentina.

The opening article is a translation into Spanish from Italian. Written by Francisco J. Vocos, it is a sound discussion of the use of folklore in the liturgy. The original appeared first in the periodical, *Roma*; it is entitled *Liturgia y Folklore*. First pointing to the directions of the Vatican Council concerning liturgical reforms intended chiefly for the missions, the author points out that many attempts to introduce native elements into the liturgy of the Roman rite have brought superstitious and pagan practices into worship. This, he says, is really religious naturalism, not Christian progress in bringing Christ to all nations and peoples. He says sentimental, passionate or patriotic themes have no place in our worship, and above all, pantheistic or primitive superstitions should not be allowed. He lists many dances that can be so characterized, in addition to many dances and ballads from American, English or Negro origins that have been introduced to mission lands through radio and TV. These are not even indigenous as well as being objectionable for other reasons. The need for accepting the guidance of the Holy Spirit in forming the liturgy is important, so that secular elements do not force out the very purpose of the liturgy itself.

Prof. Tobias Bonesatti contributes an article on sound as a function of art. He treats such "sounds" as melody, counterpoint, dissonance, and various instruments. Sound, he says, is bound to God, and it remains in many ways a mystery to us, as for example, those sounds that are higher or lower than those we can perceive. But man has manipulated sounds and created great artistic works in using sound with his many devices — harmony, melody, etc.

Monsignor Fiorenzo Romita, director of the International Federation of Pueri Cantores, writes a brief word for the participants in the international Pueri Cantores congress. He makes the point that sacred music is not a mere orna-

ment of the liturgy, but it is rather a vital function of worship, which it is able to express in a universal application. Liturgy is distinct from profane activity, and therefore the music that accompanies it must be distinct from profane music. A fourth article, entitled "La función de los Niños Cantores según la reforma," is written by l'Abbé Roger Delsinne, director of the Pueri Cantores à la Croix de Bois, the original Parisian boys choir group. He reviews the directions of the various popes before the Vatican Council, and then points out the directives of the Council itself. He points out that to make liturgical celebrations exclusively catechetical in purpose goes contrary to the very nature of sacred music, which is essentially theocentric, aimed before all else at worship, adoration and prayer. But in a theology that is anthropocentric, difficulties arise for sacred music. Truly all must participate musically according to the papal directives, but its purpose must be that of sanctifying all the participants. Some words on repertory and the role of boys choirs finish the article which will be continued in the next issue.

Two lengthy reviews of books, *El Canto Gregoriano* by Henri y André Charlier and *Histoire de la Restauration du Chant Grégorien d'après des Documents inédits*. *Abadia de Solesmes* by Dom Pierre Combe, together with reviews of music and recordings, conclude the issue. R.J.S.

JOURNAL OF CHURCH MUSIC — Volume 11, Number 9, October 1970. Philadelphia, Pa.

Hymn Tunes, The Old Vexed Question by Graham George, p. 4.

This article (the first of two) has some very pertinent observations on hymns and their selection and offers some criteria for their value and singability. I wholly agree with the author's remarks that different congregations and traditions require different hymns, and transplants from one background are not necessarily successful in another denomination or nation. In the second half of his essay, Mr. George uses his principles in analyzing four hymn tunes. You will be amply rewarded for the time you spend in a thorough reading of this article.

Praise the Lord With Everything, Part 6, "Brass," by James Boeringer, p. 12. The sixth installment of a series on practical uses of instruments in worship services. While this reviewer might have disagreed with parts of some of the previous articles, he has read this one with delight. I am

familiar with about half of his selections which are all musically outstanding and will enhance any celebration that calls for greater solemnity. To be saved in your files!



JOURNAL OF CHURCH MUSIC— Volume 11, Number 10, November 1970. Philadelphia, Pa. *Church Music with a Plus* by Edwin Liemohn, p. 2.

A practical account of the musical activities of a small church in Osage, northeastern Iowa. A well-planned program involves three choirs, a dozen organists (many of them teen-agers) and a four-year program for training the latter from the level of hymn accompanying up to major works.

Contemporary Composers: An Interview with Ludwig Lenel by Terrence Y. Mullins, p. 5.

A little confusing interview with the chairman of the department of music at Muhlenberg College, Allentown, Pennsylvania. A few ideas are tossed around about Bach, electronic music, functional music and even American jazz.

Old Treasures by Brent Holcomb, p. 16.

A rather innocent plea for using Renaissance music more often in Protestant worship services either in the original Latin or in good translations.



JOURNAL OF CHURCH MUSIC— Volume 12, Number 11, December 1970.

Beethoven and Music in the Church by Clara Bernhardt, p. 2.

There is a little bit of everything in this article: catalogue of Beethoven's sacred works, including many hymn tunes attributed to him; biographical data, anecdotal and factual; some timid analysis of his works and some research.

The Tone of Your Children's Choir, Part I, by Stephen Ortlip, p. 6.

