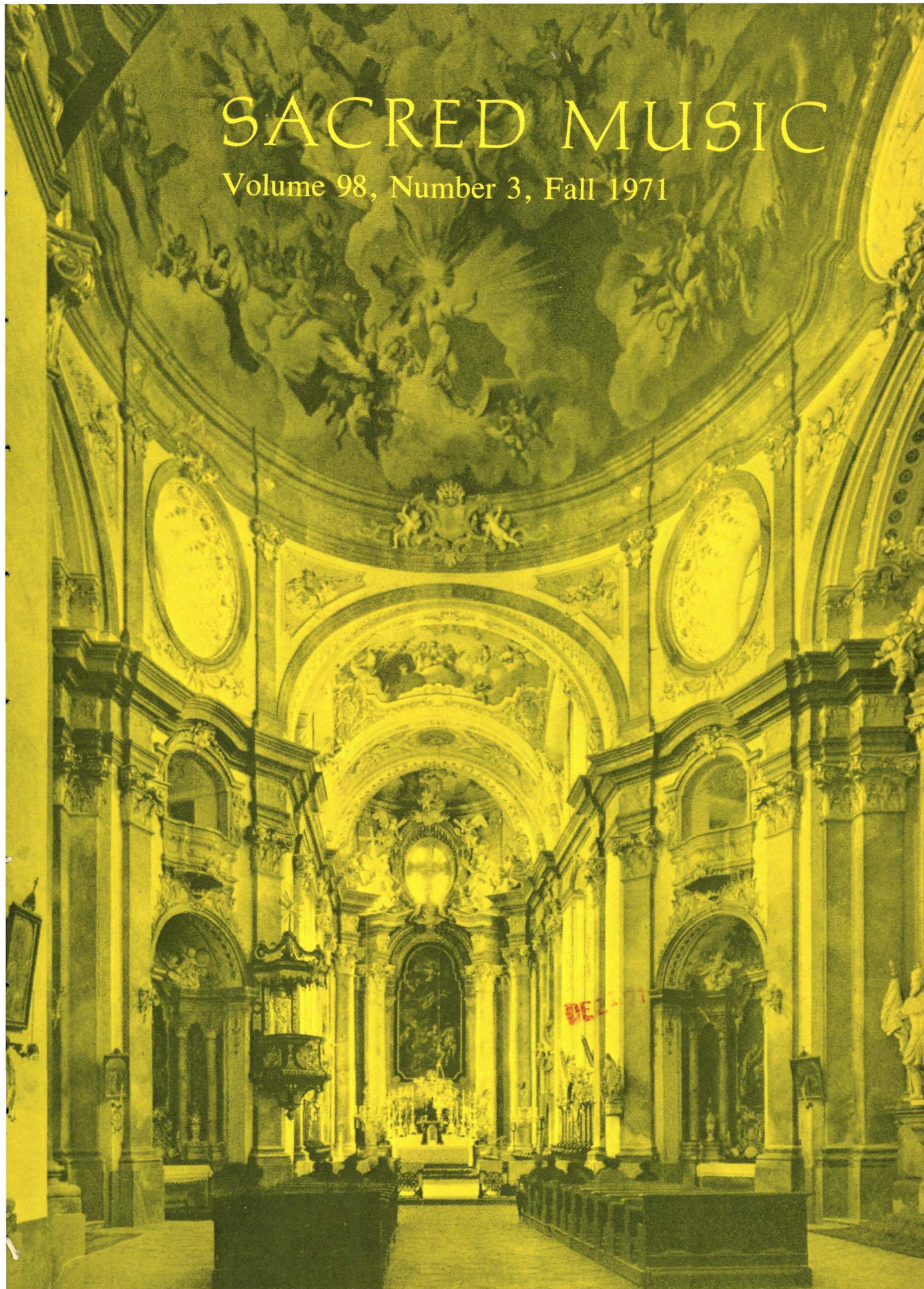


SACRED MUSIC

Volume 98, Number 3, Fall 1971





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IN PURSUIT OF EXCELLENCE

A number of years ago Robert Shaw, the noted conductor, observed in a radio talk that the church's use of the arts—and he was speaking especially of music—is generally “secondhand and third-rate.” Present company suspected?

In a time when performances in the concert halls of the land are of increasing excellence, when music and drama in the movies and on TV are flawlessly performed and perfectly timed, the church is rapidly becoming the last place where you can get away with mediocrity and even be paid for it.

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IN PURSUIT OF EXCELLENCE

How then are we to achieve excellence? What finally constitutes excellence? There's the rub! One of our problems is that we often equate difficulty with excellence in church music. We tend to assume that a church that performs Bach's B-Minor Mass has a more excellent musical program than a church that performs shorter and less difficult works. In one sense this is true. But excellence must finally be rated on other factors as well, applied in terms of the size of the church and the abilities of the persons involved. Or, coming at the problem from a slightly different direction, we have heard it said that not every church need have as its goal to imitate a cathedral's musical program. To say this is sometimes taken as license to forget standards of performance and excellence of musical quality just because the music must be simpler. But levels of difficulty are not the same as standards of quality.

Wherein lies excellence? Try these possibilities:

PERFORMANCE

1. Excellence of performance—whether the choir is capable of singing a complex sixteenth-century motet or only a unison tune from the hymnal. That old derogatory saying, "It's close enough for jazz," all too often could be applied to church? "It's good enough for church."

We are amazed at the number of capable musicians teaching in colleges or high schools who demand the best at school but when they come over to direct the church choir they leave their standards of excellence behind. How many choirs simply run through a few anthems on Thursday night and then go home, and don't come early on Sunday morning for a pre-service warm-up and rehearsal? How many organists hardly touch the keyboard from one Sunday to the next? A family or community or class will go to great lengths to prepare for a special celebration or occasion—nothing but the best will suffice. If the church's identity as the family of God is worth celebrating, how much greater excellence should be expected! The early church saw its celebrations in this light—every Sunday was a little Easter.

CHOICE OF MUSIC

2. Excellence in choice of music—using the best possible quality music within the potential of a given situation. Note we said *potential*, for excellence here involves the challenge of moving out from the same old rut, the openness to try something a little different now and then, the will to apply extra effort toward the mastery of a fresh and untried (by you) expression of faith.

Here is where the problem of difficulty comes in. Excellence involves stretching toward the best possible music that can be accomplished in the given situation, and usually our aim is too low. Some churches need to try contemporary larger choral works rather than continuing to spend their time on *Messiah* every year. Other choirs need to discover anthems with a freshness of style though easy to perform—for example, some works by Gordon Young or Eugene Butler—rather than continuing the same old musical clichés. We know a church that has run Sydney Carter's "Lord of the Dance" into the ground and needs to go on to something else, and we know other churches that should learn this fine folk song. The same applies to organists. Many of us need to find new hymn-preludes

IN PURSUIT OF EXCELLENCE

in fresh styles, and to work up some larger pieces by reputable composers we haven't played before.

Lest we all go off the deep end and try too much too soon, a word of caution is in order to recall the first standard of excellence—the quality of performance. A simpler work sensitively and capably performed is a far worthier offering than a difficult work that falls apart in the middle.

3. Musical craftsmanship. We use this term here to apply to the quality of the music we select, whether we are able to use difficult music or confine ourselves to easier music. (We might also use the word *craftsmanship* in regard to quality of performance, as already discussed.) Craftsmanship in musical composition is only partially definable, but it includes a basic musicianship (not a hit or miss process) as well as imagination, skill, work, and a certain creative tension on the part of the composer. That is, excellence of work is recognizable in music even as it is in carpentry.

