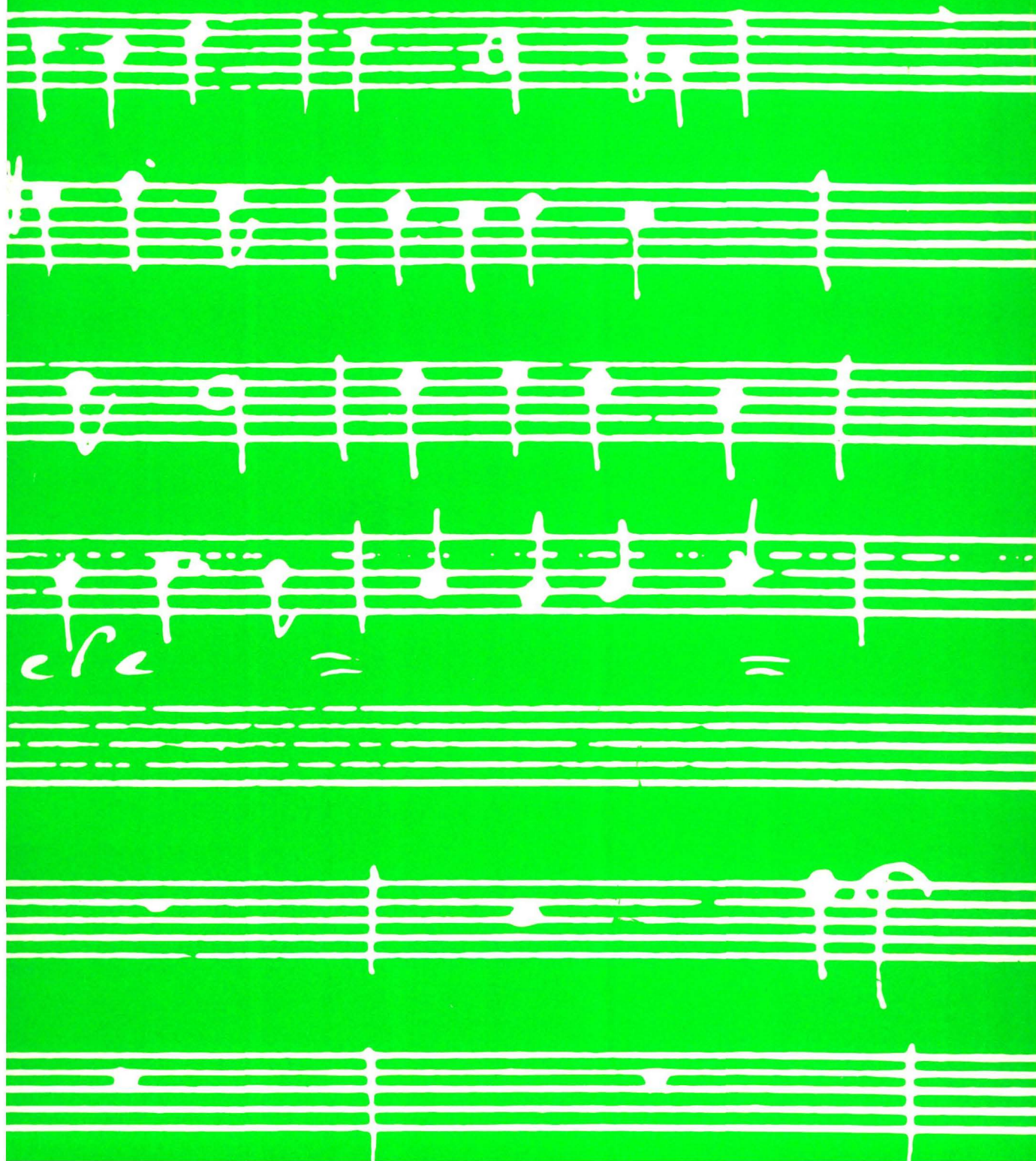


DE 27 72

# SACRED MUSIC

Volume 99, Number 3, Fall 1972





Mozart: Ave Verum Corpus, 1791

# SACRED MUSIC

Volume 99, Number 3, Fall 1972

DOM JOSEPH GAJARD, O.S.B. <i>Rev. Ralph S. March, S.O.Cist.</i> <i>Virginia A. Schubert</i>	3
SACRED MUSIC SINCE THE COUNCIL <i>Rev. Msgr. Johannes Overath</i>	7
MUSICAL SUPPLEMENT	15
REVIEWS	21
NEWS	28
FROM THE EDITOR	30
LIST OF HONORARY AND VOTING MEMBERS	32

**SACRED MUSIC** Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915, Published quarterly by the Church Music Association of America. Office of publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103. Editorial office: Route 2, Box 1, Irving, Texas 75062.

*Editorial Board* Rev. Ralph S. March, S.O.Cist., *Editor*  
Rev. Msgr. Richard J. Schuler  
Rev. John Buchanan  
Mother C. A. Carroll, R.S.C.J.  
Cal Stepan

*Editorial correspondence:* Rev. Ralph S. March, S.O.Cist., Route 2, Box 1, Irving, Texas 75062

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

*Music for Review:* Arthur C. Becker, 1357 Arthur Ave., Chicago, Illinois 60626  
Mother C. A. Carroll, R.S.C.J., Manhattanville College of the  
Sacred Heart, Purchase, New York 10577  
Paul Salamunovich, 10818 Valley Spring Lane, N. Hollywood, Calif. 91602

*Membership and Circulation:* Mrs. Richard Dres, 11016 Strayhorn, Dallas, Texas 75228

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

**CHURCH MUSIC  
ASSOCIATION  
OF AMERICA**

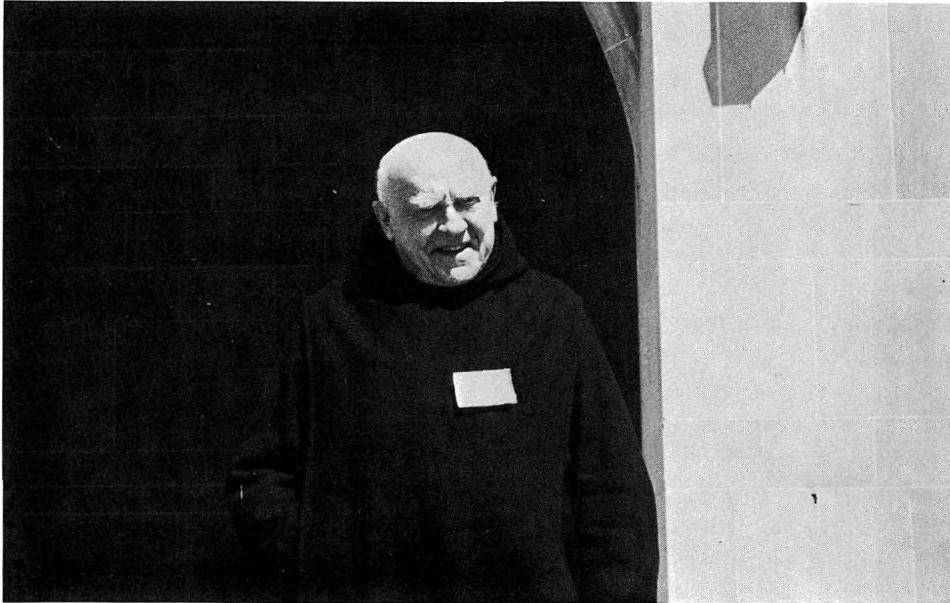
**Officers and Board of Directors**

*President* Dr. Roger Wagner  
*Vice-president* Rev. Robert Skeris  
*General Secretary* Rev. Msgr. Richard J. Schuler  
*Treasurer* Sister Miriam Joseph, C.S.J.  
*Directors* Mrs. Richard K. Biggs  
Arthur F. Edwards  
Rev. Ralph S. March, S.O.Cist.  
Dr. John McManemin  
Rev. Elmer Pfeil  
Paul Salamunovich

*Regional Chairman, South*  
*Regional Chairman, East*  
*Regional Chairman, West* Rev. Richard H. Trame, S.J.  
*Regional Chairman, Mid-West* Cal Stepan

Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$12.50 annually; subscription membership, \$7.50 annually; student membership, \$4.00 annually. Single copies, \$2.00. Send membership applications and changes of address to Mrs. Richard Dres, 11016 Strayhorn, Dallas, Texas 75228. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minn.



## ✠ DOM JOSEPH GAJARD, OSB (1885 – 1972)

The death of someone we love always evokes mixed emotions in us. We deplore the loss, but at the same time, we rejoice that one more immortal soul has reached his final goal and is with the Lord for ever.

Dom Joseph Gajard, OSB, gave back his noble soul to God the last week of April, 1972, after a long life of arduous work for the cause of Gregorian chant. News reached us at the time when our Summer issue was already at the printer's and we could only insert a short notice about it in the News section.

Musician and scholar, Dom Gajard was choirmaster at the French Benedictine Abbey of Solesmes for over fifty years and was thus the unofficial head of the *école de Solesmes*. Contemplative by temperament, he wanted to spend his days at the monastery, directing the singing of the Divine Office from early dawn until dusk. He also loved the patient work at the *paléographie* studio of the abbey in silence and peace. But he soon became aware of the enormous apostolic value of the chant. Just as St. Bernard of Clairvaux left the serene calm of his monastery to preach crusades, pacify belligerent kings and princes and give advice and help to popes, Dom Gajard set out more and more frequently — on orders from his abbot — to spread knowledge and the love of Gregorian chant. Sturdy, healthy and endowed with boundless energy, he criss-crossed Europe and most of the other continents for over four decades, teaching, lecturing, conducting workshops and giving summer courses. Many of his observations and suggestions were put in writing and published either in the *Revue*

BEGINNINGS

MARCH: DOM GAJARD

*Grégorienne* or in shorter booklets. In his theoretical works, he kept on polishing and defending the Solesmes system, so admirably established by his predecessor, Dom Mocquereau. Several chant records, sung by the monks of the abbey under his direction, have won the coveted *Grand Prix du Disque*. He had also a lion's share in the publication of the *Chants for Holy Week* (1929) and of the *Antiphonale Monasticum* (1934). His fame grew with every year and so did his humility. To the end of his life, Dom Gajard remained a simple monk, rustic in appearance, innocent in the ways of the world, deeply pious and easily moved by religious and artistic emotions. He could cry with tears of joy upon hearing a beautiful performance of Gregorian chant. His meekness disappeared only when he was challenged to defend *la méthode*. He would then become forceful, convincing, imperturbably lucid yet always charitable and patient, with only short flashes of that Gallic wit that his friends liked so much and his adversaries learned soon to fear.

1966 CONGRESS  
IN MILWAUKEE

Some of our readers may remember him from our 1966 international congress in Chicago and Milwaukee. I had the privilege of knowing him since 1947 and working with him for years, first as a student, later as collaborator in Solesmes. I remember also fondly some of the international gatherings when I was called to translate for him. His letters, always handwritten in incredibly minuscule script, will remain in my files as relics from a saintly monk, a revered teacher and friend.

There are three or four points in Dom Gajard's teaching that I would like briefly to recall here with some personal nostalgia, since I have tried to follow them, with more or less success, as guidelines for three decades in my own teaching of the chant.

REQUIREMENTS  
FOR  
TECHNIQUE

The first is an absolute need for solid technique and discipline. He used to say that the road to understanding the chant is a road through little, meticulous details: rhythm, form, precision, intonation. One cannot grasp the meaning of this ethereal music without being master in all its subtleties. A shaky technique will hide from you the musical and spiritual meaning of the composition.

The second requirement concerns the thorough understanding of the text. One may debate the relative importance of the melody in relation to the text for days. It remains still that the music is but a vehicle for the words. Ideally the former amplifies the meaning of the latter: it expands and glorifies it. Ideas are expressed by the words, but words are sometimes cold and rigid — the feeling is expressed by the melody. *Intellectum illumina — affectum inflamma*. One must, therefore, become thoroughly familiar with the meaning of the text before one attempts to sing it. More than that, one must *pray* the text and meditate upon its meaning before actually singing it.

The total message of the chant is communicated to singers and listeners alike by expressive singing. Not much expression can be put into the singing of the psalms, but one is overwhelmed by the dramatic impact of the major pieces: graduals, offertories, alleluias and responsories. The melodies expand the original meaning of the texts and clothe them with feeling that might go unnoticed without

MARCH: DOM GAJARD

them. The danger of theatricals is always present; simplicity and judicious control over the smallest details and the relation of these to the whole will save the singer from it. Sense of proportion in expression was a motto of Dom Gajard.

This links together with yet another idea: the need for total sincerity and objectivity. Express all, not less, not more, than the composer intended to express. Be, first of all, an interpreter of the objective message, not of your own. One needs humility for this. Only after having understood the text and having analyzed the musical details, may the singer, equipped with adequate technique, add some of his own religious emotions of adoration, gratitude, praise and joy. His singing then becomes a true prayer, both collective and individual, the most wonderful and the most perfect homage to God that only angels and men can give Him.

SINCERITY

Thus we begin to harvest the indirect fruits that only this divinely inspired music can give to the worshiping soul. Singing with love — *cantare amantis est* — and singing with the Church, the soul gathers riches even for itself by associating more closely with the Mystical Body and becoming closer to its other members. Liturgical chant, with its collective objectivity and universality will help to shape the soul and save it from the pitfalls of exaggerated individualistic piety.

