

SACRED MUSIC

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Szödényi: Pieta. Granite.

SACRED MUSIC

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Szödényi: Madonna and Child. Marble.

ANTON BRUCKNER AND CHURCH MUSIC

This article, taken from *Gregoriusblad*, Vol. 98, No. 3, was translated from the Dutch by William F. Pohl. The year 1974 marked the 150th anniversary of the birth of Anton Bruckner. In the course of a commemorative celebration held both in Linz and at the Abbey of Saint Florian in Austria, August 25-26, 1974, sponsored by the Consociatio Internationalis Musicae Sacrae, the combined forces of the Twin Cities Catholic Chorale, the Dallas Catholic Choir and the Linz Cathedral Choir, accompanied by a wind orchestra, sang Bruckner's *E Minor Mass* under the direction of Monsignor Joseph Kronsteiner, at the very spot where it was first performed.

When the Regensburg movement (Cäcilien-Verein), dedicated to the cultivation of the Palestrina style in church music, appeared on the scene, Anton Bruckner had already completed his three great Masses: *D Minor* (1864), *E Minor* (1866) and *F Minor* (1868). In essence he was not opposed to the basic principles of Regensburg, the restoration of Gregorian chant and an orientation toward classical polyphony. Nevertheless, relations were strained between him and the Regensburg movement and its leaders.

REGENSBURG

He had a supporter (although naturally he had never known him or read his writings) in the Dutchman, J. A. S. van Schaik, who was an ardent Regensburg apostle in his younger years. He was among the earliest of the Dutch church composers who were to receive their first enlightenment at the Regensburg church music school, but who realized more and more that church music would not be helped by mediocre imitation works. J. A. S. van Schaik once wrote that in Cecilian circles familiarity with Gregorian chant as well as with the art of Palestrina remained only on the surface. "Gregorian themes were held in high honor, but only in so far as they offered handy material for the counterpoint of the time. They held scrupulously to the Palestrina concept of consonance and dissonance, but none dared to delve into the depths of his harmony."

Similar statements of Bruckner, rather vigorously formulated as was his wont, have survived. In one of these he confided to Karl Waldeck who succeeded him in

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1870 as organist of the Cathedral of Linz that “if nothing makes an impression on them, these people call it church music.” On a visit to a cardinal, he dropped the following even more candid observation: “My respects to Palestrina, but the Caecilians are nothing, nothing.”

CÄCILIEN- VEREIN

Bruckner had some connections with the Cäcilien-Verein but never became a member, and when an Austrian division was founded in 1875 (Oberösterreichische Cäcilien-Verein), he kept aloof from it as well. He liked to take his vacation at Saint Florian where he had spent his youth. On one occasion when he heard that a High Mass would be “graced” by a composition of a run-of-the-mill Caecilian, he extended his visit until after that Sunday.

Still, Bruckner had a grudge against the Regensburgers because they often wrote about his church music with disapproval in their journal, *Musica Sacra*. He was very sensitive to criticism, but the manner in which Franz X. Witt dealt with his work was just too pedantic for him. He became quite angry when this critic introduced a few “improvements” of his own into a *Tantum ergo* by Bruckner (among others the removal of an unprepared ninth) and then even published this “improved” version in a musical supplement to *Musica Sacra*. When Bruckner received the proof issue, Friedrich Eckstein was present. He told later that Bruckner uttered a cry of rage and indignation, immediately erasing the corrected note and putting in the interval he wanted. By this willful measure, Witt had incurred Bruckner’s displeasure for good.

EARLY MASSES

Bruckner grew up in the Austrian church music tradition of Franz and Michael Haydn, Mozart and Schubert. Naturally he wrote various pieces for church use during his student years at Saint Florian, among others a small *Mass in C* (1842), five versions of *Tantum ergo* (1846), a *Requiem* (1849) which remained dear to him over the years and which he revised as late as 1894, and finally a *Missa solemnis* (1854). A comparatively long time passed before Bruckner found his own style, little of which is to be found in these early works.

GREAT MASSES

The great Mass compositions date from the Linz time, his middle period. Two of the three (*D Minor* and *F Minor*) are to be counted in the genre of the concert Mass, even though their first performances took place in connection with the liturgy. The *F Minor Mass* was even performed in the Court Chapel in Vienna. Bruckner’s thoughts were so preoccupied with orchestra and symphony at this time that it is no wonder that the orchestra part in these Masses far surpasses the function of accompaniment or background. In a certain sense the orchestra leads its own life within the whole and exhibits typically symphonic characteristics after the manner of the tone-painters.