CRAFTSMANSHIP

Despite the nostalgia and popularity that may surround a given hymn tune or anthem, we may have to say finally that another piece is more excellent music, and thereby worthier to say what needs to be said in the celebration of worship. To take an example of two tunes written at about the same time (thus steering clear of the added problem of antiquity vs. modernity), we cannot avoid the judgment that Vaughan Williams' tune *Sine nomine* is better music than the gospel tune *The Old Rugged Cross*. For the organists, we have to say that not every piece written in the baroque era is of equal quality, and the chorale-preludes of Bach are far superior to someone's syrupy *Hymn Arrangements Everybody Loves No. 6½*. A choir need not go beyond the hymnal (if it is restricted to less difficult material) to find many sturdy old chorales, lovely folk melodies, and fresh contemporary compositions.

4. Finally we mention a few sidelines of excellence relating especially to the church musician's educational task. How about the care of instruments? Pianos that are out of tune teach something about how important the church considers the quality of its music. Or the selection of instruments. How many church educational buildings are piano junkyards? And then there's the organ. Too many churches have been swayed by high-powered electronic organ salesmen without looking into the possibilities of authentic organ tone available in a small pipe organ. Others have been content with an electronic toy with twelve sawed-off broomsticks for pedals when they could stretch a little farther and get an instrument with a full pedal board for playing a wider variety of organ literature—and then do something about encouraging young people to study church music.

MUSICIAN AS
EDUCATOR

We could find many other examples, other areas, and we have not touched the thorny matter of quality in relation to current pop styles in church music. But perhaps what we have said is that excellence has to do with setting out sights, using our abilities, and affirming our high calling.

H. MYRON BRAUN

IN PURSUIT OF EXCELLENCE



WHAT'S HAPPENING IN CHURCH MUSIC TODAY?

Our times are both critical and exciting. For years I have conducted workshops all over these United States, and until ten years ago, talking about and teaching music in the structure of corporate worship was a thoroughly straightforward matter. The same set of notes would do pretty well for almost every place,

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WYTON: WHAT'S HAPPENING?

as music was (and, indeed, still is) the most ecumenical force which existed in the church at large. One was able to talk happily about metrical singing and nonmetrical singing (which we call chanting) and about the question of what parts of services should be sung and what said and how much should be allotted to the choir and what to the congregation, and when the organ should be played and when it should be silent, and so on and so on.

Of course, this very security of approach contained the seeds of the revolution which has quite properly come upon us in the past ten years. The church was far too secure in most of what it did and said and thought, and as a result, much of the world passed it by. We must be grateful, therefore, for all of the questioning and reappraising and winnowing which is going on in every corner of the church around the world.

But as we look at the picture it is terribly important not to be blown about by every blast of change, but to take stock and see just what it was in the past that made the church a great institution, and then to look around us and see what are those significant and constructive things which can help it to meet and speak to the world with clarity and, above all, integrity. There can be no question about any new beginning which does not take careful note of all of those roots in the past which have made us (and we the people are, indeed, the church) what we are, and to help us to grow into what we may become.

CHANCES
AND
TRADITION

The prime function of the church has always been the worship of God, and after that, service to one's fellow man. This business of worship has crystallized into a great collection of liturgies, prayer books, hymnbooks and so forth, which have characterized our many denominations. At the center of corporate worship has always been the word. Music has been an adornment of the word, so that it became more ecstatic than it could ever be in its spoken presentation—and ecstasy is at the heart of worship. The Bible contains the greatest hymnbook that has ever blessed man in his pursuit of corporate praise, and the Psalter remains unrivaled as an expression of the hopes, aspirations and frustrations and turmoils of a great nation. The Psalter in its content is as contemporary today as it was when it was written, and one thing we have to do is to study the updating of language so that we do not lose these incomparable hymns.

I am extraordinarily lucky as the organist of the Cathedral of St. John the Divine in New York in that we sing Daily Offices in the course of which we get to know the whole of the Psalter. I may say that I have been involved in the singing of the whole Psalter since I was seven years old, and it is as fresh as ever and a constant joy. I covet for any youngster to sing in a choir where psalms are sung in this way. We sing it still in the version in the Miles Coverdale Bible, which is the version found in the Episcopal *Book of Common Prayer*. This is wonderful language, but out of date. People who attend, or take part in services of this sort can very easily find themselves in danger of worshipping their liturgy instead of God through their liturgy. Consequently I take delight in studying the psalms in the more recent translations which are available to us, namely the Revised Standard Version, the Jerusalem Bible and

THE PSALTER

WYTON: WHAT'S HAPPENING?

the New English Bible. I commend to you all the study of the Psalter in the Jerusalem Bible, and particularly to the eloquent preface. There is no doubt that psalms were meant to be sung and not to be read responsively, and the Jerusalem Bible psalms sing in their translation as no other version I know. Take, for example, the final Psalm 150:

Alleluia!
Praise God in his Temple on earth,
praise him in his temple in heaven,
praise him for his mighty achievements,
praise him for his transcendent greatness!
praise him with blasts of the trumpet,
praise him with lyre and harp,
praise him with drums and dancing,
praise him with strings and reeds,
praise him with clashing cymbals,
praise him with clanging cymbals!
Let everything that breathes praise Yahweh!
Alleluia!

This is where we start in seeing our past in present-day language. The worship of the past is full of literature of this quality. One thinks of Archbishop Cranmer's *Collects for the Seasons of the Church Year* and the great Latin hymns which have come down to us in splendid translations, and the Metrical Psalms of the Calvinist church, and so on.

QUALITIES
OF
CHURCH MUSIC

Our task is to see that our music matches the integrity of these texts. Basically, music which is going to be used in worship should fulfill four requirements. (1) *It should be good in itself.* This does not mean it has to be big and elaborate and complex, but it has to be the finest kind of music that we can find. It is very difficult to talk about the integrity of music, but history has generally proved a good critic, and music which has survived in constant use must surely have proved itself. In these days when the growth of broadcasting and recording has brought music of high quality to everyone who will listen, the church needs the more to clean its cupboards and make sure that it does not cling to inferior tunes simply because of private, personal sentiment. More important, perhaps, if worship means offering back to God the fruits of the talents with which he endowed us in the first place, anything less than our best is surely a little blasphemous.

(2) *The music should be a fitting setting of the words.* This means that somehow we should be convinced that the composer was inspired by a text to bring that text to life, and that he didn't just use it as a convenient peg upon which to hang some of his pet ideas of melody, harmony and rhythm—that in his composition he is being more than just clever.

(3) *Music should be theologically sound.* This is a difficult point to talk about, but it means in fact, that music should contribute to the ongoing intent of what a service is all about, and not just point out the obvious pictorial or dramatic details which may be expressed in the text as an illustration of the larger theological

truth. To get this point right means much dialogue between clergymen and musicians. It means the study and discussion of such excellent books as Erik Routley's *Church Music and Theology*.* It means that music must be directed Godward and not manward. Jesus Christ was strong, positive and quite revolutionary. Music which praises him should surely have comparable qualities.