Dom Gajard will teach mere men no more. He has gone to join his Creator to whose glory he has devoted his life. His last years were somewhat tinged by sadness, having seen the decline of chant both in France and elsewhere. But those days of sorrow are surely over for him now and I sincerely believe that he sings his beloved melodies again in the company of angels forever.  
RIP

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



Msgr. Iginio Anglès, Msgr. Richard Schuler, Dom Gajard, Bishop Frotz, Msgr. Johannes Overath, Max Baumann at the Fifth International Church Music Congress in Milwaukee, 1966.

I first met Dom Joseph Gajard when I served as his interpreter at the Fifth International Church Music Congress which took place at Chicago and Milwaukee in August, 1966. I shall never forget my first impression of him. A heavy

SCHUBERT: DOM GAJARD

wool Benedictine habit outlined his stocky silhouette so that the sign of his vocation seemed to be one with the man. He wore thick glasses which were, I concluded, the result of a life dedicated to the study of chant manuscripts. He seemed a timeless incarnation of the monastic vocation.

I came to know Dom Gajard better through our correspondence and during a visit to Solesmes. I found him to be extremely humble and appreciative of the smallest kindness. He had a gentle, teasing sense of humor and a delightful epistolary style. He chided me several times for not writing more often and for not visiting him during my trips to Europe. Once he wrote me: "A letter from Virginia Schubert. Now that is a real event! . . . I was angry with her. I had heard that she had been in Europe, in Germany, in Austria, everywhere except at Solesmes, in spite of the most solemn promises. And at that time, thank heavens, I didn't know she had spent a long time in Paris." Or once again he wrote, "You were in Europe . . . and disdained France. That is not nice. What has she done to you, poor France, that you would treat her in such a fashion."

DEDICATION

But essentially, intrinsically, Dom Gajard was a monk who expressed his vocation by a life-long dedication to Gregorian chant. Through his scholarship and through the recordings he so lovingly prepared every summer — even the last summer before his death, he has transmitted to us his concept of chant, the official sung prayer of the Catholic Church, as a vigorous and vital expression of man's faith.

In commenting on the role of chant in his life he said, "How I wish that you could profit from all the profound faith, all the love, all the certitude, all the gentleness, all the strength which it expresses. I owe so much to it personally. Because of its hidden qualities, without my even realizing it, chant has formed me spiritually, little by little, throughout my whole life. How sad it is to deprive one self of such a richness, which is spiritual even more than artistic, and that is no small thing to say."

APPRECIATION

I would like to conclude with the comment Dom Gajard made on the Gregorian, *Ave Maria* as sung by the Roger Wagner Chorale at a concert during the congress. "It was splendid, marvelous! . . . There was a rhythm, a style . . . a *legato*, a sense of the Latin accent, a life! It was a splendor. I was so very moved to hear in that concert hall, after a full-fledged concert of religious music, this triumph of the little Gregorian melody, so humble, so pure, so free of human contingencies, so other worldly, so eternal, so filled with God. Ah! how it triumphed and declared itself to be authentic sacred music! How I prayed with all my heart while listening to it. And it seemed to me that the whole room was vibrating in unison and was sharing my thoughts. It wasn't monks who were singing; it was a choir of lay people, but heavens! what prayer! What a beautiful example of what Gregorian chant should be! And how important it is to conserve chant at all costs, for the glory of God and the spiritual life of souls!"

To which we can only add a fervent *Amen*.

VIRGINIA A. SCHUBERT

SCHUBERT: DOM GAJARD

# SACRED MUSIC SINCE THE COUNCIL

This shortened translation of an article which appeared in slightly different form in *Der Fels* vol. 3, No. 10, October, 1972, was prepared with the approval of the author by Rev. Robert A. Skeris.

The Constitution on the Sacred Liturgy proclaimed in St. Peter's on December 4, 1963, devoted an entire chapter to sacred music. Before we begin considering the individual prescriptions of the Constitution, it is most appropriate to contemplate carefully the key concept of the Council, namely the *actuosa participatio populi*, the living participation of the people.

Thus Article 14 of the Constitution says

Mother Church earnestly desires that all the faithful be led to that full, conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy (and which for) the Christian people . . . is their right and duty by reason of their baptism. In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit.

This principle is of such decisive significance for every step in the liturgical reform, that at its first international congress in Chicago/Milwaukee (1966) the international church music organization founded by the Holy Father, Pope Paul VI, the Consociatio Internationalis Musicae Sacrae, concentrated, by agreement with the Holy See, on one single theme: the *actuosa participatio populi* and its consequences for music according to the norms of the Constitution on the Sacred Liturgy. This one subject was fully discussed by specialists from the theological, liturgical, paedagogic-pastoral and artistic points of view.<sup>1</sup> This congress received words of approving recognition in the address of the Holy Father to the liturgy consilium in Rome on October 13, 1966.<sup>2</sup> The results of the thorough and complete studies at Chicago were reflected at least in part in the Instruction *Musicam sacram* promulgated on March 5, 1967. Thus, Article 15 authoritatively interprets the decisive concept of *actuosa participatio* as a participation of the entire human person, a participation which first of all is interior and then expresses itself exteriorly in song, speech and gesture. But at the same time Article 15 expressly insists on *listening* to the word and to sacred music as a legitimate form of living, active participation.

CHICAGO  
1966

The most important goal of all pastoral efforts inevitably remains this *living interior participation* in the liturgical event, whereas external activity will, depending on place and circumstances, have its limits, which must be respected for many reasons, not only musical ones, nor merely for the sake of intensifying our liturgy.

The most widely used American version of the Constitution on the Sacred Liturgy (in Abbott-Gallagher, *The Documents of Vatican II*), translates *actuosa participatio* as "active participation." This translation obviously places too strong an accent on the external activity, but perhaps it also explains the often-encountered

"ACTUOSA  
PARTICIPATIO"



aversion toward the masterpieces of church music — which can, of course, only be listened to — and hence toward choirs. Of course congregational singing should be encouraged in every possible way. But the spiritually and artistically more valuable riches of sacred music, in Gregorian chant and polyphony, require, as Article 15 puts it, that

“the faithful should also be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.”

Many somewhat feverish apostles of renewal overtax their congregations Sunday after Sunday with highly dubious experiments of such a nature that many of the faithful in despair seek out churches with “quiet” Masses or with a Latin high Mass. This is clearly the result of an all too one-sided procedure which in turn is based upon a false understanding of the concept of *actuosa participatio*. With all due respect and appreciation for living congregational singing, one should not bend the bow too far and go to extremes in making demands on the congregation.

SALZBURG, 1971 At the first symposium of church musicians from East and West in Salzburg in 1971, Prof. Dr. Heinrich Flatten, professor of canon law in Bonn, presented a detailed treatment of the contemporary legal situation regarding sacred music. In the course of his paper Prof. Flatten laid special emphasis on the correct interpretation of the key concept of *actuosa participatio*:

Were it to be understood as demanding, unconditionally and in every last detail, an external activity, then the death sentence would indeed have been passed on wide areas of church music. The idea of the congregation singing along in a polyphonic Mass, or in many Gregorian compositions, is obviously quite impossible. However, the concept of *actuosa participatio* cannot be limited in this fashion, at least if one does not want to disregard the spiritual nature of man. There is a genuine, indeed a very high level of activity, which can exist even when there are no signs of external activity. . . . Yes, even in stillness, in silence, in the absorption of meditation it is possible for a man to rise to the heights of spiritual activity. Who has not experienced this when for example . . . a *Benedictus* of Anton Bruckner grips the listener at holy mass, disposes him to “raise his mind and heart to God,” and conducts him into the very heart of the Eucharistic mystery. Absolutely no external motion: and nonetheless a supremely effective participation in spirit and mind, in heart and affections. Without a doubt, a genuine and living *actuosa participatio*. Certainly, there is also another form of *actuosa participatio*, in which the faithful pass over from their silent participation to a common recitation or singing that is also an external activity. This does not, however, alter the fact that silently listening to a Gregorian chant or a polyphonic setting of a Mass text performed by the choir represents a completely legitimate form of *actuosa participatio*.

THE INTENT OF THE COUNCIL After considering the *detailed prescriptions on sacred music* in Chapter VI of the Constitution, H. Flatten comes to the convincing conclusion that the Council understood the participation of the faithful in the liturgical event in this broad sense:

1. “The musical tradition of the universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence

is that, as sacred melody united to words, it forms a necessary or integral part of the sacred liturgy. . . .” (Article 112)

2. As a consequence of the high liturgical rank of the traditional *musica sacra*, there follows the admonition of Article 114: “The treasure-trove of sacred music is to be preserved and fostered with the greatest care. Choirs must be diligently promoted. . . .”

3. These “riches of church music” include Gregorian chant, the polyphony which grew out of the spirit of the liturgy, religious congregational singing, and liturgical organ music. In greater detail the conciliar text continues:

The Church acknowledges Gregorian chant as proper to the Roman liturgy; therefore, other things being equal, it should be given *pride of place* in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Article 30. (Article 116)

This reference to Article 30 is meant to assure the participation of the congregation in at least the acclamations and responses.

4. “Religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.” (Article 118)

5. “In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional music instrument, and one that adds a wonderful splendor to the Church’s ceremonies and powerfully lifts up man’s mind to God and to heavenly things.” (Article 120) Other instruments are allowed only with limitations, “only on condition that the instruments are suitable for *sacred* use, or can be made so, that they accord with the *dignity* of the temple, and truly contribute to the *edification* of the faithful.” (Article 120)

6. Article 113 unequivocally emphasises the pre-eminence of the sung liturgy over the merely recited when it says: “Liturgical action assumes a more noble form when the sacred rites are solemnly celebrated in song, with the assistance of sacred ministers (deacon and subdeacon) and the *actuosa participatio* of the people.”

In light of these detailed church music prescriptions in Chapter VI, the canonical analysis of Prof. Flatten arrives at the following clear conclusion:

When the selfsame Council which framed its entire liturgical constitution under the guiding principle of *actuosa participatio*, at the same time desires and encourages the traditional *musica sacra*, then it is abundantly clear that the Council, for its part, sees absolutely no obstacle to the *actuosa participatio* of all the faithful in Gregorian chants or polyphony sung by the choir.

An unbiased interpretation of *actuosa participatio* arrived at by openminded study of the Constitution on the Sacred Liturgy can help prevent false and one-sided explanations of the will of the Council. In similar fashion we must hold fast

DUTY OR  
PERMISSION

to that which the Council laid down in Article 36 concerning the *duty of preserving* the Latin language and concerning the *permission* for the vernacular. The regulations for the fostering of the “riches of church music,” Gregorian chant and polyphony are meaningful only when a definite place in the liturgy remains assured for Latin as a language of worship. That the Council by no means intended to encourage in practice the factual suppression of Latin as a cultic language by allowing the vernacular is clear from the fact that in Article 54, after rendering possible the use of the vernacular “in the readings and in the prayer of the faithful,” plus as local conditions may warrant, in those parts which pertain to the people,” the Council immediately adds the prescription that care is to be taken “that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them” (*Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei*). From this H. Flatten correctly concludes that

If it is the explicit will of the Council that the faithful are to be able to sing the *Gloria* or the *Credo* together in Latin, then indirectly there is being expressed here the obligation of regularly celebrating Mass with Latin Gregorian chant. And not merely occasionally, but with such frequency and constancy as to make the singing of these Latin texts a genuine possession of the faithful.

The reader can answer for himself the question as to how this is being carried out in contemporary liturgical practice. *In every place* where congregationally sung Gregorian chant Masses had taken root, the carefully cultivated “plant” is *still* alive: thus Catholics from every nation are still able to sing in common at international pilgrim shrines or at international gatherings. But what is the situation of music education in Gregorian chant for children and the youth? During the Council, an opinion was voiced to the effect that now the era of the silent spectator at the liturgy was coming to an end. This may have been true in areas which, before the Council, had neglected pastoral liturgy. But it has already become clear that among the many millions in international tourism, for example, the age of the silent spectator has just begun — that is, if our Catholic people still feel themselves to any extent bound to attend Mass on Sundays and feastsdays in foreign countries, when not one word of Latin still reminds them of the *Catholica Ecclesia*. The unrestricted use of the vernacular which has unfortunately become customary is really not the mark of pastoral care of souls tailored to the needs of the hour. In the various language areas people are working on common forms of song for both ministers and people. But what is happening on the international level for the sake of unity in the world-wide Church, when the Latin liturgy — contrary to the will of the Council — is disappearing more and more from liturgical practice? How necessary it is to cultivate the Latin high Mass in cathedrals, monastery churches and parishes, above all where men of various nationalities come together! What people have had to experience since the Council, in the area of multi-lingual Masses — and on the international level, at that! — has been anything but

SILENT  
SPECTATORS?

OVERATH: SACRED MUSIC

“edifying.” All due respect to the particular laws and special customs of “local churches,” but God preserve us from “provincialism” in the liturgy of the world-wide Catholic Church! From this point of view all true friends of the Latin liturgy which unites all nations, and its magnificent music, are grateful to the Holy Father for opposing certain anti-musical tendencies in the postconciliar reform and explicitly safeguarding the polyphonic Ordinary of the Mass (which musicologists refer to as the *Missa Romana*, that inestimably rich profusion of “Masses” from every century between the Middle Ages and the present, whose listing includes the names of the great geniuses of music history. According to the Instruction *Musican sacram* of March 5, 1967, Article 34 § 1, the polyphonic *Ordinarium Missae* can in the future still be sung *suavis normis*, “according to the customary norms,” *i.e.*, by the choir. In fact this form of the high Mass is placed in high relief compared to the other forms, among which the congregationally sung Gregorian chant Mass deserves our special attention.