Among the three Linz Masses, the *E Minor* has a completely separate place. The motive for the composition of this work was strictly liturgical: a commission for a Eucharistic celebration on the occasion of the consecration of the votive chapel of the Immaculate Conception in the cathedral then under construction in Linz. The performance was planned for the open air. On that account the work was written, not with organ accompaniment but for wind instruments: two oboes, two clarinets, two bassoons, four horns, two trumpets and three trombones. This

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gives the work, with its four to eight-part choral setting, something spare and transparent. It is frequently debated whether one can also make this work sound good with organ accompaniment. Naturally the original and ideal sound picture is obtained if one sticks to the wind-instrument setting. However, a report has survived of a later performance in the Linz Cathedral at which Bruckner himself played the organ. It is difficult to believe that he used the organ on that occasion just to bolster a wind orchestra.

There exists also a printed organ setting of the wind parts. It seems obvious then that one does no real damage to the work by performing it with organ. The organ-related wind-instrument sound can be approximated by carefully chosen registration. Moreover the accompaniment of the *E Minor Mass* does not follow the “symphonic” format as do the other Linz Masses. The accompaniment of the wind instruments in this work has a secondary, mainly supporting function, in which only now and then appears a purely instrumental passage. One side remark: it is definitely established that Bruckner made use of women’s voices for the soprano and alto parts on the occasion of the first performance.

But to come back to the Palestrina movement of the Regensburgers: it is difficult to find a purer example of Palestrina’s style in Austrian church music than in Bruckner’s *E Minor Mass*. It is evident from the first instant of the *Kyrie* of this succinct Mass that it is conceived after the manner of Palestrina, while the development far surpasses the level of a Palestrina imitation. That the composer thoroughly knew a work such as Palestrina’s *Missa brevis* is proved by the theme of the eight-part *Sanctus* and by the manner in which this theme is developed. The *Sanctus* is conceived completely *a cappella* up to the entry of the trombones, and the instrumental parts serve only to shore up the classical, polyphonic treatment of the voices and the purely vocal high points, a point true of the whole Mass.

The *Mass in E Minor* meant much in Bruckner’s life. First of all, it cemented his friendship with Bishop Rudiger, who gave him the commission and who always stood by him in the difficult, frequently psychologically depressing surroundings in which he moved at that time. He considered the commission a high honor, and he was extremely surprised when the bishop arranged a separate honorarium for this composition. He considered it payment enough that he was allowed to provide this “celebration production” which came from the depths of his heart. He used the utmost care in the performance of this Mass. It was preceded by twenty-eight rehearsals under his direction and, many years later, he still remembered the ceremony as the most glorious of his life.

The Regensburgers, who were always looking for “the new Palestrina” have unjustly ignored Bruckner’s *E Minor Mass*. They had never recognized in the genial Bruckner the man who was able to realize the ideal of Palestrina in a new creativity of his own. And this holds also for the half-dozen motets that he wrote during his time in Vienna, of which the last, *Vexilla Regis*, remains one of the purest examples of religious inspiration and church style.

ORGAN
ACCOMPANI-
MENT

BISHOP RUDIGER

WOUTER PAAP

PAAP: BRUCKNER

THE 1975 N.C.D.A. CONVENTION

The spring issue of *Sacred Music* was at the printers when the third independent national convention of the American Choral Directors Association took place in St. Louis, March 6-8.

PURPOSE To begin, I would guess that many, if not all Catholic choir directors are vaguely familiar with the purpose, scope and structure of the ACDA. If you are not, I most earnestly urge you to investigate and eventually join this unique and thoroughly professional group of some six thousand American choral directors. The association publishes a magazine, *The Choral Journal*, nine times a year. It is full of useful information for anyone interested in choral music. A national convention is held every other year while regional conventions take place during the off-years.

The format of the biennial conventions is as close to the ideal as possible. There are *very* few lectures and panel discussions (most of these latter ones held informally, during lunch), but there are excellent clinic-demonstrations, fabulous choral concerts, numerous display booths and just sufficient free time to meet with old friends and encounter new ones. Why should the readers of *Sacred Music* be interested in this association and its convention? For many reasons that will become clear, I hope, as you read on.