(4) *The music sung in any church should be within the power of choir and congregation to sing it well.* While it is important that we grow and stretch and increase our technique, it is equally important that we never sing or play in public music which we have not thoroughly mastered. This means, too, that no one person can ever give a blueprint for every worshiping community, but that each community must decide what it can best do and do it with all its might.

If there can be said to be "a music" which sums up all of these qualities, it is plainsong, the earliest music of the Christian church, and the music by which all other should be measured in terms of its integrity and effectiveness. I am not suggesting for one minute that every church ought to start singing plainsong. This, I am sure, would empty our churches faster than some of them seem to be emptying at the moment. What I am saying, though, is that this great body of unison diatonic, largely stepwise melody, whose rhythmic movement is subject to the movement of the text, represents an ideal which all other music, of whatever period, should seek to match.

PLAINSONG,
SUPREME
MODEL

In our great past we have this treasury of unison melody and the great flowering of polyphony which followed it, reaching its perfection in the sixteenth and seventeenth centuries, with such composers as Palestrina, Lassus, Victoria, Byrd, etc. A representative anthem of this period is Thomas Tallis' *If Ye Love Me, Keep My Commandments*. G. Schirmer. No. 10234. We have the eighteenth and nineteenth centuries when quality dipped, though these periods are by no means bereft of wonderful things if we know how to discriminate. And then at the beginning of the twentieth century there dawned a new awakening which I shall call "The Mainstream Present"—the topic of the next article of this series.

Finally, in order to better illustrate my thoughts about musical quality, I want to suggest to you some hymn tunes which are first rate, and others which are not. These are to be found in most hymnals. The tune *Vigiles et sancti* sung to "All Creatures of Our God and King" or "Ye Watchers and Ye Holy Ones" is splendid. It is diatonic, economical in its composition (the whole tune is made out of three short and easily-remembered phrases) and has a strong, but not obsessive rhythm. Its movement is largely step-wise, eminently "singable."

HYMN TUNES

The tune *Aurelia* to "The Church's One Foundation," on the other hand, is full of repeated chords and notes and has little sense of melodic direction. *Sine nomine* by Ralph Vaughan Williams to "For All the Saints" is one of the greatest tunes to have been written in our century, and perhaps in the history of hymnody. It moves along, it marches to where it's going, and take careful

note of the wonderful movement of the bass line which is perhaps more striking than the melody. I have often said that this tune, when compared with the tune by Barnby which used to be sung to this hymn, has the whole theology of death and a future life in the right perspective. Whereas Barnby's tune with its repeated notes and long-held chords seems to imply death as the end of everything and a quiet fare-well to the departed, Vaughan Williams' marches resolutely into the Kingdom of Heaven. I would say, parenthetically, that in assessing any harmonized tune, look at its bass line first. See how much movement there is in it. Check its contour as though it were a melody.

The tune *St. Margaret* to "O Love That Wilt Not Let Me Go" is an example of obsessive rhythm. Each phrase has exactly the same rhythmic pattern, and what a pattern it is!

CONCLUSION

Remember, please, that music of integrity is more than merely imitative. In trying to assess music which is not old enough to have been tested by history, look for qualities which make it different from anything else you know. If that difference is sometimes abrasive, perhaps something is there which is very good for you. It is one of the functions of music sometimes to illuminate a text in a way that makes you think again about words which may be very familiar. Look back into the past for music which can be used for just such illumination. This then will be a splendid foundation upon which to build the materials of worship in the present day.

ALEC WYTON

* Erik Routley, *Church Music and Theology*, Fortress Press, 1959. (This book is now out of print, but is available in public, college and seminary libraries.)



THE ORGAN IN THE “MISSA NORMATIVA”

Again and again one hears the complaints of organists that they do not have enough time to play significant works in the renewed liturgy.

Objectively speaking, it is obvious that the organ is an important part of the new liturgy, just as it was important in the Tridentine liturgy. The organist simply has to play the proper works at the right times. There are opportunities for improvisations and for selections from the corpus of great literature for the organ.

FRIEBERGER: THE ORGAN

SCHOOLS

Of course, it is important that organists who have not attended a school of music or had special studies in organ be given some musical training. The majority of organists in our churches fall into this category. Therefore, I am suggesting that each diocese, or perhaps each deanery, establish a school of church music. Some European dioceses have had such schools for many years. In every deanery a professional musician, called the "deanery cantor," is responsible for the musical education of organists and choirmasters. In addition, there is a priest available who has a sufficient knowledge of church music to be able to answer the questions of church musicians concerning the place of music in the liturgy. Both the professional musician and the priest must have a recognized proficiency in church music studies.

A monthly meeting of choir directors and organists in each deanery will produce surprising results. For example, one might set up a meeting of organists on the first Saturday of the month with lectures and practice sessions. On the third Saturday a similar meeting for choirmasters could help improve the quality of parish choirs surprisingly quickly. The meetings might well close with Mass. The musicians in their turn could give the local pastors explanations of the place of music in the new liturgy, and so a complete musical reform throughout the diocese might be accomplished.

Monasteries and religious houses should also be centers for the improvement of church musicians. The organist of the monastery as well as the priest in charge of the monastery parish could act as musical and liturgical advisors to the musicians of the neighborhood. The monasteries would then become like the medieval abbeys of Europe, since they would harbor the true experts of music and liturgy.

QUALIFICATIONS

Organists who intend to play at Mass must have the following qualifications:

- 1) They must be able to accompany the hymns that the people sing. This is the most essential function of the organist in the new liturgy.
- 2) They must guide the people to prayer and meditation, *e.g.*, by improvisation at Communion time. The "enhancement of the splendors of the liturgy," which the Constitution on the Sacred Liturgy (Art. 20) speaks of, can be accomplished by the playing of festive preludes and postludes.

To fulfill this second requirement, a mixture of great music for the organ and the organist's own improvisations should be utilized. The following opportunities exist in the new liturgy for the playing of great works of organ literature:

OPPORTUNITIES FOR PLAYING

- 1) Prelude. This should usually be begun two or three minutes before the beginning of the Mass. The prelude should not interfere with the entrance hymn, but it could occasionally be used instead of it.
- 2) Meditation between the readings. A short chorale as a help for meditation on the words of the Scriptures is usually appreciated by the people.
- 3) Offertory. Here the organist can play a slow, festive piece. It is, of course, always important to select the proper registration for each work. The time when

many organists thought that only the Vox humana or the Aeolina stops were to be used has finally passed.

4) Communion. Here is an opportunity for a longer work, for example, a partita by Pachelbel. Since the priest must wait until the organist is finished, a work that is not too long should be chosen. But two minutes is certainly not too much. There are people in the church who wish to hear the words of the priest as well as the organ. Finally the priest offers a prayer of thanksgiving and then the people may sing a hymn of thanksgiving, *e.g.*, three verses of "Now thank we all our God."

5) Postlude. The other opportunities for organ playing mentioned here will allow the knowledgeable and artistic (not makeshift) organist to improvize, but the postlude should not be an improvization.

This listing is only a brief enumeration of the possibilities that the new liturgy offers to the organist. Most probably the organist will not play at every opportunity during the Mass. The following is a suggested example of what an organist might play during the various Masses on Sunday:

a) At early Mass:

Entrance hymn: Improvization on the hymn tune, followed by the two stanzas of the hymn.

Between the readings: Verses 3 and 4 of the hymn.

Offertory: First to third stanzas of the offertory hymn.