From their experiences every Sunday, most readers know all too well how little these clear, balanced prescriptions of the Constitution (1963) and the implementing regulations of the Instruction *Musican sacram* (1967) have been and are being observed in actual practice up to the present. Many, in fact, dare to proclaim: the Council is passé.

IS THE  
COUNCIL  
“PASSE”?

It could be said that almost all the conciliar texts referring to the retention of Latin as a liturgical language have been completely played down in the instruction given to the people concerning liturgical reform, and indeed with a vengeance in more recent liturgical practice. Recently, A. Beaujean published a contemporary musical meditation in *Hi-Fi-Stereophonie*,<sup>3</sup> He referred to the thesis expounded by Rüdiger Altmann “in a very intelligent essay,” “Farewell to the Churches,”<sup>4</sup> “The future of the churches probably lies solely in the restoration of worship, and not at all in the much-discussed ‘opening toward the world’.” Even apart from its source, one should seriously reflect on this proposition, and not merely out of concern for church music either. One would in any case have to agree with A. Beaujean when he opines that “the swing of the pendulum was too heavy, indeed too hectic, to prevent the inevitable reaction of a swing in the other direction called for by the laws of nature.”

One of the most important statements of the Council is the prescription (in Article 119) that *the indigenous musical culture* in Africa and the Asiatic countries among other lands, was to be taken into consideration in shaping the liturgy in these areas. The Christian musical culture, which has been able to develop among us in the West in the course of more than a millenium, must first begin in these parts of the globe. Indeed, here the gate has been opened wide in the sense of the *Catholica Ecclesia*, the all-embracing Church: but it is precisely here that we are still in the very beginnings, as far as international church musical work is concerned. There is no lack of projects — just a lack of expert manpower and financial possibilities.

INDIGENOUS  
MUSIC

However, it will not do to import to Europe the birth pangs of an organically

growing, developing Christian African music so that here at home amateurs can inflate their sense of self-importance with jazzoid experiments on the playground of the liturgy. These “jazzoid imbecilities under the unholy alliance of pastoral and public relations,” as A. Beaujean correctly apostrophises them in the article referred to above, should once and for all be made impossible in the liturgy of today.

CONTEMPORARY  
MUSIC

When we consider questions of our contemporary church music, then we must acknowledge the continuing validity of this word of Prof. Heinrich Lemacher, a leading teacher of composition:

Contemporary sacred music cannot justify its existence by assimilating itself to secular music. In the church, the hallowed room for praying to God, the Christian expects a different music from that of the concert hall or the night club. This does not mean that church music, considered purely technically, as music, should stand apart from the stream of development, even though it cannot follow the contemporary avantgarde every last step of the way, because of its link with the singing human person in the liturgy. It must always, however, correspond to the dignity of God's house.

As the primary goal of worship, the glorification of God demands a music worthy of God. The conviction that only the highest artistic quality can make music worthy of God runs all through the writings of theologians and music theoreticians since the Middle Ages, and in this connection it must be recalled that liturgical musical art is bound to the liturgical word of the text, which is authoritatively fixed and cannot be changed at whim.

But today, when the Sacrifice of the Mass is made into an act of mere interpersonal relationships between men — indeed, when the sacred and cultic character of the sacrifice of Christ, which is ordered to the glorification of the Father, is disputed — then it can come as no surprise that the boundaries between the sacred and the profane are being blurred and, for example, a youth band with its instruments moves from the basement into the church (although the band itself perhaps has a stronger faith than those who have unleashed the trend toward desacralization with their anthropocentrism).

ABERRATIONS

Such aberrations have nothing in common with contemporary sacred music. A genuine contemporary music for “worship in spirit and truth” can unfold and develop — musically and humanly considered — only on the basis of a faith in the supernatural dimensions of the liturgy which links heaven and earth; a basis which nourishes gifted artists instead of hit-parade stars; a basis where music and quality postulate each other; on a basis which, even as it influences the development of the child, does not bring forth unbridled ecstasy or monotonously ostinato rhythms, or superficial “show-biz” amateurism. But rather we need reverence, tact and consideration, in addition to the ability of actually accomplishing something, in order to create with each other a work of art which only as such can become worthy of God.

WHAT OF THE  
FUTURE?

In Article 121 the conciliar Constitution turns especially to the creative church musician with the wish that he “increase the store of treasures” of church music.

OVERATH: SACRED MUSIC

New settings should be created, “which have the qualities proper to genuine sacred music, and are not confined to works which can be sung only by large choirs, but provide also for the needs of smaller choirs and for the active participation of the entire assembly of the faithful.” It is required that the text must “always be in conformity with Catholic doctrine.” The Sacred Scriptures and the liturgy should serve as the chief sources of texts. The Sacred Music Instruction of 1967 offers special suggestions regarding compositions with vernacular texts. Thus, for example, the character and laws of each language are to be respected, and the features and special characteristics of each people must also be taken into consideration (Article 54). The melodies for the parts which concern the priest and ministers should, as far as possible be common ones for each language area. (Article 58) Composers should study earlier works, the forms and characteristic types of the past, not however ignoring the new requirements, so that the “new forms may in some measure grow organically from forms that already exist,” and so that the new works will form a new part “of the musical heritage of the Church “in no way unworthy of the past” (Article 59).

To produce works of the quality demanded here takes time, for one thing in order merely to create the necessary textual prerequisites in calmness and with expertise. Today it is necessary to cultivate the new field of the future with the patient confidence of the sower. That which is to come forth as new melodies for the altar chants, for the choir and for the people, “may not be some mechanically contrived, pseudomodal hack work hastily thrown together for the sake of quick sales” (J. B. Hilber). Even though it be very simple, it must rather be inspired, completely valid art, which will outlast the excitement and agitation of today and still be effective tomorrow. The hitherto released vernacular altar chants adapted to Gregorian formulae do not represent a satisfactory solution, since the break between text and music cannot be concealed permanently. Most of the flood of new vernacular experiments will disappear as quickly as it came. From among the Ordinaries and Propers composed in German for choir and congregation, one could point to several pieces by our leading composers as workable solutions. That which, for example, took hundreds of years to ripen and develop in the case of Gregorian chant, cannot be achieved in the vernacular in the space of a few years, but only after a longer period of development both textual and musical. When one reflects on the many different languages in the world, and the variegated musical and cultural conditions among the various peoples, one can only be thankful that in Gregorian chant and polyphony, because of their link with the Latin language, we possess not merely an irreplaceable treasure of cultic song which belongs to all peoples, but also a high and common standard for that which is to be newly created. Against this the new must show its validity.

Apart from these special questions of vernacular compositions for the liturgy, the creative church musician of today is faced with the artistic problem of writing truly contemporary liturgical music. Spiritual themes are indeed represented in the avantgarde works of contemporary musical life, since non-liturgical religious

PATIENCE IS  
NEEDED

music is naturally more free in its choice of techniques than is music restricted to the liturgy. Up to now, only a few individual twelve-tone compositions have made their way into the liturgy. In this connection the question arises, whether or not the newer and the most modern tonal phenomena are usable in the liturgy. In view of the radical tendencies in electronic and aleatory music, as well as serialism in all its forms, I am of the opinion that the answer is, "No." For one thing is common to all of these efforts, namely, the rejection of any melodic concept whatever, which means the exclusion of the singing human person. On the contrary, the center of all liturgical musical art is and will remain the human person, singing and praying in the presence of God. Hence the singing human person must be the regulative and corrective influence on any development in liturgical music.

It is superfluous to stress any more the point that an atonal "music" which is characterized by shock-effects in dynamics and tone colors, and which suppresses all the traditional categories of melody and harmony, is not and can never be conducive to congregational singing. Against this background of today's musical revolution it is all the more important to note the stress on congregational singing in the liturgy. Obviously a melody is required for congregational song, even in the new congregational parts in the liturgy. A musical motive or theme can indeed be constructed, but a real melody requires artistic inspiration. A genuine melody is not the mere product of abstract intellectual activity. This is precisely why we should not burden contemporary congregational singing with musically worthless constructions so long as we have a repertory of hymns of proven quality.

One can only hope that our choirs and professionally trained church musicians will also remain in the future, for the lack of appreciation so often still encountered in ecclesiastical circles is scarcely indicative of openness to the times. It is urgently necessary that the pastorally significant salutary effects of a healthy church music be revealed to those called to the priesthood in our day, so that in the parishes there will develop between liturgy and church music a close cooperation which will be fruitful for both, a cooperation which must remain not only rooted in the great musical tradition of the Church, but also open to worthy new musical phenomena of our time, true and faithful in fulfilling its liturgico-musical task, and firm in the demarcation of worship music from profane and inartistic forms.

JOHANNES OVERATH

1. (See the congress proceedings, *Sacred Music and Liturgy Reform after Vatican II*. Saint Paul, North Central Publishing Co., 1969).
2. (See AAS 58 (1966) 1148/9).
3. June 1972, pp. 517 ff.
4. *Spiegel*, No. 28, 1970.

To Susan Hicks

# UNTO US A SON IS BORN

For Mixed Choir and Congregation,  
with two flutes, oboe, snare drum (optional) and organ

PUER NOBIS NASCITUR (Piae Cantiones)

Trier MS., 15th century

Arr. in Piae Cantiones, 1582

Setting by NOEL GOEMANNE

Latin, Trier MS., 15th C.

Trans. by Percy Dearmer, 1928; alt.

CON MOTO

FLUTE I *p* *leggiero* *mf*

FLUTE II *p* *mf*

VOICE *mf* Solo (or Sopranos)

I. Un - to us a boy is born! The King of all cre - a - tion,

OBOE *mf*

Came he to a world for-lorn, the Lord of ev' - ry na - - - - tion.

(attacca)

FLUTE I *f*

FLUTE II *f*

Sn.D. *f*

G-1734

© Copyright 1972 by G.I.A. Publications, Inc.  
2115 West 63rd Street - Chicago, IL 60636  
International Copyright Secured - All Rights Reserved - Printed in U.S.A.

Reprinted with permission.

GOEMANNE: UNTO US



S/A

2. Cra-dled in a stall was he with sleep-y cows and ass - es;

OBOE

*leggiero*

But the ver - y beasts could see That he all men sur - pass - - - - es.

FLUTE I

*ff*

FLUTE II

*ff*

Sn. D.

*ff*

*sim.*

*f*

*mf*

*f*

*mf*

(MEN VOICES)

I *mf* *f*

3. Her-od then was filled with fear: "A prince," he cried, "in Jew-ry!" All the litt-le boys he killed at

II *mf* *f*

Sn. D. *mf*

Beth-l'hem in his fu - - - - - ry.

fu - - - - - ry.

*mp*

*P* *pp*

*P* *pp*

*P* *pp* *ppp*

*morendo* *molto rall.*

\* *Slower, in Choral style*

S/A *mf*

4. Now may Mar - y's Son, who came So long a - go to love us,

T/B *mf*

Lead us all with heart's a - flame Un - to the joys a - bove us.

\* a cappella or soft organ

*Tempo Primo*

FLUTE I

FLUTE II

OBOE

(attacca)

CHOIR and PEOPLE

*ff*

5. Al-pha and O-me-ga he! Now let the or-gan thun-der,

ORGAN

*ff*

Ped.

While the choir with peals of glee Doth rend the air a - sun - - - - - der.

(attacca)

Ped.

FLUTE I *ff* (somewhat Dance-like)

FLUTE II *ff*

Sn. D. *ff*

FLUTE I *f*

S/A *f*

Al - - le - lu - - ia, Ho - san - na in ex - cel - sis!

FL. I *f*

OBOE *f*

Sn. D. *ff*

S/A *ff*

T/B *ff*

Al - le - lu - ia, Ho - san - na in ex - cel - - - -

FL. I *mf* *A Tempo*

FL. II *poco rall.* *mf* *mp* *p*

Oboe *mf* *p*

Sn. D. *mf* *mp* *p*

S  
A

T  
B

*mf* *mp* *p* *(pp)*

sis!

*pp*

*pp*

*pp*

*sempre decrescendo*

*morendo*

*rall.*

Performance time: approx. 3 min.

# REVIEWS

## I MAGAZINES

LITURGICAL ARTS — Volume 40, Number 3, May 1972.

*There Are Many Mansions . . . In Music* by William Tortolano, p. 91

A rather simple and short list of easy music for congregational singing with commentary by one of the voting members of the Church Music Association of America. Some of the recommended music is good, others not so good, but all could be performed by either an alert congregation or the average volunteer choir especially in places where the tradition of singing older music does not exist.

JOURNAL OF CHURCH MUSIC — Volume 14, Number 6, June 1972.

*The Organist and the Wedding Rehearsal* by Lee de Mets, p. 2.

Some time ago (*Sacred Music*, Spring 1972 issue) we have reviewed a similar article in our magazine. Since the problems surrounding weddings and wedding rehearsals are still the same, all organists (and pastors!) would do well to meditate on the realistic propositions of Mr. Lee de Mets' article. He divides his observations into three groups: a) before the rehearsal, b) during the rehearsal and c) considerations about the fee. His approach is honest, realistic and thoroughly professional.

*Music for Church Weddings* by William Lock and James R. Weeks, p. 6.

A practical list of vocal solos and organ numbers for church weddings. While far from being complete, it is nevertheless a good basic list that should be kept in every organist's files.

*Raising Low Key Organist-Choir Director Salaries to a Higher Pitch.* by Vernon Johnson, p. 11.

Another contribution that is written by a professional musician and is aimed at professionals. If only pastors would read it and would honestly consider the many realistic suggestions together with their finance committees!

JOURNAL OF CHURCH MUSIC — Volume 14, Number 7, July-August 1972.