STATISTICS Let me give you a few statistics first. As I compared my figures with those of the registrars at the convention, we realized that over 3000 members were in attendance. This is slightly over 50% of the total membership, a respectable figure indeed. During the three days, twenty-three choral groups gave programs lasting from 20 to 75 minutes. I attended nineteen of these without ever experiencing one minute of boredom or fatigue. The groups were all tops in their class and they ranged from children's choirs to civic choruses. They were selected from the entire nation by previous tape-contests. My own statistics tell me that Texas sent four choruses, Illinois, Missouri and New York each three, while eight other states each sent one choir. From abroad came a Brazilian and a Roumanian choir with some exciting programs.

SACRED MUSIC 1. It was amazing to see that, almost without exception, all choirs (secular choirs!) included a substantial amount of sacred music in their programs, either in Latin or English, or both. Gregorian chant, 16th century polyphony (Hassler, Palestrina, Des Prés, Lassus, Gallus, Victoria, Gabrieli, Viadana, etc.), 17th and 18th century composers (Monteverdi, Lotti, Buxtehude, Bach, Mozart, etc.), 19th and 20th century works of all styles and lengths were prominently featured.

As could be expected during these bicentennial celebrations, a good sampling of Americana from Billings to Barber and Pinkham were also offered. Several groups also tackled some of the difficult Charles Ives compositions.

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2. For the first time in such a national convention, I have noticed the abating of the "madrigal craze." While I have nothing against madrigals and "balletti," it was, nevertheless, refreshing to listen to music for hours without "fa-la-la" and "diri-diri-don." I guess one can take just so much of this inoffensive but rather light type of music in one sitting.

SECULAR MUSIC

To come back to the church music offered, this choir director was listening with nostalgic envy to all the liturgical masterpieces sung by student choirs. Where and when does one sing them today for the glory of God for which they were composed? Where are our cathedral choirs, parish choirs and other church-related groups? What do they sing today, while their inheritance is enjoyed by youth who may not even be Christians? Still, the evident enthusiasm of these young singers gave me a ray of hope. The exposure to these works just may bring about some fruit, some day in the future. These youngsters — and surely many of them must be Catholics — will be soon out of Academe and into a parish or church. Will they be satisfied with guitar-twanging mediocrity?

3. My next observation concerns the quality of singing. Anyone who has followed the American choral scene for the last two or three decades, must realize the enormous progress of American choral singing. It seems very clear to me that we are getting better and better choirs, because we are educating better and better conductors. Individual voices are more mature, the singers' musicianship is probably better and the overall blend is decidedly more perfect. Such judgments are necessarily generalizations but are, nevertheless, based on statistical facts. It was my expression that some of the groups at the convention could, indeed, rival the best among our professional choruses. As I go over my notes, taken during these three days (by-products of four-five hours of listening a day!), I find such expressions as "fantastic sound," "rippling joy," "ethereal," "cool mastery," "cultured tone," etc. I probably meant them too, since I am rather critical by nature and even more so when it comes to choirs. I think I have noticed a distinct vocal progress; most of the groups in St. Louis have shown a clear tendency to get away from the often exaggerated and sterile *a cappella* sound and are producing a tone with more resonance and brilliance without destroying the blend and true choral sound in the process. They possess an intensity and clear ring that was frequently absent from college choirs just fifteen or twenty years ago.

QUALITY OF SINGING

4. A last remark. This has to do with the modern compositions most choruses featured, usually in the second half of their programs. More and more extraneous sounds seem to penetrate into choral compositions. A good many works employed tape sounds, Moog-type noise makers, speaking voices, shouts, hissing, clapping, stomping and other non-musical effects. Now you may or may not like these. I do not. However, I must admit that they seldom seemed contrived to me and, almost without exception, they were uttered or done with amazing precision and stunning effect.

MODERN MUSIC

This reviewer came home with renewed enthusiasm toward his own choral work and with a firm resolution to continue to improve the quality of choral singing wherever he can.

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

MARCH: NCDA CONVENTION



Szödényi: Saint Joseph. Terracotta.

CORPUS CHRISTI 1975

At the center of our Catholic Faith lies the mystery of the Holy Eucharist, and at the center of the life of the Catholic church musician lies the dedication he must have to this tremendous mystery. It is the *raison d'être* of his entire professional function.