Communion time: Johann Pachelbel's partita *Was Gott tut, das ist*, followed by the hymn sung to the same tune.

Postlude: After the priest's blessing, Dietrich Buxtehude's *Prelude and Fugue in D*.

b) At the High Mass:

Prelude: J. S. Bach's *Prelude and Fugue in C*, beginning four minutes early, followed immediately by the hymn, which should be in the same key.

Between the readings: Third and fourth verses of the hymn.

Offertory: A free improvization on a theme in the form of a three movement partita that is appropriate for the particular Sunday.

Communion time: Johann Pachelbel's *Arietta in F* (a theme with nine variations). Then after a short meditation period and the priest's final words, the hymn "Now thank we all our God," with a short improvized intonation.

Postlude: Dietrich Buxtehude's *Prelude and Fugue in G Minor*.

c) At late Mass:

Entrance hymn with a festive improvization and three stanzas.

Between the readings: Girolamo Frescobaldi's *Canzona dopo l'Epistola*.

Offertory: Part of Schubert Mass. *e.g.* *Gloria, Sanctus* or *Agnus*.

Communion time: *Canzona Quarti Toni dopo il Postcommunio* of Frescobaldi, and then immediately, as a closing hymn of thanksgiving, the final stanza of the hymn.

CONCRETE
EXAMPLES

Postlude: Free improvization on the Gregorian melody of the Sunday *Ite Missa est*.

This listing is only by way of example. There are many other smaller works which meet the requirements of the new liturgy. The organist should not always play Bach or Buxtehude.

However, a basic training for both organists and choirmasters is necessary before success can be reached. A clumsy interpretation of J. S. Bach's *Toccata in D Minor* by an organist who means well but who does not have the necessary musical training only because he has not had the opportunity to study would be a failure. We must give those organists and choirmasters who wish to learn an opportunity to do so.

More accomplished organists are certainly encouraged to play more challenging works during Mass. They could play different music for the different liturgical seasons. For example, on the four Sundays of Advent the various arrangements of Bach's *Nun komm der Heiden Heiland* could be played. During Lent, a prelude based on *O Haupt voll Blut und Wunden* would be most appropriate.

The organ, and therefore the organist, retain an important position in the liturgy. The organist must be able to lead the congregational singing and to adorn the liturgy with the great music that has been written for it. He must have the necessary musical knowledge as well as a clear understanding of what the Second Vatican Council intended.

RUPERT GOTTFRIED FRIEBERGER

Come Thou, O Lover of My Soul

For S A T B unaccompanied

GORDON YOUNG

GORDON YOUNG

Moderato
p

Soprano
Alto

Come Thou, O Lov-er of my soul, and dwell with - in my

Tenor
Bass

The first system of music features two vocal staves. The Soprano staff is in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. The Alto staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The music begins with a piano (*p*) dynamic and a tempo marking of *Moderato*. The first measure of the Soprano part contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The Alto part starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4.

heart for - ev - er. Come Thou, O Lov-er of my

The second system continues the vocal parts. The Soprano part has a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Alto part has a half note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The lyrics are: "heart for - ev - er. Come Thou, O Lov-er of my".

soul, and dwell with - in my heart for - ev - er, for -

The third system continues the vocal parts. The Soprano part has a half note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The Alto part has a half note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The lyrics are: "soul, and dwell with - in my heart for - ev - er, for -".

rit. *pp* FINE

ev - er, and ev - er.

The fourth system concludes the piece. The Soprano part has a half note E6, a quarter note F6, and a quarter note G6. The Alto part has a half note E3, a quarter note F3, and a quarter note G3. The lyrics are: "ev - er, and ev - er." The system ends with a *rit.* (ritardando) marking, a *pp* (pianissimo) dynamic, and the word "FINE".

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COME THOU, O LOVER

Faster

mf

Bide with me for - ev - er, Bide with me for -

mf

Bide with me for - ev - er,

ev - er, Bide with me.

Bide with me for - ev - er and ev - er,

ff

pp

Bide with me for - ev - er, Bide with me for -

ff

pp

p

rit.

ten.

D.C. al FINE

ev - er, A - men.

p

O bide with me for - ev - er.

O BLEST CREATOR OF THE LIGHT

(Lucis Creator optime)

for S. A. T. B. by

MARC ANTONIO INGEGNERI

(1545 - 1592)

LATIN, 6th CENTURY
Tr. JOHN MASON NEALE, 1851

Edited and arranged by
DAVID PIZARRO



1. O blest Cre - a - tor of the light, * Who
3. Lest, sunk in sin, and whelm'd with strife, They
5. O Fa - ther, that we ask be done, Through



1. mak'st the day with ra - diance bright,
3. lose the gift of end - less life;
5. Je - sus Christ, thine on - ly Son;



1. And o'er the form - ing world didst call
3. While think - ing but the thoughts of time,
5. Who, with the Ho - ly Ghost and thee,



1. The light from cha - os first of all; A - men.
3. They weave new chains of woe and crime.
5. Doth live and reign e - ter - nal - ly.

* The first phrase (up to the asterisk) is intoned by a solo voice. Either men's voices or women's complete the stanza. If desired, all voices may sing the final stanza, in which case it is suggested that the latter be sung in parallel organum.

C. M. R. 3117 - (4)

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O BLEST CREATOR

SOPRANO

2. Whose wis - dom joined - in
 4. But grant - them grace - that

ALTO

2. Whose wis - dom joined in
 4. But grant - them grace that

TENOR

2. Whose wis - dom joined in meet
 4. But grant - them grace that they

BASS

2. Whose wis - dom joined in
 4. But grant - them grace that

ACCOMP. (for rehearsal)

meet ar - ray The
 they may strain The

meet ar - ray The
 they may strain The

ar - ray The
 may strain The

meet ar - ray The
 they may strain The

morn — and eve, — and — named — them day:
 heav'n — ly gate — and — prize — to gain: ,
 — morn — and eve, — and named — them day:
 heav'n — ly gate — and prize — to gain: ,
 — morn and eve, — and named — them day:
 heav'n-ly gate — and prize — to gain: ,
 — morn — and eve, — and — named — them day:
 — heav'n — ly gate — and — prize — to gain: ,

Night comes with all — its — dark -
 Each harm - ful lure — a - side
 Night comes — with — all its — dark-ling —
 Each harm - ful — lure a - side to —
 Night comes — with — all its — dark -
 Each harm - ful — lure a - side —
 Night comes with all — its — dark -
 Each harm - ful lure — a - side —

ling _____ fears; Re -
to _____ cast, And _____

_____ fears; Re -
_____ cast, And _____

_____ ling _____ fears; Re -
_____ to _____ cast, And _____

_____ ling _____ fears; _____ Re -
_____ to _____ cast, _____ And _____

gard thy _____ peo - ples' prayers _____ and tears,
purge a - way _____ each er - ror past.

gard thy peo - ples' prayers and tears.
purge a - way each _____ er - ror past.

gard thy _____ peo - ples' prayers and tears,
purge a - way _____ each er - ror past.

gard thy _____ peo - ples' prayers _____ and tears,
purge a - way each er _____ ror past.

REVIEWS

I Magazines

JOURNAL OF CHURCH MUSIC — Volume 13,
Number 6, June 1971.

My Pipe Organ! – A Pipe Dream! by Heinrich
Fleischer, p. 2.