A few healthy principles about the tone of children's choirs. In this first installment Mr. Ortlip soberly warns choir-directors that there are no shortcuts and miracles in good tone producing. The director must have a mental image of the desired sound plus knowledge of the steps required to obtain it from his young singers. The article is illustrated with pictures and musical examples. Very useful, very practical.

Christmas Hymns—Are They Christian? by Karl E. Moyer, p. 9.

This article is almost a bomb and might first shock the reader. However, it is planted in a very solid theological ground. Lucidly, Mr. Moyer tries to open our eyes to the sentimental content of some of our favorite carols. Then, in a positive vein, he sets before the readers a few theological principles (the all-important facts of the Incarnation, Redemption and Adoration) on which good carols should be based. He does not forget the importance of poetry and form either. He ends his suggestions by naming a few associations that sponsor and encourage writing of good hymns and carols. The article deserves repeated reading, particularly by composers.



MUSART— September-October 1970. *Official publication of the National Catholic Music Educators Association, Inc.* Washington, D.C.

The Choral Director's Dilemma by Sister Suzanne Hackmiller, p. 8.

Out of the many problems and choices that face the choral conductor of today, Sister Suzanne took one: the *type* of music to be performed. She seems to hesitate in stating her principles. On the one hand, she is for good, proven, reliable music; on the other, she wants to accommodate the younger generation by admitting Simon and Garfunkel and hit songs such as "The Impossible Dream" in worship. This reviewer goes with the first, declines the second. Still, the article makes interesting reading.

The Impact of Effective Singing by Sister Laura Lampe, O.S.F., p. 12.

Nothing really new is said in this article but it is written so clearly and so concisely that every music teacher, and most particularly choral directors and voice teachers, will find it instructive and inspiring. The four basic requirements (breathing, resonating, phonating, interpreting) of effective singing are described and analyzed. Use it as a periodic check list for your own vocal works. It would be also interesting to compare it with the similar article we have published in the Fall 1970 issue of our own *Sacred Music* magazine, from the competent pen of Professor Sparber of Vienna.



MUSART— November-December 1970. *Sacred Music: Beauty in the Sacred Liturgy* by Monsignor Lavinio Virgili, S.T.D., p. 12.

Lofty ideas by the eminent music director of the Pontifical Choir of the Lateran Basilica concerning the role of music, the arts and of choirs in the liturgy. Informative, idealistic and enthusiastic defense of art music in worship services. Unfortunately, the article is extremely lengthy and repetitious and, despite the valiant translating efforts of Dr. Loiero, it is very difficult reading. Accustomed as I am to reading and translating in several languages since my early teens, it took me, nevertheless, two sessions to chew through the entire article. If I may venture a suggestion, after the horses are already out of the barn, I think it would have been better to shorten the entire essay (the introduction mentions that it is a "free translation" anyway) and rework those six and eight-line long Italian phrases. I am afraid that many readers will be discouraged after the first few pages and will thus miss a good part of this thought-provoking essay.

Let I be misunderstood and my motives misinterpreted, I reproduce a few phrases here to show what I mean by these stylistic criticisms:

"After this time, a very desirable change could be seen in the entire liturgy. The contributory causes of such a situation were many and diverse in nature. I do not intend to waste time on the diagnosis of those causes, but in conscience I must affirm that the choir was not the cause of such a disorder, and therefore, it was not responsible. Anyone who has any knowledge of the history of music and the relationship between this art and the liturgical order, at least from the sixth to the fourteenth century, will accept this statement of mine as an honest statement of fact."

"After trying all the media in order to give appropriate importance to the piety and beauty of a low Mass, I believe that if we look at the realistic situation, we must avoid the transfer of limited criteria ('beat' masses and the use of guitars) used in the non-solemn liturgy to the solemn liturgy. Such a transfer will lead to a denial of the liturgical tradition."

"Even if we devoutly obey the decrees of Vatican II, everything in the *Opus Dei* should occur in a given order. This order, intelligently observed, will be meaningful for the liturgy itself and for anyone who participates in the rendition, especially in the participation of the solemn ceremony."

"What will be the future of this treasury of music of the Catholic Church if we come to a radical

renewal of the activities of the choir as far as the music of the Ordinary? I think that honest and compromised criteria for music must be found in order to save the full participation of the entire Church in the singing of the Ordinary and avoid the ostracism of many works of art."

In conclusion: gather your patience, take a cup of coffee and plunge valiantly into this essay. You will be rewarded for your effort, but you'll be limp and dizzy at the end.



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

Junior Choirs are Good Business by Roberta Bitgood, p. 33.

An optimistic article about pre-teenagers and younger teenagers and the benefits their congregations and themselves may gain by their participation in junior choirs. One detects a great dedication and gains new inspiration after reading this enthusiastic article.

Pop Rock and Sacred by Dr. Herman Berlinski, Part I, p. 39.

The first installment of a fascinating and controversial article concerning a field much debated today that deserves repeated reading and discussion. I am truly amazed by both the deep insight and the absolute frankness of Dr. Berlinski. Not satisfied with generalities, he analyzes first the criterion of "endurability" and finds that the exponents of rock music are simply not concerned with it since their battle cry is *Now, Now*.