TRANSUB-
STANTIATION As Catholics we firmly believe that Jesus Christ — body, blood, soul and divinity — is truly, sacramentally present under the appearances of bread and wine after the consecration of the Mass. Through the power of transubstantiation, exercised by a duly ordained priest, the reality of this sacred presence is effected. The renewal of the all-redeeming Sacrifice of Calvary, the repeated presentation of the sacred food of the Banquet of the Last Supper, the continuing growth of the union of supernatural love, which constitutes so important a fruit of this sacrament — all these are possible only because Christ is truly present on the altar.

What the Catholic Church teaches about this august mystery today is not new or changed. Pope Paul VI in his encyclical, *Mysterium Fidei*, repeats the basic compendium of Eucharistic theology. It is a mystery so deep and so complex that even the greatest minds of the ages have stood in wonderment before it. It cannot

SCHULER: CORPUS CHRISTI

be comprehended in its depth or sweep, but many studies reveal various aspects of the mystery as they come into focus. Nevertheless, it is always clear that it is not human knowledge but rather supernatural faith that makes it possible for the intellect to assent to this mystery of faith, the *Mysterium Fidei*. Thomas Aquinas, the doctor of the Eucharist, in his *Lauda Sion*, sings *Quod non capis, quod non vides, animosa firmat fides, praeter rerum ordinem*. (Doth it pass thy comprehending? Faith, the law of sight transcending, Leaps to things not understood.)

Faith is the key to our approach to this sacramental, sacrificial gift that Christ has left us. But that faith, given us by God Himself as a supernatural virtue, requires from us a constant exercising through repeated acts of assent to the mystery as truth. We need to make acts of faith by affirming that truly Christ is present in the elements of the sacrament, that they have ceased to be what they appear to be, that substantially they have changed from bread and wine into the body and blood of Christ, and that transubstantiation is the key to this mystery. FAITH

During all the early centuries of the Church and the many doctrinal disputes about the Incarnation of the Son many heresies were generated through lack of faith in the hypostatic union of God and man in Jesus Christ. But the doctrine of the Holy Eucharist remained unaffected by disbelief. It was a thousand years after Christ that Berengarius arose to deny the age-old truths about the real presence. During the Reformation, of course, the teachings of the Church were widely attacked, and many refused to accept transubstantiation, sacrifice, priesthood and grace as fundamental truths of the Christian economy of salvation. By rejecting Catholic teaching on the Holy Eucharist in effect one sets aside the structure of the supernatural life and in fact the total economy of salvation through grace. The Eucharist really embodies the totality of our belief in the redemption.

Faith in the Eucharist, so sorely tested and so widely abandoned in many lands during the sixteenth century, was revived and re-enkindled in the surging new life of the Catholic Counter-reformation of the seventeenth century. Austria, Poland, Hungary, southern Germany and other lands were regained for the Church by a re-establishment of faith in the Blessed Sacrament. If the Mass and Holy Communion are to be accepted, then the real presence of Christ under the species of bread and wine must be accepted first. It is true that faith is an internal consent of the intellect, aided by a supernatural virtue infused by God, but man is human and needs the material universe that surrounds him to communicate truth to himself. His faith must be shored up through sacred signs, drawn from the world around him. COUNTER-REFORMATION

Many observers have compared our times to those of the sixteenth century. In a true sense, with regard to the Blessed Sacrament, this is often evident today. Reverence for the presence of Christ is often lacking; genuflections are often omitted; silence is noticeably absent; the sacred species are relegated to obscure and remote tabernacles; many receive the sacrament unworthily; thanksgiving after communion is frequently minimized. Indeed, the faith of both priests and laymen needs strengthening.

Pope Paul in his encyclical "beseeches us to preserve our faith in the Eucharist

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in its purity and integrity, rejecting all errors and mischievous opinions.” We are told to “promote tirelessly the cult of the Eucharist, the focus where all other forms of piety must ultimately meet and converge.” (Para. 64). He reminds us that “the Catholic Church has always offered and still offers the cult of *latria* to the Sacrament of the Eucharist, not only during Mass, but also outside it, reserving the consecrated hosts with the utmost care, exposing them to solemn veneration of the faithful and carrying them in processions to the joy of great crowds of the faithful.” (Para. 56).

REAL PRESENCE

The *Instruction on the Worship of the Eucharistic Mystery*, issued by the Holy See in 1967, recalls that belief in the real presence of the Lord has as its natural consequence the external and public manifestation of that belief. (Para. 49). In processions in which the Blessed Sacrament is solemnly carried through the streets to the singing of hymns, especially on the feast of Corpus Christi, the Christian people give public witness to their faith and devotion toward this sacrament. (Para. 59). The new rubrics allow and encourage the moving of the celebration of Corpus Christi to Sunday so that greater numbers of people will be able to take part in its observance.