We all like to daydream occasionally. Mr. Fleischer is sharing his daydreams with us in two articles of which this is the first. He begins with some musings on the respective merits of a few organ types of the past and present: Silbermann, Cavaillé-Coll, Schnitger and goes back to investigate the organ situation during the Baroque era in Germany, France and Italy. The situation was simpler then, says he, since musical styles were not as diversified as they are today. After some hesitation he concludes that today's musical style includes all: Gothic, Renaissance, Baroque, Classical and Modern. I can feel his conclusions coming: a) either have four or five organs in the church, which is impossible, or b) build them all into one instrument. But that will be a monster!



JOURNAL OF CHURCH MUSIC — Volume 13,
Number 7, July-August 1971.

My Pipe Organ! – A Pipe Dream! by Heinrich
Fleischer, p. 7.

Second installment of an interesting article concerning the "ideal organ." Since it is impossible to have a half-dozen organs in a church to perform works of all periods beginning with the Renaissance through the Baroque and Romantic era until Messiaen and Ligeti, one must accept one of three solutions: a) have at least two independent and complete organs, one of the high Baroque type and another in the Romantic style; b) have these two combined into one instrument and c) build a "compromise" organ ("synthesis organ" is preferred by the author).

These possibilities are analyzed by Mr. Fleischer at length. Organ buffs will read his ideas with interest.



The Service Begins with the Prelude by Barbara Smith,
p. 11.

While dealing mostly with Protestant worship situations, some of Mrs. Smith's ideas could be very useful to Catholic organists too. Patience, understanding, good will, initiative and professionalism are stressed.



JOURNAL OF CHURCH MUSIC — Volume 13,
Number 8, September 1971.

What's Happening in Church Music Today? Part I – The Great Past by Alec Wyton, page 2.

You will find this complete article in the present issue of *Sacred Music*.



Form and Freedom in the Church by William Lock,
p. 7.

A few suggestions to make the Lutheran worship more varied and interesting. While not all of these can be applied in Catholic services, most of the suggestions are sound in principle and could be useful reading for Catholic music-directors. Planning and collaboration with pastors and organists are recommended.



The Shabby Church by Jet E. Turner, p. 11.

Four reminders to the choir-director: keep your hymnbooks in good shape and replace them if they become dog-eared; check the choir-folders and octavo music; do not tolerate out of tune instruments and have enough copies of the music. I would have added one more remark: check your choir-ropes and stoles if you use them. Periodic dry-cleaning and replacement is absolutely important if you want your choir to look as good as it sounds.



MUSIC MINISTRY — Volume 4, Number 1,
September 1971.

This entire issue is devoted to the relationship between church musician and minister. Four articles (two by ministers, two by musicians) try to analyze the thorny problem with understanding and tact, yet rather frankly. Not surprisingly, they all come up with the same conclusions: more team work is needed — pastors should know more of music; musicians should learn more theology. Both should be generous, understanding and, above all, mindful of the fact that they are there to serve the Church and the congregation. The whole symposium is conducted without bitterness, in a charitable vein. Catholics may learn from it.



MUSIC MINISTRY — Volume 4, Number 2, October 1971.

In Pursuit of Excellence by H. Myron Braun, p. 1

An excellent editorial. We liked it so much that we have asked for Mr. Braun's permission to reprint it in this issue of *Sacred Music*.



Building Your Music Library by Dale Wood, p. 32.

A very practical article (as indeed most contributions are in this useful publication) concerning children's choirs. The main points deal with selecting music, old and new; analysis of text, tune, range and melodic pattern; application of these principles to a few psalms and anthems. If you have a children's choir, you will profit from the reading of this article.



Music For Youth — Will They Come? by Betty Estes Gnaegy, p. 34.

Good suggestions on how to organize and maintain a youth choir. It must be attractive to youngsters as a social gathering and as a service group. They must have a chance to sing regularly at church services and at other churches. Rehearsals should be scheduled to avoid conflicts with school activities, even if these are only football games, bonfires or dances.

R.S.M.

PSALLITE — Abril-Junio 1971, Año XX, Num. 78. La Plata, Argentina.

An article, "Canto religioso popular y folklore," considers the problem presented by the popular songs and dance music presently in vogue that claim to be based in the early traditions of the people and thus qualify for consideration as church music, because the Vatican Council recognized "the musical traditions of various peoples that play an important part in their religious and social life" (Article 119 of the Constitution on the Sacred Liturgy). Pointing out that the aborigines of Argentina did not leave a single monument comparable to those of the Incas, the Aztecs or the Mayas, the article says that the music that some wish to call indigenous to Argentina really came in with the Spanish and Italian immigrants of the nineteenth century. Various European dance forms were not introduced by the missionaries to the Indians in the sixteenth through the eighteenth centuries. Their use now in church as music for worship has resulted in a weakening of devotion and prayer-life. The question is how this so-called folk-music can be reconciled with the Church's requirements of holiness,

goodness of form and universality as given by Pope St. Pius X.

In an article that will be continued in subsequent issues, entitled "El Concilio de Trento y la Música Sagrada," the author first describes the abuses in sacred music prevalent before the council, which included the practice of effective writing, new forms that were unacceptable, secular *cantus firmus* Masses, together with the practice of troping the texts and various performance abuses that had crept into the church. The council met the problems and undertook reforms which were considered by the Fathers in two sessions. The place of polyphonic music, at first questioned, was finally established, and the secular texts and troping were forbidden. The article has interest because of the similarities in today's church music problems with those at the time of the Council of Trent.

In an article reprinted from *Los Principios* from Cordoba, entitled "La música pierde sus cantores," the question is asked, "Where is the sentinel; the alarm has been sounded!" The danger being announced is the destruction of Gregorian chant and classic polyphony brought on by the abandoning of Latin. If a similar demolition were attempted against the monuments of architecture (e.g., the cathedrals of Orvieto, Siena or Milan), what a furor would result. The effort being made now to save Venice from sinking into the sea is a good example of the concern of people all over the world for an architectural treasure. But music, unfortunately, cannot be seen or touched with the hands, so it does not come within the grasp of most people in the same way that the works of the static arts do. Now with the elimination of Latin, the choirs that performed the treasures of sacred music are dying. Someone remarked that the study of sacred music is the history of its disappearance. In place of the authentic music demanded by the Vatican Council, all kinds of secular forms and inferior dance and combo music are heard. This is nothing else but a rebellion against Catholicism founded on deep spiritual difficulties not unlike those at the time of the Protestant revolt. A misunderstanding of the nature of participation in the liturgy is a more immediate cause. Monsignor Domenico Bartolucci, director of the Sistine Choir, is quoted, asking why one must hear in church the very same horrible, pseudo music that continually bombards one on the radio, TV, in the movies and bars, on the streets and in the *piazza*. But one cannot hear the masterworks of the polyphonists or the Gregorian chant in church.

The first pages of a new book by Tobias Bonesatti, *El Sonido en Función de Arte*, introduce the subject of sound in its basic considerations. Reviews of recordings and publications complete the issue.

R.J.S.

II Choral

Music for Christmas 1971

Carols for Choirs 2 edited and arranged by David Willcocks and John Rutter. This is a collection of fifty carols for Christmas and Advent, many of them traditional but newly arranged, and some original compositions by Benjamin Britten, Richard Rodney Bennett, William Mathias and William Walton. For some of the carols, orchestral accompaniment is available; carols and orchestral parts are within the capacity of the average musician. There are several things to be said in favor of this collection: the arrangements are skillfully done; there is a variety of style and period; the choices are good. Highly recommended to the choirmaster who is seeking new ways to sing the Christmas message. Oxford University Press @ \$3.50.