He then looks at the popular music of the thirties and forties and refuses to dismiss it as inferior, for it may possess sophistication and complexity. Using the now generally accepted distinction of Dr. Willi Apel between *civilized* and *aboriginal* folksongs, he sets out to discover folksy elements in Gregorian chant, Lutheran chorales and Hassidic melodies. (Incidentally, he goes too far here by stating that "Gregorian chant . . . must be performed by highly trained singers and does not admit any congregational participation." This is simply not true. I have heard children's choirs and have taught volunteer adult choirs for over twenty-five years to perform — creditably — most of the Ordinary and generous portions of the Propers.)

One of Dr. Berlinski's best arguments against rock music in church is the recognition of the all

important ancillary role of liturgical music that clashes with the highly individualistic quality and performing style of rock music.

"Judy Garland was not more able to sing the Gospel of Christ as Barbra Streisand is capable of singing the Message of Israel. For Judy Garland, no matter what the title of her songs, sang only Judy Garland. And Barbra Streisand can only sing herself and about herself. Indeed, they are both intense and moving performers. However, in church and synagogue the object of worship is God, and the petitioner is Man in all his humility. Religion cannot become an ancillary to the performer. Indeed in the realm of religion everything else must become ancillary to the liturgical act itself. It is therefore most doubtful as to whether Duke Ellington and Dave Brubeck sing the praise of God or the praise of Duke Ellington and Dave Brubeck. In spite of many forceful attempts neither popular nor jazz music has achieved a permanent place in the music of church or synagogue."

And please read this, too:

"Those who peddle popular music have up to this point found a more lucrative market outside the church. (Today) . . . there are increasing pressures upon the churches and synagogues to consider the performance of rock music. Popular music, good or bad, knew its natural market. It was more or less satisfied with its original assignment. The interests behind rock music by contradiction consider the whole field of sacred music as a conquerable market."

I am looking forward to the continuation of this essay.



MUSIC — A.G.O. and R.C.C.O. — December 1970.

Organ Builders Are Inbreeding! by Frederick Geohegan, p. 31.

An earnest plea to organ-builders: do not go overboard in building baroque organs, but remember the needs of the romantics as well. It is not necessary to build huge organs for this; good planning and collaboration with artists is more important. Sincere, earnest and practical ideas.

Die Stegreifdichtung by Gerre Hancock, p. 34.

Organists should not be afraid of improvisation. This skill, taken for granted by organists of centuries past, can be developed by any contemporary church musician with hard practicing, studying and by dropping one's inhibitions.

Virgil Fox, interviewed by Peter J. Basch, Part I, p. 35.

In my opinion, this is a very-very controversial interview with the flashy Mr. Fox. Dozens of subjects are covered; many are thought-provoking, others irritating. It is fascinating reading and I, for one, am looking forward to the second installment.

Blueprint for an Organ by Hans Gerd Klais, p. 45.

A member of the great organ-builders' family explains his ideas about the many problems that face him when he is called to build and install a new organ. Meticulously Mr. Klais surveys the following requirements: the planned uses of the organ, the existing room for it, the acoustics, the individual divisions, the role of the cases, the depth of the windchests, the position of the stops on these windchests and the choice of the action. Very technical, very thorough and very enjoyable article, illustrated with a full dozen superb photographs.

MUSIC MINISTRY — Volume 3, Number 3, November 1970. *Official publication of the United Methodist Church.*

The Word Is Ministry, an editorial, p. 1.

Reflections on churches that cut their music budgets. The author (Henry M. Bullock) tries to demonstrate that this can be prevented if one considers seriously the meaning of these words: *ministry, mission, worship* and *education*, all in relation to the word: *music*. The entire music program must be integrated with the total activity of the church in order to be successful.

Those Descants! by Albert W. Ream, p. 2.

Definition, evaluation and uses of descants during worship. Excellent, practical suggestions for selecting and/or writing good descants. As with all good things, however, one should use descants with moderation and not too frequently. Mr. Ream concludes his article with one of his own descants, written in four parts, *i.e.*, reversing the role: the melody (*Lobe den Herren*) is in unison to which this descant is added.

Choral Technics by Ray Davidson, Jr., p. 38.

Conclusion of a series on choral technics, summing up the previous ones in two or three final suggestions pertaining to choral sound, resonance and pronunciation. Vowels, consonants and diphthongs are stressed again. Practical!



MUSIC MINISTRY, Volume 3, No. 5, January 1971.

Emotional Reaction to Innovation in Church Music by Jack K. Pressau, p. 3.

Much ado . . . for what? Mr. Pressau goes about in great length, from Pavlov to Watson through B. F. Skinner to prove that congregations are, as a rule, reluctant to accept innovations but can be conditioned to do so. So what?

Who Is a Minister of Music? by Richard D. Waggoner, p. 37.

Short discussion of a term that is more and more frequently appearing also in Catholic circles: just *who* and *what* is a "minister of music"?

Making Worship Move by Marvin E. Peterson, p. 39.