CORPUS CHRISTI

Corpus Christi processions have taken place in the Catholic parts of Europe for centuries. One can think of Orvieto in Italy, where Saint Thomas wrote his Eucharistic hymns; the little town of Gaetano, south of Rome, where each year a great carpet of flowers is created in artistic designs as a pathway for the Blessed Sacrament through the city streets; Venice, where the procession is formed of gondolas on the canals; Rome, where the Holy Father is himself the celebrant; Cologne, where the procession is made on the Rhein; Vienna, where in the days of the Hapsburgs the emperor walked behind the Blessed Sacrament. Every little village had its procession, even out through the countryside.

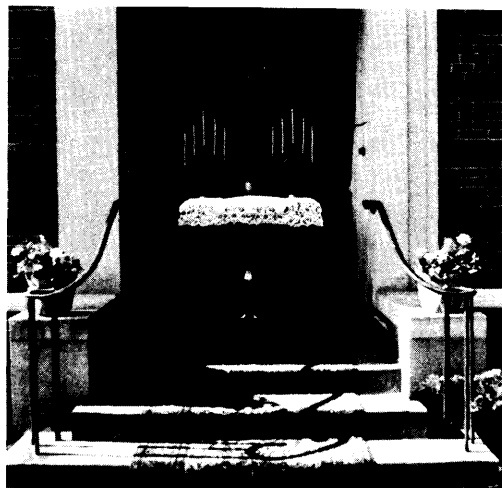
SAINT AGNES

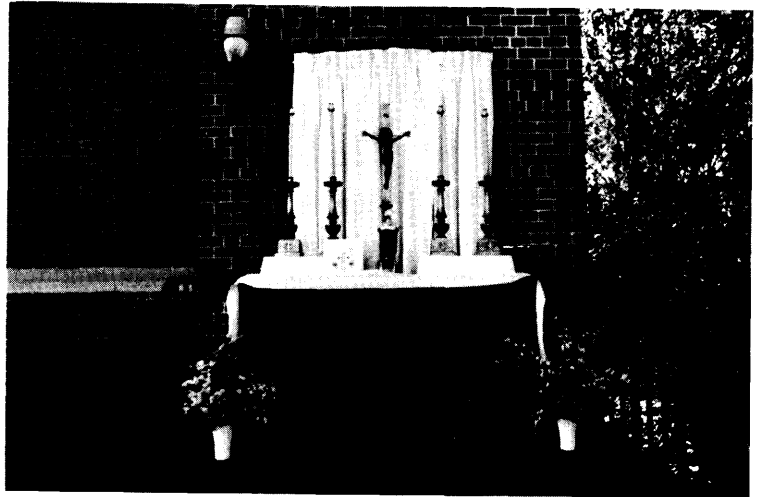
For several years the custom of keeping Corpus Christi on Sunday has been observed at the Church of Saint Agnes in Saint Paul, Minnesota. This year, Bishop Alphonse J. Schladweiler of New Ulm, Minnesota, celebrated pontifical Mass and carried the monstrance in the procession around the parish grounds, giving Benediction at the altars erected outside. The Twin Cities Catholic Chorale sang Schubert’s *Mass in G* and the Gregorian chants of the feast, and when the procession moved outdoors into the beauty of a Minnesota June day, over twelve hundred people joined in the Eucharistic hymns to the accompaniment of a brass ensemble. The church bells rang and the parish banners blew in the breeze. All of man’s arts were employed to praise his Creator and Redeemer. If the seventeenth century increased its faith in the Holy Eucharist through public adoration of Jesus Christ in this sacrament, so can we. So much of the success of Corpus Christi depends on the musician and his art. If his faith is deep, his contribution can be of inestimable worth.

MSGR. RICHARD J. SCHULER



Bishop Alphonse J. Schladweiler at the Church of Saint Agnes, Saint Paul, Minnesota. Corpus Christi, 1975. (Photos by Steve Deutsch.)