American Folk:

On The Very First Christmas Morning by Walter Ehret. SATB, piano optional, descant for oboe. Marks Music Corporation @ \$.25.

Wake, My Soul and Hail the Morning by Walter Ehret. SATB, piano. Marks Music Corporation @ \$.35.

Mr. Ehret with his usual skill in editing and arranging presents in these two carols two pleasing compositions for the average choir.

Cradle Hymn arranged by David S. Walker. Unison voices and instruments. Concordia Publishing House @ \$.30.

Shepherds in Judea arranged by David S. Walker. Unison voices with descant and instruments. Concordia Publishing House @ \$.25.

Mr. Walker offers a straightforward setting of the tunes with an interesting accompaniment for Orff or Orff-type instruments. These two should be a real find for children's chorus.

English Folk:

The Bells of Paradise by Davis S. Walker. A traditional English carol with accompaniment of Orff or Orff-type instruments. Unison voices or optional voices II and III and instruments. Concordia Publishing House @ \$.30.



French Folk:

O Leave Your Sheep arranged by Travis Grimes. Unison voices, flute, organ and cello. Concordia Publishing House @ \$.40.

The Sleep of the Child Jesus arranged by Travis Grimes. Unison voices, flute, organ and cello. Concordia Publishing House @ \$.25.

Two very charming and simple settings of old favorites.



Hermann Schroeder, the well-known organ composer, has arranged six carols for mixed voices and several instruments which we highly recommend:

A Dove Flew Down from Heaven. SATB, flute (or organ) 2 violins. Concordia @ \$.25.

In Bethlehem a Wonder. SATB, flute, violin or oboe. Concordia @ \$.25.

Let Our Gladness Know no End. SATB, 2 flutes, cello, organ (ad lib). Concordia @ \$.25.

Now Sing We, Now Rejoice. SATB, flute, violin, cello, organ (ad lib). Concordia @ \$.40.

Up, O Shepherds. SAT, two descanting instruments or organ. Concordia @ \$.25.

Sleep Well, Dear Heavenly Boy. SATB, flutes, cello, organ (ad lib). Concordia @ \$.25.



Now Sing We, Now Rejoice by Johann Walter, edited by Carl Shalk. This is the familiar *In dulci jubilo* (German 14th century) set to English, with the cantus firmus in the tenor voice. Very effective setting. Concordia Publishing House @ \$.30.



Nowell Sing We by Richard Dirksen. This text has been fashioned from two separate macaronic carols dating from 1430-1450, set as a *burden* with eight verses. The style and the mood of the verses vary; free rhythm of plainchant, measured rhythm, modal monody, chordal harmony, imitative procedures. Almost too ambitious for the ancient text. Shawnee Press @ \$.30.



O Holy Child by F. Grauert. This is a very simple setting of a German folktune, interest supplied by the accompaniment and by canonic entries of the tune. Two part treble voices. Augsburg Publishing House @ \$.30.



Prayer of the Christmas Animals by Hal Hopson. The accompaniment adds variety to a simple tune. Unison, piano or organ. H. Flammer, Inc. @\$.25.



I Sing of a Maiden by Martin Shaw. This is a reissue in octavo of an old well-tried favorite. SATB, a cappella. Oxford University Press @\$.30.



The following two compositions give testimony to the interest of contemporary composers in sacred music. The practicality in liturgical use still has to be proved.

Sic transit by Richard Felciano. SSA chorus, organ, electronic tape and light sources. E. C. Schirmer Co. @\$.45.

All the Ways of a Man by Knut Nystedt. SATB. Augsburg @\$.60.

The Nystedt, unlike the Felciano piece, relies upon the voice alone for its effects. There is a *Sprech-Stimme* and aleatory devices for the speech patterns.



And There Will be Signs by Jan Bender. Unison, organ. Concordia Publishing House @\$.30.

With a Jubilant Song by Robert Leaf. SATB, piano, organ, two trumpets, optional timpani. Augsburg Publishing House @\$.70.

Lord, We Praise You for the Rhythm by Robert Wetzler. Two-part mixed voices, organ. Augsburg Publishing House @\$.35.

All three pieces are well constructed compositions, moderately dissonant with the main interest in the rhythm of text and/or accompaniment. Good for concert programs.



I am the Lord by Ernest Pepping. Pepping, a contemporary German composer, has contributed to the Concordia Motet Series in his usual harmonic language. Recommended for the choir able to sing contemporary contrapuntal melodies. The joyous Alleluia section makes it suitable for the Easter season but it can also be used for concert and whenever the text is relevant. SATB, a cappella. Concordia @\$.40.



Four Choral Harmonizations by Michael Praetorius, edited by Carl Schalk. These settings have been taken from Praetorius' *Musae Sioniae* (Parts VI-VIII) and are simple four-part settings in cantional style. The editor suggests their use as *alternatim* settings for the choir,

who will find some pleasant surprises in the harmonies. Concordia Publishing House @\$.35.



Sing for Joy edited by Paul Thomas. This collection contains compositions of medium difficulty for youth choirs or small adult choirs lacking male voices to sing the standard SATB literature. There is material for all seasons, chosen from master composers of past and present. SAB, organ. Concordia Publishing House @\$.1.50.

With High Delight edited by Paul Thomas. A collection of compositions of medium difficulty for the SATB choir. Composers of the past and the present are represented and the choice of hymn makes it possible to use the book throughout the year. Concordia @\$.1.50. C.A.C.



A New Song by Donald Hustad. A few verses from Psalm 96 are treated here in bold, nervous, syncopated style for male chorus, a cappella. Continuous triplets try to convey the *rubato-parlando* rhythm. You may not like it, but it is surely different. Not difficult and rather short: three pages. Somerset Press, MM 9003 @\$.25.

O Sing Unto the Lord by Harald Rohlig. Good, pulsating and driving melody, slightly repetitious. The rhythm is restless but very appropriate to the joyful message. Small choirs can do it easily, since it is written for two-part mixed chorus. Hope Publishing Company, A 431 @\$.30.

March On, O Scul, With Strength by W. Glen Darst. A Pilgrim hymn set in a traditional way with well-moving organ accompaniment. Could be used for Confirmation and graduation exercises. Not very demanding. Hope Publishing Company, A 439 @\$.30.



What Child Is This arranged by R. Brant Ruggles. This well-known carol appears in a new dress. Sopranos and altos sing the first and second verse; the altos accompany the melody in descending, uninterrupted chromatic steps. The refrain is set in four parts, rather traditionally. The third verse is almost the same as verses 1 and 2 with the men adding a percussive, bell-like hum on every off-beat. (I don't particularly care about this, but it may enliven the verse, reminding the listeners of Christmas bells and/or the Little Drummer Boy). Some *divisi* in the soprano voice. Easy, a cappella. Augsburg Publishing House, No. 11-1622 @\$.25.

A Reformation Antiphon, by John Dressler. A powerful arrangement of "A Mighty Fortress", involving two choirs (SATB and SAB) brass ensemble and congregation for the last verse. It could be a tremendous recession if enough singers are available. The soprano range is extensive and the basses of Choir I have several *divisi* passages. Not difficult melodically, but the director must be on his toes and the organist needs practicing for some of the more complicated passages. There is a suggestion by the composer that the SAB (youth) choir may be omitted, as well as the brass. It would be a pity. J. Fischer & Bro., F.E.C. 10044, @ \$.40.