*Recruiting and Retaining a Youth Choir* by William Bliem, p. 2.

A detailed account of the problems of a youth choir director. Difficulties of recruiting (conflicting school activities, indifference, extracurricular meetings, etc.) are only part of the problem. How do you retain the youngsters? Religious and artistic motivation, infinite patience and dedication must be combined with the true love of the Church and her worship. Above all: youth choirs must be given a challenge that the secular world cannot provide, a true climate of sacred worship.

*The Psychology of Working with Youth in the Choral Program* by Paul Hall, P. 7.

While Mr. Bliem's report dealt with youth choirs from a very practical angle, Dr. Hall organizes his material more fundamentally and tries to look into the problem also in a theoretical way. Young people are enthusiastic by nature. We must listen to them and channel their enthusiasm toward the best in worship music. There are non-musical, musical and, above all, spiritual reasons for their singing in church. Dr. Hall analyzes each of these. In my opinion, he hits the nail right on the head toward the end of his article by using an incident from the Old Testament:

"In II Samuel there is the account of David's buying the threshing floor of Arunah in order that he might erect an altar in worship. Arunah offered it free to David but the King refused to accept the gift saying: 'Nay, I will surely buy it of thee at a price: neither will I offer burnt offerings unto the Lord my God of that which doth cost me nothing.'

All the elements which we include in worship are offerings to God, including our music. To come into the presence of God with offerings which have cost us nothing in terms of preparation and expectancy is, in a sense, taking Arunah's threshing floor for our own."

*How to Compose for Children's Voices* by Dale Wood, p. 13.

Composers will read with interest the suggestions of one of their colleagues on the neglected subject of children's music. He has pertinent observations on texts, tunes, vocal ranges, voicing and accompaniment and gives good technical advice on the practical details of the preparation of manuscripts for publishers.

MUSIC MINISTRY — Volume 4, No. 9, May 1972.  
*Official publication of the United Methodist Church.*

*Social Concerns And Church Music — Can They Balance?* by Robert H. Bolton, p. 10.

A slightly exaggerated article. The Reverend Mr. Bolton bases his argument on the actions of one, isolated Old Testament prophet, Amos. Because he condemned some of the pharisaic worship and worshipers of his time, it does not follow that all is bad in elaborate sacred music today. Social concern is, indeed, important but, no matter what, the main purpose of the liturgy remains the praising of God with the very best music.

*Music for Youth* by Arthur E. Pipok, p. 37.

Some mightily important questions are raised in this short article. Church musicians are educators and as such they have a serious obligation to educate the musical taste of the congregation and especially of the youth. The development of individual talent will greatly contribute toward the goals of society and more particularly toward the aims of a worshiping congregation. This education may be formal (music lessons) or informal — but absolutely indispensable.

MUSART — Volume XXIV, Number 5, June-July 1972.

*Imagination: The Neglected Ally of the Choral Conductor* by Evelyn D. White, p. 6.

When one reads this article, one is tempted to say: Why did I not think of it? How many choral directors are satisfied with the correct execution of notes, clear diction and dynamic shading without ever penetrating the emotional content of a musical composition! Mrs. White gives some suggestions for the use of the imagination to help both the director and his singers to achieve a deep understanding of the piece of music they perform.

MUSIC — A.G.O. and R.C.C.O. — Volume 6, Number 8, August 1972.

*Theology in Musical Theater* by Carolyn Raney, p. 19.

Another review of the current three musical shockers, *Godspell*, Bernstein's "Mass" and *Superstar*. Miss Raney seems to like the first and has numerous reservations about the other two. Her analysis, in our opinion, lacks the depth of that of Dr. Berlinski which appeared in the Spring 1972 issue of *Sacred Music*.

*Future Shock* by Melanie Washburn, p. 30.

I detect real anguish in Miss Washburn's article. After paying tribute (half-heartedly, I feel) to some of the liturgical and musical changes in the contemporary

church, she poses some extremely serious questions: What will happen to church organists in the near future? Will young and talented musicians choose the organ as their instrument if it has such limited use? What will be the fate of the musical treasures of the past? Can anyone give an answer?

JOURNAL OF CHURCH MUSIC, Volume 14, Number 8, September 1972.

*There's More to Church Music than Meets the Ear* by Richard DeVinney, p. 2.

After so many scholarly and/or technical articles, it is refreshing to read these light-hearted excerpts from Mr. DeVinney's book of the same title. Keen observation, gentle humor, wit and wisdom are evident even in these short quotations. I am looking forward to the reading of the book itself. The sample drawings are outlandish but very funny.

*100 Years of Music Publishing: The Carl Fischer Story* by Susana F. Herz, p. 6.

An informative, short essay on the well-known publishing firm and the three giants who developed it: Carl Fischer, the founder (+1923), his son, Walter F. Fischer (+1946), and his son-in-law, Frank Hayden Connor, the present head of the company. From band music publishers in the eighties through film music, this famous firm has branched out on such diversified fields as school music, methods, European imports, sacred music and music education. Many young American composers saw their first works published by Carl Fischer and the firm still remains in the hands of the family with a fourth generation gentleman, F. H. Connor, Jr., as its general manager.

MUSIC MINISTRY — Volume 4, Number 12, August 1972.

*Seats for Five, Please*, by Philip E. Treggor, p. 2.

Church music committees is the subject of Professor Treggor's article. When well-chosen, they can be of some help but, generally, they are the cause of many headaches for the organist or music director. The author suggests that they limit their activities to the selection of a new music director and disband soon thereafter. At any rate, they should never overstep their advisory role and should leave important musical decisions to the music director.

*Hymn Tunes from Haydn* by Helen G. Jefferson, p. 6.

Some of Haydn's hymn tunes (not written by Haydn as such) are analyzed by the author of this short article. *Austria, Creation, St. Anthony's Chorale* are mentioned among others and a few anecdotes from Haydn's life are recalled.

*On Writing New Tunes* by Erik Routley, p. 8.

This article is actually an introduction to a hymn collection ("Eternal Light," Carl Fischer, 1971) by the author. Razor-sharp, keen observations from a man who knows what he is talking about. He enumerates a few qualities a tune must have (singability, easy to learn, durability, etc.) and insists that there must be a need and a reason why a new tune should be written at all. This reason may be that "a particular text has not yet found its final tune" or the composer feels that he has to add something to the existing settings. Rev. Routley (an Englishman) chides the "amiably uncritical approach to hymnody which one constantly finds in American churches."

MUSIC MINISTRY — Volume 5, Number 1, September 1972.

*Youth Discuss Church Music* by Betty Estes Knaegy, p. 36.

A summary of a discussion of teen-agers about the Church and church music. Among the topics were: corporate worship in set form, "contemporary" services, classical music, popular folk-type music and the relationship between secular and sacred music. The over-all tone is enthusiastic, but the conclusions seem — at least to this reviewer — somewhat confused.

R.S.M.

SINGENDE KIRCHE — Vol. 19, No. 4, 1972. *Quarterly of the Church Music Commission of the Austrian Bishops*.

A parish priest, Father Joseph Ernst Mayer, contributes a pastoral article in which he claims that the Church in Austria is stagnating. This occurs in two areas: in everyday beliefs and in prayer and liturgy. He makes a distinction between the formal statements of faith such as the *Credo*, and the actual practical beliefs of the people. Most Catholics don't really understand the full implications of their beliefs. Thus, for most people there is no conviction that Christ acts in our world. They admit that He lived and died, but they ignore His effect on His Church or the lives of its members. They are not convinced that He will return. The *Credo* is, in effect, an empty form. Without faith, there can be no

real prayer, even though the forms of prayer and liturgy survive. People come to church out of habit not out of devotion. In summary, Father Mayer says that they have lost their faith. As causes of this, he lists lack of instruction and the stress of the reforms initiated by the II Vatican Council. Confronted with problems raised since the Council, they do not have the answers, and their response is to continue the forms in spite of a loss of faith. Father Mayer points out that musicians and choir members have not experienced this problem chiefly because they understand what they sing, especially in the Latin texts. He hopes that if the Ordinary in Latin can be maintained, such a familiar form, properly understood, can be an assurance that the faith itself has not changed and a true belief can be re-established.

Hubert Dopf writes a commentary on Pope Paul's Apostolic Constitution of April 3, 1969, in which the variety of texts available for the proper of a sung Mass is explained. The continued use of the *Graduale Romanum* is noted. (See the *News* in this issue for further development in regulations on the proper with the publication of the new *Ordo Cantus Missae*.)

Recently the Austrian bishops have put into effect a new system of royalties for performance of compositions in church services. A similar arrangement has been in practice in Germany for some time. The necessity for just recompense for composers, based not only on the printing of their works, but on the performance of them, has long been overdue in the Church. In Germany and in Austria it has been corrected.

Josef Schabasser writes about the projected hymnal for Austria, due for publication in 1973. The article is a progress report and a request to all dioceses to submit the hymns they wish to have incorporated. In a similar vein, Franz Rockenbauer write about the means of encouraging congregational singing. He suggests the use of a cantor who will prepare the hymns with the congregation, the help of the choir, and the absolute necessity of a good organist.

An interesting article about an Austrian harvest time custom of having a Mass of Thanksgiving describes the procession from the farmer's house with singing of hymns and the Mass in the parish church. After Mass there is usually a feast with all the fruits of the harvest. Martin Stur describes this use of music for special occasions. An article by Konrad Waldhör discusses use of music for school children. A parish priest, Father Waldhör says that his children do not wish to attend Mass, even on Sundays. He has used many devices to attract them, even guitars, but despite all his efforts, preparation and ingenuity he admits that he has not overcome the problem. His conclusion seems to be that motivation for attending Mass must rest in a deeper conviction that mere devices or novelties.



Several short articles treat of such varied subjects as the death of Dom Joseph Gajard, a workshop for Pueri Cantores in Frauenberg, the symposium of the Consociatio Internationalis Musicae Sacrae in Salzburg, and the twenty year observance of the Vienna *Burghkapelle*. A listing of the sacred music performed in various parts of Austria during the summer of 1972 makes a most impressive compilation. News on new organs and the usual listings of radio programs of sacred music conclude a very worthwhile issue of this fine journal.

CHURCH MUSIC — June 1972, Vol. 3, No. 16. *Magazine of the Church Music Association of England and Wales*. London, bi-monthly.

A very lean issue, about half of the pages are given over to matters concerned with internal business of the English Church Music Association. Letters from the editor, reports on fund raising projects, promotional meetings and reports on courses and study sessions make the issue little more than a kind of house-organ. An article by Nicholas Kenyon, entitled "Praise the Lord — again?", compares two new attempts at hymnbook publication: one, the re-issue of Father Trotman's *Praise the Lord*, and the other, the New Catholic Hymnal, which Mr. Kenyon reviewed in a previous issue to the annoyance of at least one correspondent who replied to him. R. H. Richens has an article, "Liturgical Convergence and Church Music," in which he discusses the relationship between Catholic and Anglican service music as the growing activity of ecumenism assumes more practical applications. The changes in liturgy have occurred in both groups, bringing them into more uniformity. An interesting article with many facts, there are several questions that he raises about the permanence of the changes or the lasting value they may have.

MUSICAE SACRAE MINISTERIUM — Anno IX, No. 1 + 2, Ver 1972. *Journal of information of Consociatio Internationalis Musicae Sacrae*, Rome.

In conformity with the new statutes of the Consociatio, delegates for each nation have been selected to foster the work of CIMS in each country. A listing of those delegates representing twenty-two countries opens the issue. Father Robert A. Skeris, vice-president of CMAA, has an article on "Church Music Aspects and Prospects: an American View." Given as an address at the centennial observance of the Cecilian societies of the German speaking countries in Regensburg, last year, the article points out the conflict between the trained musician and the enthusiastic amateur, between musicians and liturgists, between an artistic and a popular

approach. Several strong statements are made: "Liturgical music is not a *means* to assist worship; it is worship itself, like color to sunset, like thought to the mind." "It is not enough to have everyone cheerfully singing during worship; this is as irrelevant as the rosary — even less appropriate, for it might lack sacred character, like *Jesus Christ Superstar*." "If the conscientious church musician strives for the greatest possible unity of artistic style by using, in a pastorally responsible way, all the *ad libitum* possibilities open to him, *propter thesaurum musicae sacrae*, then the future looks bright." Writing in French, Monsignor Ferdinand Haberl contributes an article, "La composition des Kyrie du *Graduale Romanum* et leur fonction liturgique." He treats the history of the prayer, *Kyrie eleison*, from its origins in the Septuagint and its introduction into the Roman liturgy in the fifth century. He traces the various developments of the use of the *Kyrie* both by the people and by choirs through the Carolingian period and the production of hundreds of settings for it during the Middle Ages. Then follows an analysis of the various settings found in the *Kyriale Romanum*. The article ends with a plea for the retaining of the Greek word, *Kyrie*, if only for ecumenical reasons.

A report on the symposium of CIMS in Salzburg, April 4-8, 1972, concludes the issue.

R.J.S.

## II RECORDS

*Salve Regina: Choral Music of the Spanish New World, 1550-1750*. The Roger Wagner Chorale sings religious and secular works by Padilla, Franco, Zumaya, Lienas, Fernández Hidalgo, Arajuo, Orejón y Aparicio, Torrejón y Velasco, Herrera and Pérez Bocanegra with instrumental ensemble. ANGEL STEREO S 36008.