Another short article that is not immediately relevant to Catholic liturgy but contains, nevertheless, a few ideas our organists and choir directors may do well to ponder: the importance of both *musical* and *pastoral* concerns; the function of the organist as a *worshiper*; general alertness and concentration and exact timing of the numbers to be performed during the Sunday service.

R.S.M.

II Choral

LENT:

Take Up Thy Cross, arranged by Joseph Roff. Here is a traditional chorale in a traditional setting, but handled with good taste. The result is good Lenten fare for the average choir. For SATB and organ. H. T. Fitzsimons Co. No. 2223 @ 30¢.

Adoramus Te Christe (We adore Thee) by Paul Parthun. The text, both Latin and English, is very useful for the latter part of Lent. Singers able to produce a good choral sound can turn these three pages into an effective little number. Not difficult. Parthun's harmony includes a generous sprinkling of seventh chords. For SATB *a cap.* Augsburg Publishing House. No. ACL 1560 @ 25¢.

He Has Borne Our Woes by Godfrey Schroth. Here is another example of music useful during the final weeks of Lent—possibly during the meditation period at the end of the communion

rite. The style is reminiscent of a lot of Passiontide music of the past, but Mr. Schroth has added his own touch. The suggested tempo is *adagio*, but this seems a little too slow except in the hands of a superb choir. For SATB *a cap.* G.I.A. Publications. No. G 1520 @ 25¢.

Hosanna to the Son of David by Jan Bender. Music for equal voices does not have to be uninteresting or unimaginative. There is nothing trite about Jan Bender's style—either harmonically or rhythmically. Here are three pages of music which should create a nice impression in the Palm Sunday liturgy. Moderately difficult. For two equal voices and organ. Concordia Publishing House. No. 98-1964 @ 25¢.

We Adore You (Adoramus Te) by Giacomo Antonio Perti (d. 1756), edited by Maynard Klein. Perti's beautiful and rather well-known composition has been given a sensitive English setting by Mr. Klein. A good choral sound is needed to do justice to the Latin text, and even more so if you use the English words. Moderately difficult, but only three pages long. For SATB with optional accompaniment. G.I.A. Publications. No. G 1523 @ 25¢.



EASTER:

Jesus Christ is Risen Today by Gordon Young. The words are familiar, the tune is new but very conventional—with dashes of unexpected harmonies in the organ accompaniment. Simple music for unison voices, and that is why it is included here. Broadman Press. Code 454-064 @ 25¢.

Jesus Christ is Risen Today by Alan Hovhaness. A good and reasonably large chorus is needed for this excellent Easter number (a section of the composer's Easter cantata). The difficulties—a rather fast tempo and divisi passages on the final two pages—are not insurmountable by any means. Be sure to examine this fine number. For mixed chorus and organ accompaniment (with the added possibility of an *ad libitum* harp or celesta and tamtam accompaniment). Associated Music Publishers. No. A-309 @ 30¢.

Do Not be Amazed by Jan Bender. The composer has a whole series of gospel motets, and this one is a setting of the Easter gospel. The comments about Bender's Palm Sunday piece (see review

above) are appropriate here also, but this number is a little more demanding and four pages longer. For two equal voices and organ. Concordia Publishing House. No. 98-1966 @ 30¢.

Alleluia, from a 1764 Collection of Best Psalm Tunes, arranged by Elwood Coggin. If you are looking for something enjoyable for use during the Easter season, try this number — four short pages of “Alleluias”. Your singers will probably have fun with it. Not difficult. For SATB *a cappella*. Theodore Presser Co. No. 312-40752 @ 25¢.

He is Risen by Cecil Cope. Choirs with limited resources should welcome this rather easy Easter anthem — unison music in ABA form with the middle section for two mixed voices: basses and trebles. (Incidentally, this is not a brand new number, but the original copyright was renewed in the U.S.A. in 1965.) The style includes a gentle blend of traditional and new musical ideas. Not difficult. Oxford University Press. No. E 28. No price given.

Processional and Alleluia by Gay Hylander Rockwood. The Processional — for unison voices — is just that: a stately processional with two Latin texts, one for Christmas, the other for Easter. The Alleluia is also unaccompanied, but for mixed voices. The SA and the TB voices sing either in unison or in octaves — in canon form. The Alleluia itself has usefulness throughout the Easter season, and should come off well if sung with rhythmic precision. Not difficult. Oxford University Press. No. 94-321 @ 25¢.

Christ is Arisen by Hans Leo Hassler, edited by Maynard Klein. What is there to say about this familiar and popular Easter number? The editing in English by Mr. Klein has been carefully done. The piece is easy and only three pages long. For SATB voices and organ. G.I.A. Publications. No. G-1524 @ 25¢.

Rejoice, Rejoice, This Glad Easter Day by Robert Leaf. Here is an original composition in a very traditional style, but handled with a lot of imagination. Ideal for the average choir, most singers should get a kick out of doing this kind of material. For SATB, organ, and three trumpets (parts included on last page). Augsburg Publishing House. No. 11-1553 @ 35¢.

Jesus Christ is Risen Today, Alleluia!, the familiar Easter hymn in a setting by S. Drummond Wolff.