A Venezuelan Christmas Carol arranged by Alfred H. Johnson. A lilting carol that might be a welcome change from the many popular Anglo-Saxon melodies. Traditionally harmonized, with a soprano discant (solo). The text contains two episodes: the angels' heralding to the shepherds and the three Wise Men. Easy. J. Fischer & Bro., No. F.E.C. 10042, @ \$.35.

The Carol of the Shepherd Lad arranged by Betty Fugatt Nitske. A storytelling carol about the shepherd lad who had no gifts to offer to the new born babe but gave a kiss instead. Not very deep theologically, but the children will love it, especially if handbells are available (ten are needed). J. Fischer & Bro., No. F.E.C. 10041, @ \$.30.

Sing His Praises, Alleluia by Kent A. Newbury. Rousing, virile, joyful anthem based on verses 1, 2 and 4 of Psalm 100 for male chorus. The strongly rhythmical, slightly syncopated text wanders from one voice to the other and is reinforced by unison attacks. Medium difficult, few dissonances, good (but not excessive) range between the high tenors (G) and low basses (E flat). A good-size seminary chorus should love it. Five pages. Somerset Press, MM 9001 @ \$.30.

My God, My God, Why Hast Thou Forsaken Me? by Gerald Near. Mr. Near's compositions are seldom easy. This number is no exception. The highly emotional text is set with deep religious feeling. Modern counterpoint, independent voices, rhythmical difficulties, exacting organ part. In short: difficult but rewarding. H. W. Gray Publications, C.M.R. 3208, @ \$.35.

Fairest Child by Richard Warner. An easy SA arrangement, based on "Pleading Saviour". Since the melody is rather repetitious, it is suggested that parts of it be sung by a soprano solo or other alternation between a few voices and the rest of the choir. Organ part: medium to moderately difficult. H. W. Gray Publications, C.M.R. 3216, @ \$.30.

R.S.M.

III Special Reviews

Come Thou, O Lover of My Soul by Gordon Young. Hope Publishing Company, No. A432 @ \$.25.

For a number of years we have followed the policy of selecting an easy number and a more elaborate piece for our sample music. In this issue the easy number is even easier than before. *Come Thou, O Lover of My Soul* has a devotional text, its harmonies are uncomplicated, slightly contemporary, and present no difficulties for even the smallest parish choir. Written in a clear ABA form, this invocation might have only one fault: I wish it had a second and third verse. Ideally suited for Communion, particularly for congregations that do not go overboard with the emphasis on the community aspects of the reception of the Blessed Sacrament.

The dynamic contrast on the words "bide with me for ever" should be well stressed from the fortissimo to the very soft echo pianissimo.

O Blest Creator of the Light by Marc Antonio Ingegneri. H. W. Gray Publications, No. C.M.R. 3117 @ \$.30.

A fresh, English version of the 6th century hymn, *Lucis Creator optime*, with alternate verses by Ingegneri. This composer needs no praise; most of us have done some of his wonderful *Tenebrae* responses when we still had the privilege of providing music for that moving worship a few years back. What I like in this edition is the clear, spacious setting (typographically speaking) of the polyphonic parts and the dignified translation. If you look closer at it, you will notice that the hymn is rather easy, at least for choirs that still sing polyphonic music. The director will do well to emphasize the slow *cantus firmus* in the soprano, and in the bass toward the end when the sopranos are rewarded for their patience by a little flourish.

If you have an alert congregation, they should take the chant verses and alternate with the choir. Follow your own tempo. I take the polyphonic part rather briskly; if not, the *cantus firmus* will lose its legato and might fall apart. The chant must be alive and very, very light, of course.

R.S.M.

NEWS

Dom Joseph Gajard of the Abbey of Solesmes celebrated the sixtieth anniversary of his monastic profession on August 15, 1971. Two years earlier he celebrated the sixtieth jubilee of his ordination to the Holy Priesthood. The monastic profession was made on the Isle of Wight in the English Channel where the monks of Solesmes were in exile from the persecution of the French government.



Other news from Solesmes brings the announcement that the new recording of the Christmas chants, *Noël-messe de minuit-messe du jour*, has received the Grand prix du Disque in an unanimous vote and without the monks even submitting the recording for the competition. This is the third time the recordings of the monks singing under Dom Gajard have received this award, which was given this time not only for the Christmas record but for all the recordings they have made in the past twenty years. In a note Dom Gajard remarked: "This prize is especially interesting because it shows the admiration that profane musicians have for Gregorian chant at a time when it has been rejected by the Church."



Father Wilhelm Lueger, C.Ss.R., president of the Society of St. Cecilia for the German-speaking lands (Allgemeiner Cäcilien Verband für die Länder der deutschen Sprache), died in Bonn on July 23, 1971. The funeral was July 27, and a memorial Mass was celebrated on October 10. Many will remember Father Lueger for his part in the Fifth International Church Music Congress in Milwaukee and Chicago in 1966. RIP.



Reverend Robert A. Skeris, secretary of CMAA, has begun studies at the University of Bonn in Germany in the history of liturgy. He is a priest of the Archdiocese of Milwaukee.



A competition for a Mass for congregation, choir, organ and optional instruments is being sponsored by Saint Mary's Church, Hamilton Village, 3916 Locust Street, Philadelphia, Pennsylvania 19104. The deadline for receipt of compositions is December 31, 1971.

The International Congress for Lutheran Church Music was held in Den Haag and Scheveningen, Holland, June 1 to 7, 1971. The general theme was "Responsibility and Freedom in Evangelical Church Music in our Time." Chairman was Dr. Willem Mudde of Den Haag. The opening address was delivered by Rev. Dr. M. Alfred Bichsel, chairman of the church music department of the Eastman School of Music. Other speakers were Dr. Pierre Pidoux, Dr. Markus Jenny and Prof. Oskar Söhngen. Choral works performed at the convention included compositions of Heinrich Schütz, Ernst Pepping and Johann Nepomuk David. The Spandauer Kantorei, the Cappella Vocale Hamburg and the Valparaiso University Choir were among the performing groups. A book of congress proceedings will be published.



One result of the Lutheran Church Music Congress in Holland is the establishment of an international Lutheran society for church music named Ecclesia Cantans. The group will bring into close association three established organizations: The Lutheran Society for Worship, Music and the Arts; Nordiska Kyrkomusikradet; and Mitteleuropäische Kontakte für Evangelische Kirchenmusik. President of the society is Dr. Willem Mudde; vice-president, Dr. Philip Gehring of Valparaiso University in Indiana; secretary, Ulrich Teuber of Copenhagen. Other Americans elected to offices include Dr. M. Alfred Bichsel and Dr. Gerhard Cartford, editor of *Response*.



A committee has been formed in Bologna, Italy, under the presidency of Marino Sanarica to observe the centenary of the birth of Monsignor Lorenzo Perosi, composer and director of the Sistine Choir under five popes from Leo XIII to Pius XII. It is hoped to edit the voluminous compositions of Perosi for publication as well as to arrange concerts and programs. Those interested in an American observation of this anniversary may write to Cav. Pandolfo Zavagli-Ricciardelli, Via A. Murri 1, 40137 Bologna, Italy.