An astonishing record in more ways than one. Most of the composers who are represented on this disc are unknown to the average listener and are recorded here for the first time. They come from the "Spanish New World": Mexico, Peru, Bolivia, Columbia, Guatemala. The oldest among them is Hernando Franco (1532-1585) and the youngest Jose de Orejón y Aparicio (c. 1705-1765). We have thus a survey of two centuries corresponding roughly to the Renaissance and Baroque periods.

Now to the record itself. Side one contains sacred music while side two has only one sacred number (*Ut queant laxis* by Arajuo), the rest is occupied by secular music.

The opening *Exsultate Justi* by Padilla (c. 1595-1664)

is a joyful composition (befitting the text) and has some interesting echo effects. The major work on side one is the incredibly beautiful *Salve Regina* by Lienas. Chant verses (admirably sung by the men of the Chorale) alternate with polyphonic utterances. The longer, melismatic *Salve* is used. It would be hard to find any fault with Roger Wagner's interpretation. Chant and polyphony blend perfectly: same tone quality, rhythm, diction and tempo. The approach is devotional, highly artistic and vibrantly alive.

Hidalgo's (1553–1620) *Magnificat* is dispassionate, almost cool, delivered with restraint and objectivity.

The secular numbers begin with "Los Negritos", a buoyant *villancico* by Araujo. The solosists are stupendous. They are exuberant in their shouts, they bounce and seem to enjoy themselves even more than the listener. The Zumaya "Ya la gloria", classified on the record jacket as a *villancico* and masterfully sung by Melvin Brown, impressed me less, due to its Italianized operastyle. Strictly personal view, of course. The Herrera "Hijos de Eva tributarios" is a short (1 minute) gem, followed by Araujo's splendid hymn for the feast of St. John the Baptist "Ut queant laxis", with continuo and instruments.

The abundant and scholarly notes on the jacket were written by Professor Robert Stevenson, University of California, Los Angeles. All in all, a treasured record.

R.S.M.

### III SPECIAL REVIEW

*Unto Us A Son Is Born* arrangement by Noel Goemanne. Gregorian Institute of America Publications, Chicago. No. G-1734 @ .40¢.

Hopefully this little masterpiece will reach our readers in time to order copies for their Christmas celebration. Mr. Goemanne treats the charming medieval hymn *Puer Nobis Nascitur* with an evident love. I am almost tempted to say "with fun". Have a good look at it. To begin, you need two flutes and an oboe plus a choir that can sing Gregorian chant with bouncy lightness.

The first verse is introduced by four measures of a flute canon in D. The oboe then plays a descant to the first stanza. The next flute-duet interlude (with optional snare drum!) carries the melody into a higher key (G) sung in two parts by the treble voices, embellished again by a rippling oboe descant.

Another interlude (flutes, drum) brings in the men in a much lower pitch (C). Drums or some other martial percussion instrument is almost indispensable here (ket-

tledrums? Who's got kettledrums?) Now the whole chorus (SATB) moves to F in straight four-part harmony, *a cappella*, much slower "in choral style". Think of Bach here and keep your eyes on your tenors!

The rest is very simple again. The three instruments (flutes and oboe) take back everything to the comfortable pitch of C (Mr. Goemanne knows the vocal limitations of congregations!) of which key you exit again to the closing D of the final Alleluia, led by your flutes through the doors of G.

*Voilà!* If you read this description without looking at the music, the whole thing seems awfully complicated, but — with the score before you — you will realize that it is very, very simple and ah, so effective. I would not miss it for anything!

R.S.M.

## IV CHORAL

### CHRISTMAS MUSIC

*Remember, O Thou Man* by John Gardner. An attractive melody arranged for mixed or SA voices. Oxford University Press @ .45¢.



*A Babe Is Born* by William Mathias. 15th century macaronic text in a modern setting for SATB and organ: rather high tessitura for the soprano voice. Oxford University Press @ .70¢.



*Riding Into Bethlehem* by W. H. Parry. Simple modal melody for unison or two-parts with piano, optional recorders and percussion. The elaborate accompaniment could easily smother the simple tune. Oxford University Press @ .45¢.



*The Child of Love* by Jeffrey Grimm. Unpretentious melody for SATB: lower voices produce musette effect. Augsburg Publishing House @ .25¢.



*Midst the Deep Silence* by Judy Hunnicutt. An arrangement of a traditional Polish carol; unison and SATB with handbells or organ. Very simple. Augsburg @ .25¢.

*Now Tell Us, Mary* by Judy Hunnicutt. A traditional French folk tune in an arrangement for unison, flute, handbells or organ. The flute part lacks melodic and rhythmic distinction. Augsburg @ .25¢.



*Savior of the Nations Come* by James Melby. Another arrangement of *Nun komm der heiden Heiland*: this time for unison and organ. Variety is achieved by transposition of tune for verse two and an unsatisfactory canonic interlude. Augsburg @ .35¢.



*Long Ago and Far Away* by James Melby. A very simple arrangement of *Resonet in laudibus* for unison and organ. Augsburg @ .35¢.



*Come, Sing and Ring* by Betty Ann Ramseth. A collection of Christmas songs for children's voices and percussion instruments (Orff method). Should be a useful tool for the classroom teacher. Augsburg @ \$1.25.



*Now Sing We All Noel* by Gordon Young. A simple but effective setting for two SATB choirs, *a cappella*. The Sacred Music Press @ .30¢.



Norman Dello Joio has published a series of Christmas songs for SATB and piano four hands, with orchestral parts also available. He includes traditional as well as new material, all in his expressive musical vocabulary. All from Marks Music Corporation @ .50¢.



*Bright Star* — text and music by Dello Joio.

*A Christmas Carol* — the G. K. Chesterton text in contemporary musical dress.

*God Rest Ye, Merry Gentlemen* — His arrangement with emphasis on the bass.

*The Holy Infant's Lullaby* — An original Dello Joio.  
*Hark the Herald Angels Sing* — Very much in the traditional style.

*Silent Night* — Another version with a fresh treatment without departing from the traditional.

## PSALM SETTINGS

*Let All People Praise Thee* by George Brandon. Brandon uses the metrical version from the *Bay Psalm Book* (1640) and the tune, *Solace* from the *Christian Psalmist* (1854). The tune is transposed twice for variety. SATB. Lawson-Gould @ .35¢.



*Psalm 117* by June Marano. A simple tune, repetitious after a good start. SATB. Flammer, Inc. @ .30¢.



*Sing to the Lord With Thanksgiving* by George Brandon. Psalm 146, 7–11 Confraternity of Christian Doctrine version may be sung unison, two-part mixed: SAB or SATB. Concordia Publishing House @ .35¢.



*David's Song* by Jack Marshall. Another version of *The Lord Is My Shepherd*, this time in moderato bossa nova tempo. Good if you want that. SATB, piano, optional guitar, string bass and drums. Flammer, Inc. @ .30¢.



*Jesu... Christ is Born Today* by Roy Ringwald. Ringwald has chosen a 16th century carol, set a new text and varied the arrangement from verse to verse. SATB. Shawnee Press @ .30¢.



*Hearts and Voices Raise* by Carlton Young. An arrangement of the Easter hymn, *O Sons and Daughters*, with a musette accompaniment. SATB with triangle and tambourine. Augsburg @ .25¢.



*How Firm a Foundation* by Gordon Young. An early American melody is the basis for this piece which lapses in textual accommodation to melody spoiling the rhythm. Settings differ from verse to verse linked with "tired" modulations. SATB, piano or organ. Flammer, Inc. @ .30¢.



*The Song of Mary* by Max Sinzheimer. Ecumenism in music: An English version of the *Magnificat* set in turn to four different tunes: a Gregorian psalmtone, a tradi-

tional Synagogue chant, *Sh'ma Yisrael*, *O Heiland reiss die Himmel auf*, and *Divinum Mysterium*, a 13th century hymn tune. All tunes with a contrapuntal harmonic accompaniment. A melange, slightly pompous in effect. Unison choir, organ and optional woodwind accompaniment. Augsburg @ .60¢.

C.A.C.

*Alleluia! Sing to Jesus!* arrangement by Noel Goemanne. A good example of what one can do with a well-known melody (*Hyfrydol*) when one has only limited forces. A short trumpet introduction brings in the unison melody (chorus and congregation). The choir sings the second verse *a cappella*, in traditional harmonization. The third verse is unison again with optional soprano descant, replaced in the last measures by the trumpet. Extremely easy, yet most effective. Gregorian Institute of America Publications, Chicago, #G-1727 @ .35¢.



*O Most Holy, One and Only* setting by Noel Goemanne. A softer speaking instrument, such as flute or oboe will add much to embellish this arrangement of an old Hungarian Mass song, adapted here for Communion time, with the usual mastery by Mr. Goemanne. Unpretentious, devotional, deeply moving meditative song. Highly recommended. Gregorian Institute of America Publications, Chicago, #G-1733 @ .30¢.



*Father, We Thank Thee*, arrangement by Noel Goemanne. It is refreshing to see another utterly simple arrangement that is still high in artistic value. Mr. Goemanne uses here Bourgeois' *Rendez à Dieu* and comes up, on three pages only, with another little gem. Here the instruments are not optional. You must have a flute or oboe but may replace the double bass by organ pedal (Well . . . actually you may substitute a light-speaking stop for the flute, too).

The melody is in unison and two part (any voice combinations will do). When one thinks of the flood of cheap, inane and puerile "compositions" that flood the sheet music market nowadays, one must congratulate Mr. Goemanne for his determination to give us only music of outstanding quality. Bravo! Gregorian Institute of America, Chicago, #G-1726 @ .30¢.

R.S.M.

*Mass In Praise of God the Holy Spirit* by John Schiavone. In the *Kyrie*, the composer uses the effective

form of a statement by the choir and exact repetition by the congregation followed by a brief choral development. The opening words and theme of the *Gloria* are used frequently throughout the movement as a refrain sung by the congregation. The choral sections are developed (as is fitting) with the festive nature of this text. The melody of the *Sanctus* is carried by the congregation, giving it proper emphasis in the New Liturgy. This is enhanced by a soprano descant and a choral expansion of the final *Hosanna*. The *Agnus Dei* affirms the unity of the Mass by utilizing themes from the *Gloria* and from the *Kyrie*. The congregational parts throughout are simple and refreshing, while the choral parts are demanding enough to be interesting to a choir of moderate competence. The accompaniment throughout not only supports the voice parts but also provides refreshing short interludes. SATB. No. G-1764. G.I.A. publications @ \$1.00. Congregational cards available @ .20¢.



*Gloria Patri* by Norman Luboff. Norman Luboff, of popular music fame, offers a reflective moment to the Church repertoire in this hauntingly meditative doxology. The piece makes use of a B flat pedal point between the treble voices singing in English and the male voices singing in Latin. The last fourteen measures, using the Amen text, create a quiet carillon effect. This six-part composition requires very fine intonation on the part of a first-rate choir. SSATTB. No. 3058. Walton Music Corporation @ .30¢.



*Peace I Leave With You* by Pelz. This is written in a chorale style. Although the middle section provides variety through the use of imitation, the notable characteristic of this work is the beautiful voice leading. Most suitable for the meditative period. SATB. No. 1364. Augsburg Publishing House @ .25¢.



*Unto Thee I Lift My Spirit* by Johann Adam Hiller. Hiller's ingenious grafting of the chorale onto the minuet rhythm with its delicate nuance and phrasing offers a rewarding challenge to a choir. A short meditative piece, it provides an opportunity to any group which is seeking Baroque material for their liturgical repertoire. SATB. No. MM7. Sam Fox Publishing Co. @ .30¢.



*The Truth of the Lord Endureth Forever* by Sven Lek-

berg. The composition opens with a strong austere cry of praise emphasized by the soprano and tenor in octaves against the alto and bass. In the second section the first sopranos are supported by a syncopated four-part accompaniment. In the third section the soprano voice is again divided. Especially noteworthy is the richness of the sonority created by the parallel writing. The closing section reiterates the beginning format in a driving 6/8. The final two measures closes with a triumphat *tierce de Picardy*. SATB. No. 11874. G. Schirmer, Inc. @ .30¢.



*Praise the Lord Who Reigns Above* by Halsey Stevens. A paraphrase of Psalm 150, this work may be performed in various ways: unison voices, equal voices with canon at the unison, unequal voices with canon at the octave, SATB with canon at unison and octave. A strong melody, it is enhanced by a simple, triumphat chordal accompaniment. Particularly appropriate for religious communities. Editio Helios (Mark Foster Music) @ .35¢.



*A Babe Is Born* by Bouman. This is a beautiful arrangement of a 15th Century English carol that commences with a unison statement and proceeds to a two-part mixed canon. A three-part chordal accompaniment supports the melody in the third verse. The sopranos frolic in eighth notes above a triple canon in the fourth verse. The fifth verse, in a final flourish, is a brilliant note-for-note chordal setting. Ideal as an entrance hymn for the Christmas season. SATB. No. 98-1058. Concordia Publishing House @ .25¢.



*In Bethlehem, That Fair City* by Mary Monroe Payne. This Christmas selection is appropriate for pre-Mass carols. The macaronic text establishes a medieval devotional mood. SATB. No. 94-327. Oxford University Press @ .30¢.



*O Magnum Mysterium* by James McCray. This is a chordal composition in free rhythm not unlike Gregorian chant. Although it occasionally expands to seven parts, it is well within the capabilities of choirs not ordinarily used to divisi parts. The addition of a good English version along with the original Latin text increases its usefulness. SATB. No. UM-131. University of Miami (Sam Fox) @ .30¢.