In concertato style it calls for these resources: SATB voices, two trumpets, organ, and congregation. Conventional and easy material. Trumpet parts are included. Concordia Publishing House. No. 98-2050 @ 30¢.

E.F.P.

III Special Reviews

Memorial Acclamations I-IV by Joseph Roff. For congregation, SATB, and organ. G.I.A. Publications. No. G-1546 @ 30¢.

One still hears, occasionally, the complaint that parish choirs have nothing to sing in the new liturgy. It is true that in some cases an unfortunate vacuum has been created whenever the old repertoire, consisting sometimes of a handful of Latin Masses and motets, has been abandoned without any determination to shop around for new material, music that fits the concrete liturgical situations that follow one another in the course of the church year. Let it be said once more that there is enough good choral music available (in English, if you will) at the present time to keep choirs singing for a long time. Look back, for example, at the reviews which have appeared in this magazine alone, and these make up a small percentage of the total music available. Joseph Roff's *Memorial Acclamations* are intended to fill one of the niches in the new liturgy. They are simple, direct, and reasonably attractive statements that involve the celebrant (deliberately limited to a single tone), the congregation, and the choir. The acclamations can be learned and taught as unison pieces and later on, when they are well known, the SATB voices can be added.



A New Song by Thomas A. Miller. For SATB and organ with string bass. World Library Publications. No. CA-2066 @ 35¢.

Choirs looking for a “new” song to sing should examine this number, a setting of Psalm 92. The piece is not as long as it looks, since the various sections make up a kind of A B A' B A' form, with a few measures forming a little coda at the end. There is a lot of opportunity here for con-

trasts in singing: loud and soft, unison and choral, with and without organ. The key to an effective performance is undoubtedly the composer's suggestion that his work be sung "vigorously, with a keen sense of rhythm." The rhythms are interesting enough, and so too the harmony. The sopranos in the above-average parish choir should not be bothered by the high A's on the last page. By all means use a string bass (if you have a player available); this may be just what the doctor ordered.

E. F. P.

IV Records

Benjamin Britten's Three Canticles. John Hahessey, alto; Peter Pears, tenor; Barry Tuckwell, horn; Benjamin Britten, piano.
ARGO ZRG 5277 (stereo) \$5.95.

Abraham and Isaac was written in 1952 for tenor and alto soloists with piano accompaniment. The alto boy (John Hahessey) is remarkable but Peter Pears seems straining for some reason. One can hardly believe the amount of drama and tension that Britten was able to put into a composition with such limited performing resources. The third canticle is probably the most original, combining tenor voice, horn and piano. Not a very easy listening.



Cantiones Sacrae by Thomas Tallis and William Byrd. Michael Howard, conductor. L'OISEAULYRE (stereo). Three-record boxed set \$17.85.

A rare and precious album indeed. The complete masterwork of the two greatest Catholic composers of 16th century England is presented on three records, handsomely boxed and individually jacketed inside.

Each composer contributed seventeen compositions for this 1575 collection. Tallis was already seventy years of age, Byrd barely thirty, yet their styles complement each other: Tallis' more severe, Byrd's more adventurous and decidedly more "modern".

The performance, under the direction of Michael Howard, is light, ethereal and transparent with the exception of the Gregorian chant passages that I find somewhat rugged and fragmented.



Romantic Songs for Children. Bergedorf Kammerchor; Hans Eckart Besch, piano; Horn Quartet of the Hamburg Philharmonic; Hellmut Wormsbacher, conductor. TELEFUNKEN SLT 43115 (stereo) \$5.95.

This record is a pure joy from the first note until the last chord. Classified as an "amateur" chorus, the group sings with the sophistication of a professional group. Lovely tone, echo dynamics, diction, feeling — all is there. They seem to enjoy their music-making. You will too. Founded in 1946, the Bergedorfer Kammerchor was not known to this reviewer until this record, but I will look for their further releases from now on.



The Choir of Salisbury Cathedral. Roger Stalman, bass; Richard Lloyd, organ. Choir of Salisbury Cathedral, Christopher Dearnley, conductor. ARGO ZRG 5247 (stereo) \$5.95.

English composers from the second half of the seventeenth and from the eighteenth century are featured on this record by the choristers of the ancient Salisbury Cathedral. Some of these composers are well-known (Purcell, Blow, Croft) but others were less known to this reviewer — at least not by their works. The performance is rather subdued and, at first, it sounded almost monotonous to me, with the exception of William Boyce's joyfully busy *O When Shall Wisdom Be Found* and the equally jubilant Ascension hymn, *God Is Gone Up with a Merry Noise* by William Croft.

It took a second listening to appreciate fully the delicate sound of the boys' voices and their restrained artistry and to become aware of their incredibly clear diction (The bass solo did not impress me very much with his heavy vibrato and his frustrating efforts to hit the low notes.) The youngsters are also excellent in the solos, duos and quartets.

A portable chamber organ is used to accompany some of the numbers.

R.S.M.