A music workshop for the Diocese of Fort Worth, Texas, was held at the Church of St. Andrew, October 16 and 17, 1971. Dr. Feliks Gwozdz coordinated the program and was assisted by a faculty which included Emmet G. Smith, Garland K. Kneten and Noel Goemanne, vice-president of CMAA. Mr. Goemanne will also lecture in Manila, Philippine Islands, this fall, at the invitation of Cardinal Santos, Archbishop of Ma-

nila. At that time he will play an organ recital in the Cathedral of Manila and direct combined local choirs in the performance of his own works.



The Twelfth Annual Church Music Workshop was held in Salzburg, Austria, August 22 to 29, 1971. One hundred sixty choirmasters from Europe and the United States participated. Gerhard Track, director of the Pueblo Civic Symphony Association, Pueblo, Colorado, was music director for the workshop. Other faculty members were Prof. Joseph Schabasser, Hans Lauermann and Walter Sengstschnid. Several Masses, both in German and in Latin, were sung during the week. Compositions of Ernst Tittel, Alfred Bamer, Fridolin Dallinger and Track were sung in various churches in the city of Salzburg by the participants. An evening concert on August 27, in the Nonneberg Church, was directed by Gerhard Track, and Monsignor Johannes Overath, first vice-president of the Consociatio Internationalis Musicae Sacrae, spoke on the misinterpretations involved in many modern movements in music today. A series of lectures during the workshop brought several well-known musicians to the platform: P. Suso Braun of Innsbruck who spoke on the subject, "Dear God, let there be cult and beauty in our church"; Prof. Hermann Kronsteiner of the Academy of Music in Vienna on the subject "Jazz-Mass, Rhythmic Mass, Folk-Mass and Junk-Mass (*Schnulzen-messe*)"; and Prof. Planiavsky, organist at St. Stephen's Cathedral in Vienna, on organ improvisation. A reception by the Archbishop of Salzburg and the mayor of the city took place in the famous Residenz near the cathedral which was the scene of the final Mass, celebrated to mark the conclusion of the workshop as well as the Salzburg Festival. Austrian TV and radio transmitted the occasion. The choir of participants and the Mozarteum Orchestra performed Track's *Festive Ordinary* under the direction of the composer.



Programs of music for the liturgy announced in Germany for performance this Fall include the following: The Cappella Carolina of the Cathedral of Aachen, under the direction of Monsignor Dr. Rudolf Pohl, will sing Palestrina's *Missa Assumpta est Maria* and Josquin des Pres' *Missa Hercules Dux Ferrariae* among other works.

The choir of the Cathedral of Cologne will schedule works by Wöss, Haller, Biener, Palestrina, Gabrieli and Hermann Schroeder. The proper of the Mass is regularly sung in Gregorian chant and once a month a Gregorian Mass is sung by the congregation.

In Bonn, at the Münster-Basilika, the program includes Haydn's *Lord Nelson Mass*, Palestrina's *Missa Tu Es Petrus*, Hermann Schroeder's *Missa brevis*, Dvorak's *Mass in D Major*, Palestrina's *Missa brevis* and Lassus' *Missa Qual donna*. Hubert Brings is conductor.

Two parish choirs will sing Mozart Masses and Flor Peeters' *Missa Festiva* and *St. Joseph's Mass*, as well as Kodaly's *Missa brevis*.

At Saint Kunibert's Church in Cologne, which is celebrating the choir's centennial, the Fall program includes Mozart's *Missa brevis in D*, a German Ordinary by Ernst Schneider, a Gregorian Mass for the congregation, and Heinrich Lemacher's *Missa cum populo activo*. The choirmaster is Bruno Dole.



Roger Wagner, president of CMAA, will conduct a series of concerts in the Music Center Pavilion at Los Angeles, California, which will include the *Requiem* of Verdi and Beethoven's *Missa Solemnis*. A Christmas concert with his Chorale and a festival of music from St. Mark's Cathedral in Venice with instrumental ensembles and *cori spazatti* are also programmed. On January 16, 1972, the Chorale will celebrate its twenty-fifth birthday and the birthday of its conductor with a special program of choral classics and favorite lighter works.



Other choral and organ programs that have come to us include these:

Vernon de Tar played the Holtkamp organ at the University of Southern Mississippi's School of Fine Arts, July 14, 1971, in a program of works by Buxtehude, Palestrina, Boyce, Bach, Messiaen, Franck and Gerald Near.

A concert of sacred music, dedicated to the memory of John Yonkman, was given at the Cathedral of the Immaculate Conception, Fort Wayne, Indiana, June 6, 1971, the first anniversary of his death. The Pontifical Choir, the Cathedral Children's Choir and the Chancel Choir of Plymouth Congregational Church participated in the program. Darwin Leitz and John Meadows were conductors. James Didier was organist.

Father Charles Knoll, O.F.M. Cap., composed the music for the ordination ceremonies at St. Fidelis College, Herman, Pennsylvania, on August 28, 1971. Among the works performed were several for brass choir.

R.J.S.

CONTRIBUTORS

H. Myron Braun is editor of *Music Ministry*, the official publication of the United Methodist Church.

Alec Wyton is organist and master of choristers at New York's Cathedral of St. John the Divine. He was formerly head of the organ department at Westminster Choir College and is a past president of the American Guild of Organists.

Rupert Gottfried Frieberger is an Austrian organist and frequent contributor to *Singende Kirche*, official journal of the Austrian church music commissions. This translation was made by Richard M. Hogan.

FROM THE EDITOR

It is good to look around sometimes and see what others are doing in a field similar to our own. We have selected, therefore, three short articles for the Fall issue of *Sacred Music* from three different sources. The first article contains some ideas on the excellence of church music by the editor of the Methodist magazine, *Music Ministry*; the second is from the pen of Alec Wyton, widely respected organist, composer, clinician and music director; the third comes from Austria and contains suggestions for organ playing in the renewed liturgy. While we do not necessarily agree with all the ideas of these three gentlemen, we thought that all three have presented useful and valid ideas that are thought-provoking and may be helpful in our own work. The three magazines from which these articles were taken (with the gracious permission of their editors) have been regularly reviewed in *Sacred Music* for at least the last four years. All three are top in their class and have a good-sized readership. We would be very interested in your reactions, pro or con, as we always are.



The Fall issue usually contains another useful feature, the latest, up-to-date list of the voting members of the Church Music Association of America. Since our operations are centered in three different parts of the country (Boys Town, St. Paul and Dallas) it is inevitable that there will be some omissions or errors in this list.

We ask you to notify either the business manager or the editor if you have discovered such errors.



Biennial elections are coming up in early Spring, 1972. *Sacred Music* will publish the slate of candidates in the Winter issue if the nominating committee submits it to us in time. Voting members will also be notified by mail and will get their ballots at the time prescribed by our constitution.



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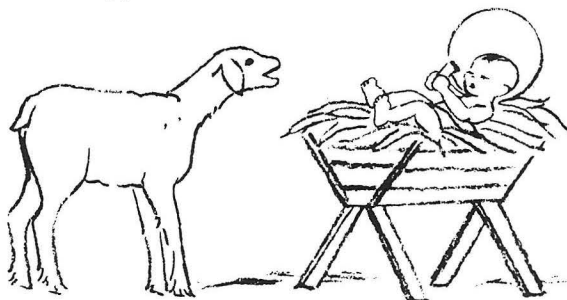
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