Paul Salamunovich and Arthur Edwards

## NEWS

The Vatican Press has published a new typical edition of Gregorian chant called *Ordo Cantus Missae*. The work of Father Jean Claire and the monks of Solesmes, the new book rearranges the traditional chants to conform with the readings assigned to the various Sundays and feasts in accordance with the new lectionary and the new calendar. The basic principle followed in compiling the new book was "to preserve and foster the musical treasury of the Church" as the Constitution on the Sacred Liturgy ordered. Thus, all the pieces can be found in the *Graduale Romanum*, but indices list the chants to be used in accordance with the three year cycle of readings. No new chants have been composed; in fact, those attempts at new composition tried within the past century have been set aside. For some new texts in the new Missal, Gregorian chants do not exist; if they are to be sung, new music in contemporary idiom must be composed. When a Mass is sung in Latin with Gregorian chant, then the chants of the *Graduale* may be employed even if they are not the texts of the new Missal. The freedom allowed by the new rubrics likewise permits a wide choice of chants and the frequent repetition of them if the abilities of the choir demand a limited repertoire. The book may be obtained from the Libreria Editrice Vaticana, Vatican City, for \$7.20.



The Dallas Catholic Choir, under the direction of Father Ralph S. March, S. O. Cist., performed the *Missae Solemnis in C* by Ludwig van Beethoven at Saint Bernard's Church, Dallas, Texas, on the occasion of the twenty-fifth jubilee of the parish, October 1, 1972. The choir sang Hermann Schroeder's *Mass in honor of St. Cecilia* on October 22, at the Dallas Cathedral.



Archbishop Timothy Manning was principal celebrant for a Mass sung in Saint Vibiana's Cathedral on April 16, 1972, sponsored jointly by the archdiocesan commissions for music, liturgy and vocations. The Mount Singers of Mount St. Mary's College sang the *Mass in Praise of God the Holy Spirit* by John Schiavone. Paul Salamunovich directed the choir and Mr. Schiavone conducted the representatives of choirs from the parishes and high schools of the Archdiocese of Los Angeles in the congregational parts. Other music performed included *Psalm 150* by Vermulst, *O Lord We Believe* by Robert Kreutz, and *Psalm 23* by Zimmerman.

Gerhard Track spent the summer in Vienna where he directed several concerts including one in the series played in the court of the Vienna Rathaus. Other concerts took him to Poland and to Salzburg where he taught in the annual workshop for choirmasters, an event that concluded with the performance of his own Mass in the cathedral.



Dr. Feliks Gwozdz arranged the second annual music workshop for the Diocese of Fort Worth, October 14-15, 1972, at Saint Andrew's Church in Fort Worth. Among the members of the staff were B. R. Henson, Noel Goemanne, C. Allison Salley, Emmet Smith and Sister M. McLarry, SSM. The program included work with a children's choir, a *schola cantorum* and several reading sessions.



Recent programs at the Church of Saint Paul the Apostle in New York City have included an organ recital by Michael Schneider on June 29, 1972, a program by organist Grace Eunhee Kang on March 19, 1972, and the *a cappella* choir and madrigal singers of Massapequa High School, Massapequa, New York, on June 23, 1972. Under the direction of Don Haines Guidotti, the groups performed music by Charpentier, Victoria, Poulenc, Claude le Jeune, Monteverdi and Schütz among others. Father Joseph Foley is director of music at St. Paul's.



Music for the dedication of the new Herbert P. Buetow Memorial Music Center at Concordia College in Saint Paul, Minnesota, included a concert by the Saint Paul Chamber Orchestra and the Concordia Festival Choir singing Franz Joseph Haydn's *Te Deum in C Major* and *Behold I Build an House* by Lukas Foss. The Chapel Choir performed *Cantate Domino* by Schütz and the College Chorale sang Johann Nepomuk David's *Credo*. Dr. Paul Manz is chairman of the music department.



An event in the convention of the American Guild of Organists at Dallas, Texas, June 18, 1972, was a sung Mass at the Church of Saint Monica. Under the direction of Dr. Carlton Young, the Saint Monica's Chorale, with visiting choir members from the parishes of St. Bernard in Dallas and Holy Family in Fort Worth, performed Noel Goemanne's *Missa Internationalis*. John Herrington and Mr. Goemanne were organists and instrumentalists were members of the Dallas Symphony

Orchestra. Other compositions performed were *Guide Me, O Thou Great Jehovah* by Mr. Young and *The Heavens declare the Glory of God* by Marcello.



Saint Joseph's Choir, Marksville, Louisiana, presented a sacred concert, May 21, 1972. Under the direction of Father Adrian Molenschot, the choir performed Franz Schubert's *Stabat Mater* and works by Palestrina, Bach, Jean Langlais, Mozart and Aichinger. Mrs. Marion Hall Gremillion is assistant conductor, and Mrs. Marie Ducote Roy is organist. The Marksville High School Woodwind and Brass Choir assisted the singers.



Choir members from the parishes of South Bend, Indiana, presented a concert of sacred music at Holy Cross Brothers Center, July 30, 1972. Thomas Doyle was director and Sister Margaret André, CSC, was organist. Brother Robert Siegel, CSC, directed the brass ensemble. Works by Buxtehude, Bach, Beethoven and Peters were programmed.



The feast of Corpus Christi was kept at the Church of the Holy Childhood in Saint Paul, Minnesota, with a program of Viennese music at the sung Mass, including works by Mozart, Beethoven and Schubert. The *Schola Cantorum* under the direction of Bruce Larsen was assisted by an ensemble from the Minnesota Symphony Orchestra. Tim Carson was organist and Richard Kramlinger was principal boy soloist.



The monks of the Abbey of Solesmes have edited and published a volume containing all the new prefaces according to the *Novus Ordo Missae*. With the chant notation, the Latin texts are beautifully written in manuscript for use at the altar. The new *Missale Romanum* does not contain the notation for the great variety of preface texts, making this volume a necessary part of the books required for celebration of sung Mass in Latin.



The Cathedral of Salzburg is preparing for the celebration of the twelve-hundredth anniversary of the first cathedral erected in that musical city. Plans include a great presentation of church music with many special events to fill out the year-long observance.

R.J.S.

## FROM THE EDITOR

Next year will mark the beginning of the 100th year of our association. Founded as the St. Cecilia Society on May 7, 1873, in Milwaukee, Wisconsin, it has been, for a hundred years, the guiding light of Catholic church musicians in this country. A magazine, called *Caecilia* was begun in 1874 and was published, without interruption, until 1964 when it was re-named *Sacred Music* after our merger with the St. Gregory Society, founded in 1914. At that moment the publication of the *Catholic Chormaster* was also absorbed into our journal.

Several celebrations are planned for the centennial year. Most important of these will be our national convention in Los Angeles. It will take place April 30–May 3 and will feature Masses, concerts, choral reading sessions and a few lectures. An organizing committee has been selected during the national board meeting in Los Angeles on September 21–22. The Reverend Richard H. Trame, S.J., has been appointed general chairman. Watch for details in our Winter issue.

Another activity that will involve us all includes an intensive membership drive. Now that the waves created by the aftermath of the Second Vatican Council seem to subside somewhat, more and more church musicians will, hopefully, see that the moderate stand of CMAA was, and still is, the only constructive way to save the beauty and dignity in our liturgy. Our association desires and actively fosters new vernacular music, but never at the price of sacrificing the old. We rely, first and foremost, on the decision and prescriptions of the legitimate Church authorities. Many consider this as an old-fashioned attitude; to us it is the only way that we can follow in good conscience.

Our constitution entrusts us with a most important apostolic mission: to promote good church music. This goal can be fulfilled only if we reach more people through our magazine. Our membership has been declining somewhat during the last two years. We must increase it again. If we believe in our cause, each of us must gain at least one new member. Christmas is only a few weeks away. Why not offer, as a Christmas gift, a one-year subscription of *Sacred Music* to your pastor, a friend, a Sister or music teacher in your school, your local library and so on.



The reader will notice a few changes on the mast of our magazine. The term of several members of the board

of directors had expired and others have been duly elected in their place. We welcome them most warmly. May God guide them in their decisions and may they find true satisfaction in their unselfish work.

Mr. Frank Szynskie, long-time treasurer of our association has resigned for personal reasons. As we thank him for the years he spent for our association, we wish him the best in his other activities and welcome his successor, Sister Mirian Joseph, C.S.J., appointed by the president, Dr. Roger Wagner, with the consent of the board of directors. Sister Mirian Joseph will be acting treasurer until the next elections, to be held in 1974.



It seemed practical also to move the circulation management to Dallas. Mrs. Richard Dres, secretary to the editor for six years, has graciously accepted this extra burden. Subscriptions, checks and all other material pertaining to membership and circulation should be sent henceforth to the following address: 11016 Strayhorn, Dallas, Tex. 75228.



One last request. If you care about our magazine, you want to be in touch with us. If you object to something, tell us, by all means. If you like our work, drop a post-card: that pat on the back may mean more than you think. The Open Forum is still available for longer communications (up to two typed pages). If we are firmly convinced of our mission, we want others to know about it and join us. Gloom has no place in the lives of those who serve the Lord in beauty.

Too many qualified church musicians have thrown in the towel during the last few years. With the help of God we shall persevere and see a new Renaissance of church music in the United States.



Two apologies are in order. In our last issue, a credit line was inadvertently omitted on the first page of Mr. Vail's article. It was reprinted from the *Choral Journal* with the prior permission of the editor of that fine magazine. This fact, incidentally, was mentioned in our magazine review section, on page 30.

The other apology concerns Mr. Fitzer. His article, "Psalms, Hymns and Troubled Waters," appeared in the Summer 1972 issue of *Sacred Music*. We misinterpreted the initials (S.J.) after his name and have assumed that he belonged to the Society of Jesus. But let him speak for himself:

Dear Father March:

Thank you for your note of apology.

The whole matter of my being Jesuitized is quite humorous, and I take it so. However, I would feel relieved if you would print a correction. I have a fair number of acquaintances who read *Sacred Music*, and I do not want them to think something terrible has happened to my wife and child ( . . . after which, like approved storybook saints, I entered Holy Religion!). Moreover, St. John's in New York City has long been associated not with the S.J.'s but the C.M.'s.

Dr. John Fitzer

## CONTRIBUTORS

*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.

*Virginia A. Schubert* is a professor of French at Macalester College in Saint Paul, Minnesota, Preparation of her doctoral dissertation has taken her to France many times and so renewed her friendship with Dom Gajard.

### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of August 12, 1970; Section 3685, Title 39, United States Code)

1. TITLE OF PUBLICATION: "Sacred Music"
2. DATE OF FILING: October 1, 1972
3. FREQUENCY OF ISSUE: Quarterly
4. LOCATION OF KNOWN OFFICE OF PUBLICATION: 548 Lafond Avenue, St. Paul, Minnesota 55103 (Ramsey County)
5. LOCATION OF THE GENERAL BUSINESS OFFICE OF THE PUBLISHERS: 12001 Chalon Road, Los Angeles, California 90049
6. PUBLISHER: Church Music Association of America, 12001 Chalon Road, Los Angeles, California 90049  
EDITOR: Rev. Ralph S. March, S.O.Cist., Rt. 2, Box 1, Irving, Texas 75062  
MANAGING EDITOR (Editor serves in this capacity)
7. OWNER: Church Music Association of America, 12001 Chalon Road, Los Angeles, California 90049
8. KNOWN BONDHOLDERS, MORTGAGES, AND OTHER SECURITY OWNERS: None

#### CIRCULATION

	Aver. No. Copies each issue during preceding 12 months	Single issue nearest to filing date
A. Total no. copies printed (net press run) .....	1,400	1,400
B. Paid Circulation		
1. Sales through dealers, carriers, vendors and counter sales .....	-0-	-0-
2. Mail subscriptions .....	1,156	1,069
C. Total Paid Circulation .....	1,156	1,069
D. Free distribution .....	-0-	-0-
E. Total Distribution .....	1,156	1,069
F. Office use, left-over, unaccounted, spoiled after printing .....	244	331
G. TOTAL .....	1,400	1,400

I certify that the statements made by me above are correct and complete.