FROM THE EDITOR

The little leprechauns have been at work again. In our Fall issue they have deleted Father Pfeil's initials after his thorough and extensive choral reviews and gave all the credit to Monsignor Schmitt who has prepared the last column and a half only (beginning with the Pinkham number). Our sincerest apologies to Father Pfeil and thanks for his consistently high quality reviews!



We are back with our Special Reviews. Several of our readers wrote, asking us to reinstate this short column. It has been prepared by Father Pfeil who is also responsible for the selection of the two numbers reprinted in this issue.



Our readers write:

"Another issue of your *Sacred Music* magazine has just arrived. I have always appreciated the neat appearance as well as the high quality of content that you give to this publication."

H. Myron Braun
EDITOR, *Music Ministry*
Nashville, Tennessee

"Continued thanks for the high quality of your issues. *Sacred Music* has become a first class journal; now, if only Catholic music in America could become 'first class'."

Richard Proulx
Seattle, Washington

OPEN FORUM

The article entitled "Problems in American Church Music" by Dr. Arthur B. Hunkins, hits the nail on the head when it says: "The basic reason for the current lack of interest in formalized liturgy and liturgical music is that the aver-

age American Catholic, including most of the priests, does not appreciate the aesthetic appeal." This is the result of a complete lack of proper training of church music to congregations, particularly in the Catholic schools. Where an attempt was made to teach congregations to participate actively in the Latin liturgy through the use of simple Gregorian chant, the results were usually most satisfactory. The objections raised by most of the bishops to the use of Latin and, consequently, Gregorian chant and polyphonic music, are valid only because they made no effort in the past to teach, through their colleges, the basic meaning of the liturgy and the majestic qualities of good chant and polyphonic music. They prohibit Latin and consequently, chant and polyphonic music to cover up their past failures. These failures were based upon their own lack of aesthetic insight. As pastors they turned over the music of the parish to organists, many of whom did not appreciate good music themselves.

If we are to retain the use of the beautiful Gregorian chant and the more artistic polyphonic compositions based on Latin, we can only do so if we make an effort to have the restrictions upon the use of Latin removed where they exist in most dioceses in this country. Congregations must not only be taught to participate in the singing of the more simple Gregorian chants of the Ordinary, but they must also participate in the singing of the responses, *Credo*, *Pater noster*, etc., during High Masses when a polyphonic Mass is sung. In addition, an effort must be made to teach the liturgical Latin of the Mass to the congregation in order to overcome the objections of the bishops regarding "intelligent" participation of the faithful. This is an effort that the chapters of *Una Voce* throughout the United States are expending with the result that their congregations are participating intelligently in the Latin liturgy and are continuing the use of the beautiful Gregorian chant with choirs singing the propers and the traditional polyphonic settings.

JOHN A. MCMANEMIN, PH.D.



May I say that I appreciate the exactness with which the editor printed my remarks in the last issue of *Sacred Music*? I think this to be essential to good journalism. However, I believe I received more credit for some of the reviews than I deserved. Mine started only with the Pink-

ham *Behold How Good and How Pleasant* and someone else must have been deprived of recognition of the preceding reviews. (Editor's note: See FROM THE EDITOR column). Also I apparently failed to mention that *Misa Criolla* is published in this country by Lawson-Gould. And I have since got hold of a copy of the *Navidad Nuestra* from Editorial Lagos, Talcahuano 638, Buenos Aires, Argentina.

Finally, I should like to make a couple of remarks about the generally fine article by Professor Margarete Sparber, so well translated by Father Skeris. There are a couple of things that, from my experience, I simply cannot agree with: 1) the business of the smile: vocal relaxation is essential, but certainly a fake smile has nothing to do with it; 2) the matter of intonation: sharpening and flattening can occur with *any* section, and can depend upon any number of circumstances. What I simply cannot understand is her saying that sharpening demands exercises that ascend. Both sharpening and flattening demand descending exercises. I learned that from Father Finn a long time ago. I don't agree either with the negation of arpeggio vocalise. The most helpful thing that I have found in the matter of intonation, one that I owe to a Belgian confrere of mine (Jeff Leemans) and have never heard anyone use, are modal scales. Start, for example, the sopranos on *re*, the altos on *mi*, the tenors on *fa*, the basses on *sol*, and on up the line, reversing regularly, of course, the starting pitch of the different sections. I know of no truer way to make singers aware of full steps and half steps, and that is half the intonation problem. But only half. Pitch is a kind of witch: voice condition, auditorium acoustics, temperature as well as temperament, and what have you.