Rev. Ralph S. March, S.O.Cist.,  
Editor, SACRED MUSIC



# CMAA HONORARY MEMBERS

His Eminence John Cardinal Carberry  
 His Eminence John Cardinal Cody  
 His Eminence Terrence Cardinal Cooke  
 His Eminence Patrick Cardinal O'Boyle  
 His Eminence John Cardinal Wright  
 Most Rev. Leo Binz  
 Most Rev. William E. Cousins  
 Most Rev. Joseph T. Ryan  
 Most Rev. George W. Ahr  
 Most Rev. Roman Atkielski (†)  
 Most Rev. J. A. Durick  
 Most Rev. B. J. Flanagan  
 Most Rev. Thomas K. Gorman  
 Most Rev. A. G. Grutka  
 Most Rev. Hilary Hacker  
 Most Rev. Charles Helmsing  
 Most Rev. M. W. Hyle  
 Most Rev. J. McDowell  
 Most Rev. B. McEntegart  
 Most Rev. Joseph McShea  
 Most Rev. S. M. Metzger  
 Most Rev. Francis J. Mugavero  
 Most Rev. Victor J. Reed (†)  
 Most Rev. Thomas J. Riley  
 Most Rev. John J. Russell  
 Most Rev. I. J. Strecher  
 Rev. Dean P. Walker

# CMAA VOTING MEMBERS

Rev. Charles R. Anders  
 214 N. Orchard St.  
 Northfield, Minn. 55057  
 Mrs. Agnes K. Angeletti  
 1712 Scheffer Ave.  
 St. Paul, Minn. 55116  
 Mr. Robert A. Arnold  
 314 Franklin st.  
 Reading, Pa. 19602  
 Gertrude T. Baker  
 120 Woodrow St.  
 Columbia, S.C. 29208

Mr. Robert J. Batastini  
 GIA Publications  
 2115 W. 63rd Street  
 Chicago, Illinois 60636  
 Mr. Paul A. Beck  
 5732 Xerxes Avenue, S.  
 Edina, Minnesota 55410  
 Mr. Arthur C. Becker  
 1357 Arthur Ave.  
 Chicago, Ill. 60626  
 Miss Juliet J. Belsito  
 2200 E. 2nd Street  
 Brooklyn, N.Y. 11223  
 Mr. Robert Blanchard  
 P.O. Box 8645  
 Sugar Creek, Missouri 64054  
 Rev. Dr. M. A. Bichsel  
 31 Sansharon Drive  
 Rochester, N.Y. 14617  
 Mrs. Richard K. Biggs  
 1201 N. Las Palmas  
 Hollywood, Calif. 90038  
 Mr. George Bragg  
 5617 Locke Ave.  
 Fort Worth, Tex. 76107  
 Frank C. Brownstead, SMM  
 Blessed Sacrament Church  
 6657 Sunset Blvd.  
 Hollywood, Calif. 90028  
 Rev. John Buchanan  
 1435 Midway Parkway  
 St. Paul, Minn. 55108  
 Rev. Msgr. John J. Burns  
 450 Washington Ave.  
 Bethlehem, Pa. 18017  
 Sr. M. V. Butkovich, OSF  
 2408 West Heading Ave.  
 Peoria, Ill. 61604  
 Mr. Richard D. Byrne  
 4945 Queen Ave., South  
 Minneapolis, Minn. 55410  
 Sr. Mary G. Carroll, OSU  
 Hiddenbrooke  
 Beacon, N.Y. 12508  
 Catholics United-Faith  
 1291 North Ave.  
 New Rochelle, N.Y. 10804  
 Sr. M. Celestine, OSB  
 223 East Jackson  
 Jonesboro, Ark. 72401  
 Mr. Paul P. Chalko  
 409 Park Bldg.  
 Cleveland, Ohio 44114  
 Rev. Donald G. Chatham  
 P.O. Box 1828  
 Austin, Texas 78761  
 Rev. Joseph Cirou  
 310 E. 137th St.  
 Chicago, Ill. 60627  
 Sr. M. Clarrissima, OSF  
 1801 Forest  
 Wilmette, Ill. 60091  
 Rev. Patrick W. Collins  
 Maryknoll Seminary  
 Maryknoll, N.Y. 10804

Mr. Michael D. Cordovana  
 4211 Sheridan St.  
 Hyattsville, Md. 20782  
 Miss Geraldine J. Cordas  
 120 Linden Dr., Apt. 1B  
 Camp Hill, Pa. 17011  
 Mr. Robert F. Crone  
 108 Lola Road  
 Louisville, 7, Ky.  
 Mr. Mathew J. Cvetic  
 210 W. 107th St., 2-G  
 New York, N.Y. 10025  
 Mrs. Sally S. Daley  
 3026 Thayer St.  
 Evanston, Ill. 60201  
 Mrs. Martha H. Daschbach  
 21 Crescent Road  
 Winchester, Mass. 01890  
 Sr. M. K. Desmond, OSU  
 1104 Pennsylvania Ave.  
 Wilmington, Del. 19806  
 Rev. Peter Diesel, OSB  
 St. Gregory's Abbey  
 Shawnee, Oklahoma 74801  
 Mr. Raymond H. Dimock  
 60 Boston Rock Rd.  
 Boston, Mass. 02176  
 Mr. Richard R. Dolezal  
 5053 N. Ridgeway Ave.  
 Chicago, Ill. 60625  
 Miss Catherine A. Dower  
 32 Woodland St.  
 Holyoke, Mass. 01040  
 Rev. D. Dreisoerner, MM  
 2700 Cincinnati Ave.  
 San Antonio, Tex. 78223  
 M/Sgt. Marcine L. DuVall  
 7101 AB Wing, CMR,  
 Box 174  
 APO New York 09332  
 Mr. Arthur F. Edwards  
 6731 Leland Way, 104  
 Los Angeles, Calif. 90028  
 Dr. John B. Egan  
 St. Joseph's College  
 Rensselaer, Ind. 47978  
 Mr. Raymond D. Ehrie  
 913 Spring Garden St.  
 Easton Pa. 18042  
 Mrs. Alta M. Eisch  
 1701 S. Main Street  
 Jacksonville, Ill. 62650  
 Mr. Giacinto Filippetto  
 404 Beverly Dr.  
 Wilmette, Ill. 60091  
 Mr. Leo A. Fisselbrand  
 132 W. Manchester Road  
 Syracuse 4, N.Y.  
 Most Rev. Glennon P. Flavin  
 P. O. Box 80328  
 Lincoln, Nebraska 68501  
 Miss Louise Florencourt  
 115 South West St.  
 Carroll, Iowa 51401

Mr. Graham Farrell  
 232 Carlton Ave.  
 Brooklyn, N.Y. 11205  
 James V. Fletcher  
 420 Clinton Avenue  
 Brooklyn, N.Y. 11238  
 Rev. Joseph F. Flusk  
 Immaculate Conception Sem.  
 Darlington, N.J. 07446  
 Rev. J. R. Foley  
 415 W. 59th Street  
 New York, N.Y. 10019  
 Rev. Andrew Forster, SS  
 PO. Box 151  
 Mountain View, Calif. 94040  
 Valerian Fox  
 3428 S. E. Oak St.  
 Portland, Oregon 97214  
 Mr. Roman Fruth  
 1702 N. Vine  
 Victoria, Texas 77901  
 Most Rev. Philip Furlong  
 65 East 89th Street  
 New York, N.Y. 10028  
 Rev. Florian J. Gall  
 1 Centre St.  
 Trenton N.J. 08611  
 Rev. Msgr. F. Gallen  
 2010 E. Broad St.  
 Columbus, Ohio 43209  
 Mr. William H. Gavigan  
 9440 85th St.  
 Jamaica, N.Y. 11421  
 Rev. Raphael Grahl, OFM  
 3140 Meramec Street  
 St. Louis, Missouri 63118  
 Mr. Joseph L. Green  
 14 Ware St.  
 Cambridge, Mass. 02138  
 Mr. Anthony Leo Gril  
 11818 Bluecrest Lane  
 Whittier, Calif. 90606  
 Mrs. Robert R. Grubbe  
 472 Munroe Circle, S.  
 Des Plaines, Ill. 60016  
 Dr. Feliks Gwozdz  
 1062 W. Magnolia Ave.  
 Ft. Worth, Tex. 76104  
 Rev. Francis J. Hallman  
 2600 Tasker St.  
 Philadelphia, Pa. 19145  
 Mr. William R. Hanley  
 10 Mott Road  
 Bladwinville, N.Y. 13027  
 Rev. Robert F. Hayburn  
 610 Vallejo St.  
 San Francisco, Calif. 94133  
 Mrs. Patrick B. Healy  
 4027 North Upland St.  
 McLean, Va. 22101  
 Rev. Lawrence Heiman, CPPS  
 St. Joseph's College  
 Rensselaer, Ind. 47979  
 Rev. Bradford N. Helman  
 159 W. Rayen Ave.  
 Youngstown, Ohio 44503

Sr. Virginia Hogan  
300 E. River Rd.  
Rochester, N.Y. 14623

Bro. Gregory Horning, OFM  
2701 Chicago Blvd.  
Detroit, Mich. 48206

Mr. August Huybrechts  
806 E. Mitchell St.  
Petoskey, Mich. 49770

Rev. Harold J. Johnson  
9 Sparhawk St.  
Amesbury, Mass. 01913

Mrs. Rose Kamrat  
330 N. River Rd.  
Fox River Grove, Ill. 60021

Mrs. Cecelia Roy Kenney  
196 W. North St.  
Buffalo, N.Y. 14201

Mr. John F. King  
28 MacFarlan Ave.  
Hawthorne, N.Y. 07506

Mr. Paul W. Koch  
5 Ellsworth Terrace  
Pittsburgh, Penn. 15213

Miss Virginia D. Kock  
2525 St. Charles Ave.  
New Orleans, La. 70130

Mr. Gregory Konold  
2510 Jackson Ave.  
Evanston, Ill. 60201

Mr. Chester J. Kopin  
G-3388 E. Pierson Rd.  
Flint, Mich. 48506

Mr. Harry Krush  
9512 Hamlin  
Evergreen Park, Ill. 60642

Mr. Peter LaManna  
4730 Warrington Ave.  
Philadelphia Pa. 19143

Rev. Donat Lamothe, AA  
500 Salisbury St.  
Worcester, Mass. 01609

Sr. Miriam Joseph Larkin  
12001 Chalon Road  
Los Angeles, Calif. 90049

Sr. Mary Laureen, RSM  
St. Xavier College  
3700 W. 103rd St.  
Chicago, Ill. 60655

Mr. Francis J. Lawler  
3030 N. Second St.  
Harrisburg, Pa. 17110

Rev. Claude LeClair  
P. O. Box 7  
Pearson, Wis. 54462

Mr. Ivan R. Licht  
4511 W. Ranchview  
N. Olmsted, Ohio 44070

Friar Joseph Lorenzo, OFM  
St. Francis Seminary  
River Road  
Andover, Maine 01810

Rev. G. F. Lyon  
Sacred Heart Church  
Early, Iowa 50535

Mr. Vernon McArdle  
4104 Arlington Ave.  
Ft. Wayne, Ind. 46807

Dr. J. P. McCalla, MD  
649 Huntington Rd.  
Kansas City, Missouri 64113

Dr. John A. McManemin  
20 Wyncote Rd.  
Ho-Ho-Kus, N.J. 07423

Mr. Dowell P. McNeill  
177 Central Avenue  
Dedham, Mass. 02026

Miss Luana Kae Malarz  
517 9th Avenue, Apt. A  
Seattle, Wash. 98104

Mr. Paul Manz  
7204 Schey Drive  
Edina, Minn. 55435

Rev. Ralph S. March, S.O. Cist.  
Rt. 2, Box 1  
Irving, Texas 75062

Mrs. Faith C. Marchena  
19 Linden St.  
Norwood, Mass. 02062

Sr. Alphonse Marie, CPPS  
3401 Arsenal St.  
St. Louis, Mo. 63118

Sr. Elizabeth Marie, RSM  
Gwynedd-Mercy College  
Gwynedd Valley, Pa. 19437

Mr. Theodore Marier  
St. Paul Choir School  
29 Mt. Auburn St.  
Boston, Mass. 02138

Mr. John G. Martens  
727 Evans Avenue  
Kirkwood, Mo. 63122

Rev. Francis J. Medynski  
19 North Ave.  
Norwalk, Conn. 06851

Mrs. Joan E. Meitzler  
7 Black Watch Tr.  
Morristown, N.J. 07960

Rev. Msgr. C. Meter  
1747 Lake Ave.  
Wilmette, Ill. 60091

Mr. Robert E. Moonan  
2212 Sacramento  
San Francisco Calif. 94115

Rev. Msgr. J. L. Mroczkowski  
5646 S. Karlow Ave.  
Chicago, Ill. 60629

Mrs. Maria A. Mulhern  
237 Rock Ave.  
Park Ridge, N.Y. 07656

Rev. Douglas J. Murphy  
St. Ninian's Cathedral  
Antigonish, N.S., Canada

Rev. Joseph F. Mytych  
2645 N. Pauline St.  
Chicago, Ill. 60614

Mr. Joseph Neglia  
11 Seeley Avenue  
Kearney, N.J. 07032

Mr. George J. Nesbit  
Orchard Circle, Rt. 49  
Pittsfield, Mass. 01201

Dom David Nicholson, OSB  
Mt. Angel Abbey  
St. Benedict, Ore. 97373

Mr. William J. Noll  
2508 Main Street  
Tewksbury, Mass. 01876

Mrs. Anna Marie Novello  
1200 Beach 9th Street  
Far Rockaway, N.Y. 11691

Rev. Peter D. Nugent  
5012 E. Seminary Rd.  
Camarillo, Calif. 93010

Rev. Thomas V. O'Donnell  
1227 Ansel Rd.  
Cleveland, Ohio 44108

Rev. John M. Oates  
Sacred Heart Cathedral  
89 Ridge Street  
Newark, N.J. 07104

Miss Joan M. Overton  
7424 87th Ave.  
Jamaica, N.Y. 11421

Rev. Joseph Pacheco  
P. O. Box 2087  
Merced, Calif. 95340

Most Rev. John Paschang  
804 W. Division St.  
Grand Island, Nebr. 68801

Mr. John J. Pech  
P. O. Box 10065  
Houston, Texas. 77018

Mr. Francis E. Pellegrini  
2953 S. Parnell  
Chicago, Ill. 60616

Mr. Joseph R. Policelli  
59 Cedar Rd.  
Medford, Mass. 02155

Mrs. Ann M. Pricken  
38 Washington Ave.  
East Paterson, N.J. 07407

Rev. Arthur A. Quillette  
1290 Grafton St.  
Worcester, Mass. 01604

Mr. J. Richard Rancourt  
510 N. St., S.W.  
Apt. N-324  
Washington, D.C. 20024

Rev. John R. Rathfon  
28700 Euclid  
Wickliffe, Ohio 44092

Dr. John Rayburn  
2390 Palisades Ave.  
Bronx, N.Y. 10463

Rev. Msgr. Donald J. Reagan  
Blessed Sacrament Church  
2988 Reeves Road, N.E.  
Warren, Ohio 44483

Rev. Msgr. W. Rees  
916 W. Norwegian St.  
Pottsville, Pa. 17901

Sr. Frances Marie Reif  
3215 Stuart Avenue  
Richmond, Virginia 23221

Mr. Percy L. Rhodes  
821 Red Road  
Teaneck, N.J. 07666

Rev. Peter A. Ricke, OFM  
20000 W. Nine Mile Rd.  
Southfield, Mich. 48075

Mr. Francis X. Ridge  
10 Porter Terrace  
Boston, Mass. 12132

Miss M. D'Nelle Riley  
612 Parkwood Ave.  
Youngstown, Ohio 44505

Rev. Joseph Roff  
101 Greene Ave.  
Brooklyn, N.Y. 11238

Dr. Joseph F. Rossi  
2829 28th Street  
San Diego, Calif. 92104

Rev. Msgr. G. Rosso  
340 Hudson St.  
Cornwall-on-the-Hudson, N.Y.

Mr. Paul Rotella  
764 Palmer Rd.  
Yonkers, N.Y. 10708

Rev. C. G. Roufs  
Church of St. Michael  
Gaylord, Minn. 55334

Mr. Paul F. Rowan  
176-01 Jamaica  
Jamaica, N.Y. 11432

Mrs. Lewis Roy, Jr.  
210 W. Waddil  
Marksville, La. 71351

Rev. Robert V. Ryan  
17116 Olympia  
Detroit, Mich. 48240

Mr. Paul Salamunovich  
10818 Valley Spring Ln.  
N. Hollywood, Calif. 91602

Mr. Mario Salvador  
4448 Maryland  
St. Louis, Mo. 63108

Roberta Savler  
Summy-Birchard Co.  
1900 Duffy Lane  
Bannockburn, Ill. 60015

Mr. James E. Schaefer  
1543 W. Olympic Blvd.  
Los Angeles, Calif. 90015

Sr. M. T. Schenk, OSB  
St. Benedict College  
Ferdinand, Ind. 47532

Miss Genevieve Schlaefer  
2589 N. Murray Ave.  
Milwaukee, Wis. 53211

Mr. Max J. Schmid  
1519 Wellington Ave.  
Chicago, Ill. 60657

Rev. Msgr. F. P. Schmitt  
Boys Town, Nebr. 68010

Mr. Robert J. Schmitt  
830 E. Mason St.  
Milwaukee, Wis. 53202

Rev. Raphael Schoff, OSB  
462 Conklin St.  
Farmingdale, N.Y.

Mr. Godfrey Schroth  
261 Lookout Ave.  
Hackensack, N.Y. 07601

Rev. Msgr. Richard J. Schuler  
548 Lafond Ave.  
St. Paul, Minn. 55103

Mrs. Vincent Scott  
532 West Gardner St.  
Bellevue, Ohio 44811

Mr. David C. Scribner  
1414 W. Argyle St.  
Chicago, Ill. 60640

Miss Marie Sepion  
613 Virginia St.  
St. Paul, Minn. 55103

Dr. Paul Shannon  
6 Suburban Rd.  
Worcester, Mass. 01602

Mr. James H. Sheehan  
6 Essex Place, #11  
Peabody, Mass. 01960

Rev. Edmund Siedlecki  
14935 Lincoln  
Harvey, Ill. 60426

Mr. Larry Sitter  
1450 N. Riverside Dr.  
Palm Springs, Calif. 92262

Rev. Robert Skeris  
D-5 Köln  
Burgmuer 1  
West Germany

Rev. Bernard Smith, OFM  
110 Shonnard  
Yonkers, N.Y. 10703

Mr. Frank Sommers, III  
109 Elizabeth Ave.  
Trenton, N.Y. 08610

Rev. Giles Soyka  
Capuchin Seminary, Rt. 2  
Crown Point, Ind. 46307

Mr. H. Lyman Stebbins  
40 Oxford Rd.  
New Rochelle, N.Y. 10804

Mr. Cal Stepan  
3450 Norwood Rd.  
Shaker Heights 22, Ohio

Mr. Math J. Stich  
2585 Fairview Lane  
Brookfield, Wisc. 53005

Mr. Robert Stich  
2620 Fairview Lane  
Brookfield, Wis. 53005

Rev. Francis V. Strahan  
St. John's Seminary  
Brighton, Mass. 02135

Sr. M. Cecilia Switalski  
3626 North 65th Ave.  
Omaha, Neb. 68104

Mr. William T. Tapp  
6514 Bradford Terrace  
Philadelphia, Penn. 19149

Mrs. Claude Taylor  
Rt. 1, Box 2  
Saint Amant, La. 70774

Mrs. Jeanne Tharalson  
2514 25th St., East  
Seattle, Wash. 98102

Sr. Rose Tomlin, SCL  
Saint Mary College  
Leavenworth, Kans. 66048

Prof. Gerhard Track  
130 Baylor  
Pueblo, Colo. 81005

Rev. Richard H. Trame  
Loyola University of L.A.  
P.O. Box 45041  
Los Angeles, Calif. 90045

Sr. M. Trinitas, OP  
260 E. 207th St.  
Bronx, N.Y. 10467

Mrs. Ita L. Vellek  
7314 Claredon Dr.  
Minneapolis, Minn. 55435

Mr. David J. Völker  
11700 Althea Dr.  
Pittsburgh, Penn. 15235

Rev. Roman F. Vollmer  
408 Church Street  
Loogootee, Ind. 47533

Dr. Lavern Wagner  
Quincy College  
Quincy, Ill. 62301

Dr. Roger Wagner  
15955 Woodvale  
Encino, Calif. 91316

Mr. W. Joseph Walker  
411 Revere Road  
Lafayette Hill, Pa. 19444

Miss Carlotta Watson  
205 Liverton Ct.  
Louisville, Ky. 40222

Mr. Paul Weston  
1521 Lexington Road  
Beverly Hills, Calif. 90210

Mrs. John P. Whalen  
11 Harrington Rd.  
Lexington, Mass. 02173

Rev. John W. Whitson  
P.O. Box 225  
Bethlehem, Conn. 06751

Mrs. Gisela Willmann  
5112 Center Ave.  
Lisle, Ill. 60532

Sr. Adeline Wise, RHSJ  
80th Ave. & McCarthy  
Palos Heights, Ill. 60463

Mr. Jerry Witt  
811 Midway St.  
LaJolla, Calif.

Rev. Richard J. Wojcik  
St. Mary of Lake Sem.  
Mundelein, Ill. 60060

Mrs. John Wrench  
205 Lawrence St.  
Beelevue, Ohio 44811

Mr. Ray Zaporski  
26761 Barbara  
Roseville, Mich. 48066

Sr. Margaret Zeleny, CSJ  
Franciscan Comm. Center  
1229 S. Santee St.  
Los Angeles, Calif. 90015

Miss Lillian Ziska  
28 S. 88th St.  
Belleville, Ill. 62223

## CONTEMPORARY ORGAN MUSIC

<b>NEW!</b>	97-5019 Ore, Charles — 11 Compositions for Organ	\$3.50
<b>NEW!</b>	97-5045 Schack, David — 9 Chorale Preludes	3.50
<b>Bender, Jan</b>	97-4608 Festival Preludes on Six Chorales	2.50
	97-4396 Toccata, Aria, and Fugue	1.25
	97-4721 Triptych for Organ	1.25
<b>Gehring, Philip</b>	97-4768 Six Hymn Tune Preludes	1.50
<b>Hillert, Richard</b>	97-5005 Ricercata for Organ	2.50
<b>Krapf, Gerhard</b>	97-4923 Partita on "Lord Jesus Christ, with Us Abide"	1.25
<b>Lenel, Ludwig</b>	97-4408 Three Chorale Fantasias on Pre-Reformation Hymns	2.50
	<b>Manz, Paul</b>	
	97-4554 Ten Chorale Improvisations, Opus 5	2.75
	97-4656 Ten Chorale Improvisations, Opus 7	2.75
	97-4950 Ten Chorale Improvisations, Opus 9	2.75
	97-4951 Ten Chorale Improvisations, Opus 10	2.75
	<b>Sinzheimer, Max</b>	
	97-4769 12 Hymn Preludes and Improvisations	2.50



**Concordia**  
MUSIC

CONCORDIA PUBLISHING HOUSE, ST. LOUIS, MO. 63118

1973 is our centennial year

*Sacred Music* begins Volume 100 next year

Subscribe now to the oldest continuously  
published music journal in the USA

Subscriber \$7.50

Voting Member \$12.50

**NEW MUSIC FROM  
AUGSBURG**

**CIRCULATION MOVES TO DALLAS!!!**

Please note: The new circulation manager is now:

Mrs. Richard Dres  
11016 Strayhorn  
Dallas, Texas 75228

All address changes and new subscriptions should be sent to her.

- CHORALES FOR ADVENT** • Carl Schalk  
Easy arrangements, unison or SAB with organ plus 2 or 3 instruments. **60¢**
- GLORIA** • Jeffrey Rickard      SATB a cappella **60¢**
- PRELUDES AND POSTLUDES, Vol. 1 (General Postludes)**  
Wilbur Held **\$3.00**  
Easy organ pieces based on well-known hymns.
- JUBILEE—A CELEBRATION FOR ORGAN** Wilmer Hayden Welsh  
A sparkling, original solo for a festive service. **\$2.00**

Write for information on Augsburg Church Music Clinics  
St. Paul, MN — Jan. 5-6, 1973  
North Hollywood, CA — Jan. 12-13, 1973

*Ask your dealer for the above publications, or write to us for approval copies.*

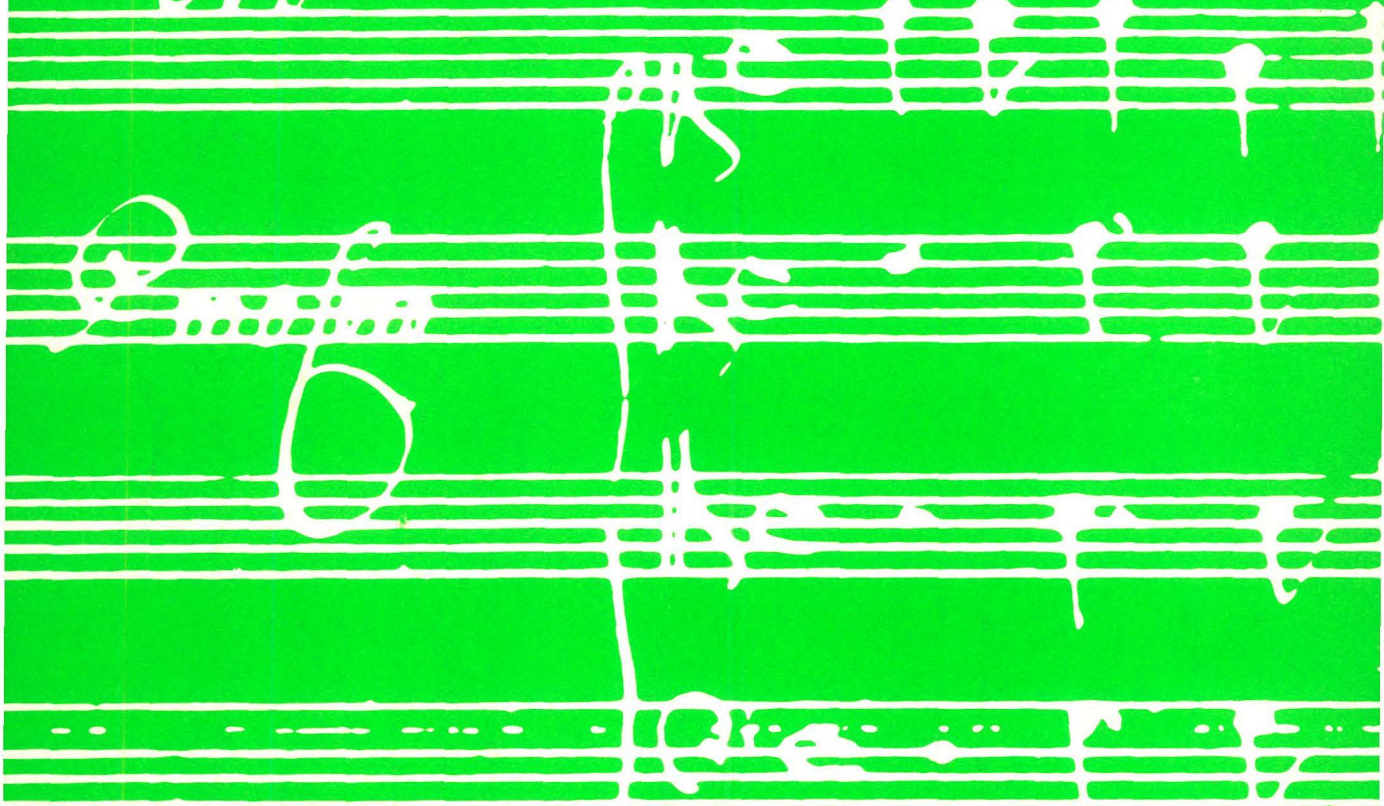
**AUGSBURG PUBLISHING HOUSE**

426 South Fifth Street, Minneapolis, Minn. 55415  
57 East Main Street, Columbus, Ohio 43215  
3224 Beverly Boulevard, Los Angeles, Calif. 90057  
2001 Third Ave., Seattle, Washington 98121



Redemptorist Fathers  
Mount St. Alphonsus  
Esopus, New York 12429

*Ad*



*Hyri*

*Secundo*