MSGR. FRANCIS SCHMITT



Perhaps some of the readers of *Sacred Music* may be interested in recent activities of the Con-sociatio Internationalis Musicae Sacrae, the papal international church music society, founded in 1963 by Pope Paul VI. After the publication of the new statutes of the society and their approbation by the Holy See, a new election of officers took place in Rome in September, 1969. Organized as a body of experts in sacred music at the call of the Holy See and the various bishops' conferences for consultation in matters relating to liturgical music, CIMS through its new officers began to select a group of representatives from all parts of

the world who would provide a liaison between the central officers and the various national areas. In a meeting in Luxemburg, December 5-6, 1970, the following national representatives were chosen:

Austria: Monsignor Franz Kosch, Vienna
 Belgium: Prof. de Suiter
 Canada: Rev. Claude Thompson
 Ecuador: P. Jaime Mola. O. F. M., Quito
 England: Mr. Michael Callaghan, Manchester
 France: M. Gaston Litaize, Paris
 Germany: P. Wilhelm Lueger, C.Ss.R., Bonn
 Holland: Prof. J. Herman Strategier, Utrecht
 Italy: P. Pellegrino Ernetti, Venice
 Japan: Rev. Robert Vliegen, Osaka
 Luxemburg: Rev. Alex Hoffmann
 Poland: Monsignor Tadeusz Miazga, Lublin
 Portugal: Mlle. Julia d'Almendra, Lisbon
 Spain: Dr. José Llorenz, Barcelona
 Switzerland: Rev. J. A. Saladin
 U.S.A.: Rev. Robert A. Skeris, Milwaukee

The journal, *Musicae Sacrae Ministerium*, is now published in one edition, instead of five separate language editions, with articles in various languages appearing in each issue. Prof. Jean-Pierre Schmit of Luxemburg is editor. The central office of CIMS remains at Rome in the building of the Pontifical Institute of Sacred Music, Piazza S. Agostino 20, with Mr. H. Hesse as secretary. The board of directors of CIMS includes the president and two vice-presidents, Prof. Jacques Chailley of Paris, Monsignor Johannes Overath of Cologne, and Monsignor Richard J. Schuler of Saint Paul, Minnesota, and the following consultants: Monsignor René B. Lenaerts of Belgium, Prof. Joseph Lennards of Holland, Monsignor Fiorenzo Romita of Italy, and Prof. Jean-Pierre Schmit of Luxemburg. Monsignor Ferdinand Haberl is secretary of CIMS in Rome. Among the current activities is the surveying of the church music scene throughout the world in the light of the decrees ordered by the II Vatican Council. The work is proceeding under the direction of Prof. Joseph Lennards.

MSGR. RICHARD J. SCHULER

NEWS

The Church of Saint Andrew, Fort Worth, Texas, dedicated a new two-manual Reuter pipe organ of nineteen ranks on the patronal feast of the parish, November 30, 1970. As part of the celebration of the occasion, Noël Goemanne composed a new Mass which he dedicated to the parish. It was given its premiere performance by combined choirs from Saint Andrew's, St. Bartholomew's and St. Monica's Church in Dallas. The Mass is scored for three part mixed choir, congregation, brass, tympani and organ. Dr. Feliks Gwozda is choirmaster at St. Andrew's.



The Rockford Diocesan Chorale, under the direction of John B. Fichtner, sang a concert at Saint Joseph's Church in Freeport, Illinois, November 15, 1970. Works by Gordon Young, J. S. Bach, Joseph Gruber, Virgil Ford and Flor Peeters were on the program, together with those of C. Wesley Anderson, Randall Thompson, Igor Stravinsky and Healy Willan. Charles W. Dudley was guest organist for the occasion and played a recital of works by Daquin, J. S. Bach, Buxtehude, Schumann and Kenneth Leighton. Mary Hansen accompanied the chorale.



Jean-Pierre Schmit, editor of the international journal of the Consociatio Internationalis Musicae Sacrae, *Musicae Sacrae Ministerium*, and professor at the conservatory of music in Luxemburg, was celebrant of solemn Mass at the Church of Saint Agnes, Saint Paul, Minnesota, on the feast of Christ the King. The parish choir sang Monsignor Schmit's composition, *Mass in honor of St. Oranna*, under the direction of Monsignor Richard J. Schuler, the pastor.



Gerhard Track, music director of the Pueblo Civic Symphony Association, has won an award from the Austrian State Radio for his choral composition, *Gebet (Prayer)*, and a prize of 5,000 schillings. The work, to be performed for broadcast throughout Austria, was one of five hundred compositions submitted for the contest. It is scored for mixed choir, congregation and organ.



The Eastman Polyphonic Choir, under the direction of M. Alfred Bichsel, gave a concert at the Lutheran Church of the Incarnate Word, Rochester, New York, December 13, 1970. In the tradition of St. Mary's Church in Lübeck, Germany, where Dietrich Buxtehude was organist, the program was entitled *Abendmusik*, twilight music. Programming exclusively the works of Buxtehude, the choir sang his *Rejoice, Beloved Christians*, a cantata for mixed voices, soloists and organ, his Christmas cantata, *Das neugeborne Kindelein*, and a chorale cantata, *In Dulci Jubilo*, scored for choir and instruments. David Craighead played a recital of Buxtehude's organ works, including three chorale preludes, the *Magnificat Primi Toni* and the chorale fantasia, *Wie schön leuchtet der Morgenstern*.



Christmas Eve music at St. Stephen's Church, Seattle, Washington, began with the organ prelude, *Quatre Noël's*, by M. A. Charpentier. The choir performed music by Palestrina, Boris Ord, E. Du Caurroy, Jacob Handl and Richard Proulx, who was organist and choirmaster. For the Sunday after Christmas, music by Paul Manz, Merbecke, J. S. Bach and G. Thalben-Ball was on the program.



Reverend Robert A. Skeris directed the choir of St. Lawrence Church, Milwaukee, Wisconsin, in a program of Christmas music preceding the midnight Mass. Included were Paul Manz's *E'en So*, *Lord Jesus, Quickly Come*, the Gregorian *Hodie Christus Natus Est*, Hugo Distler's *Lo, How a Rose E'er Blooming* and carols and hymns in Lithuanian, German, Polish and English. The proper of the Mass was sung in Gregorian chant and the ordinary was Refice's *Mass in honor of the Immaculate Conception*. Anton Bruckner's *Laetentur caeli* was the offertory. Paul Colloton was organist.



The Bruce Larsen Chorale presented a Christmas concert at the Church of Our Lady of Lourdes, Minneapolis, Minnesota, December 27, 1970. Assisted by members of the Minnesota Orchestra, and Roger Burg, organist, the group sang compositions by Mendelssohn, Gabriel Pierne, Bonaventura Somma, Frantisek Milcinsky, Vaclav Kopriva, Jan Michalicka and Pietro Paolo

Bencini, in addition to many settings of more familiar Christmas pieces. The Boys' Ensemble of the Holy Childhood Schola Cantorum performed with several soloists. Bruce Larsen conducted.



The annual convention and music industry exhibit of the National Catholic Music Educators Association is scheduled for April 12-15, 1971, at Minneapolis Minnesota, in conjunction with the meeting of the National Catholic Educational Association. The opening Mass will be concelebrated by all the bishops of Minnesota, and a choir for the occasion will be organized before the Mass.



Organ recitals that have come to our attention include these:

At Saint Vincent de Paul Church, Chicago, Illinois, a series of recitals, scheduled from November through May, will be played by the student chapter of DePaul University A. G. O., the students of DePaul organ department, and Cynthia Valukas, Mark Kruczek, Susan Kopija and Jerome Butera. The series was announced by Arthur C. Becker.

Gillian Weir, a native Australian from London, played a recital at the National Shrine of the Immaculate Conception, Washington, D.C., November 27, 1970. Her program included Louis Marchand's *Dialogue*, Olivier Messiaen's *Messe de la Pentecôte*, and Louis Vierne's *Symphony No. 3*.

Richard Proulx played an All Saints Day recital at St. Stephen's Church, Seattle, Washington, that included *Chaconne in G Minor* by Louis Couperin, Sweelinck's *Echo Fantasia in the Dorian Mode*, *Fantasia and Fugue in C Minor* by Bach and his *Christ, Our Lord, to Jordan Came*. Among contemporary writers, the works of Dale Wood, Michael Young, Myron Roberts, Gerald Near and Richard Proulx were programmed.



The provincial government of Upper Austria sponsored a festival on November 22, 1970, to mark the seventy-fifth birthday of the composer Johann Nepomuk David. Centering around the Cathedral of Linz, the festival featured the works of the composer. Otto Bruckner played the *Partita on Unüberwindlich starker Held St. Michael* on the new Rudigier organ, and the cathedral choir performed the *Revelation-Motets* on texts from the

Apocalypse under the direction of Joseph Kronsteiner, *Domkappelmeister*. The program also included the premiere performance of Kronsteiner's *Second Symphony*, played by the Bruckner Orchestra of Linz under the composer's baton.



The doctoral degree, awarded *summa cum laude*, was presented to three students of the Pontifical Institute of Sacred Music in Rome, November 24, 1970, who wrote their dissertations under the direction of Dom Eugene Cardine, O.S.B. Father Jerzy Dabrowski of Poland wrote on *Le Sigle X e ST nei principali manoscritti sangallesi*; Father Claude Thompson wrote on *Le Trigon dans le Codex 359 de St. Gall*; and Father Lawrence F. Heiman, C.Pp.S., of St. Joseph's College, Rensselaer, Indiana, wrote on *The rhythmic value of the final descending note after a punctum in Codex 239 of the Library of Laon*.

R.J.S.

CONTRIBUTORS

The Reverend Monsignor Johannes Overath was the first president of the *Consociatio Internationalis Musicae Sacrae*, appointed to that post by Pope Paul VI in 1964. He now serves as first vice-president of CIMS and is professor at the major seminary in Cologne, Germany. His address was translated from the German by the Reverend Robert A. Skeris, general secretary of CMAA.

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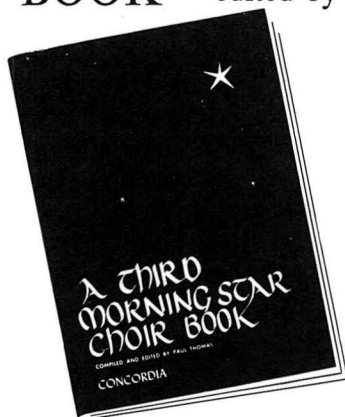
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