2 Hide Not Thou Thy Face from Us, O Lord

(TTBB)

RICHARD FARRANT (1530-80)
Arr. by S. DRUMMOND WOLFF

Andante tranquillo

Tenor I
Hide not Thou Thy face from us, O Lord, and cast not off Thy

Tenor II
Hide not Thou Thy face from us, O Lord, and cast not off Thy

Bass I
Hide not Thou Thy face from us, O Lord, and cast not off Thy

Bass II
Hide not Thou Thy face from us, O Lord, and cast not off Thy

Accomp. ad lib.
p *mf*

ser- vant in Thy dis- plea - sure. For we con- fess our sins un - to

ser- vant in Thy dis- plea - sure. For we con- fess our sins un - to

ser- vant in Thy dis- plea - sure. For we con- fess our sins un - to

ser- vant in Thy dis- plea - sure. For we con- fess our sins un - to

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Thee and hide not our un - righ - teous-ness. For Thy mer-cies'

Thee and hide not our un - righ - teous - ness. For Thy mer-cies'

Thee and hide not our un - righ - teous - ness. For Thy mer-cies'

Thee and hide not our un - righ - teous - ness. For Thy mer-cies'

For Thy mer-cies' sake de - liv - er us from all our sins, de - liv - er

sake, for Thy mer-cies' sake de - liv - er us from all our sins, de - liv - er

sake, for Thy mer-cies' sake de - liv - er us from all our sins, de - liv - er

sake, for Thy mer-cies' sake de - liv - er us from all our sins, de - liv - er

us from all our sins. For Thy mercies' sake de -

us from all our sins. For Thy mercies' sake, for Thy mercies' sake de -

us from all our sins. For Thy mercies' sake, for Thy mercies' sake de -

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REVIEWS

I Magazines

JOURNAL OF CHURCH MUSIC March 1975, Volume 17, Number 3.

Do Your Choir Voices Balance? by George N. Belsheim, p. 4.

One of the features that distinguishes a good choir from a less good one is balance between the parts and within each section. Mr. Belsheim gives a few good hints as how to achieve this. He comments on choral tone, loudness, singing of chords, seating arrangements and numerical proportion within the choir. He also gives a few practical examples for warm-up.

JOURNAL OF CHURCH MUSIC April 1975, Volume 17, Number 4.

New Trends in Organ Building by Fritz Noack, p. 2.

The first article in this issue, entirely devoted to the organ, deals with some of the technical phases of organ building. Mr. Noack comments on baroque, neo-baroque, turn-of-the-century and "modern" organs. His best observations concern the size of organs, the wind pressure, and most of all, the tuning of organs. Enjoyable and useful contribution.

Differences Between Electronic and Pipe Organs by Stevens Irwin, p. 13.

A seemingly objective evaluation of electronic and pipe organs. The author analyzes, in order: pitch, fundamental tones, loudness control, trains of harmonics and timbres. This reviewer is still not convinced of the "legitimacy" of electronic organs since most electronic firms openly admit that they are trying to *imitate* the stops and sounds of the pipe organ — with more or less success. Read it for yourself.

JOURNAL OF CHURCH MUSIC May 1975, Volume 17, Number 5.

Educational Concerts in a Small Church by David R. Nelson, p. 5.

How many times do we forget that our jobs as organists, choir-directors or music ministers also include a *cultural* aspect. We have the responsibility of *educating* as well as edifying our congregations. Mr. Nelson relates how he does it in his church. These informal musicales are planned around a specific topic: baroque music, classical music, music of a particular composer, etc. He tries to involve the congregation, explains his purpose to the listeners and uses audio-visual aids when

possible. He concludes his article by enumerating the many rewards of these cultural sessions.

JOURNAL OF CHURCH MUSIC June 1974, Volume 17, Number 6.

How to Modulate by Virginia Hoogenakker, p. 2.

A rather elementary but, nevertheless, useful essay on modulation. The examples and illustrations are crystal-clear; the principles are succinctly enunciated and the language is free of any obscure lingo.

Jan Bender: Organist, Composer and Teacher by David Herman, p. 7

A short biography of the well-known Dutch-German-American composer and teacher. Pupil of Hugo Distler, Jan Bender has had a remarkable influence on the musical life of American Lutherans and even other denominations. A list of his choral compositions (both published and unpublished) closes the article.

MUSIC — A.G.O. and R.C.C.O. April 1975, Volume 9, Number 4.

A Dissection of Keyboard Memory by Thomas A. Brantigan, p. 38.

The organists will read this article with great interest. Mr. Brantigan gives a cool analysis of what actually happens when we try to memorize music on the keyboard. He divides our memory into three components: 1) motor memory, 2) aural memory and 3) visual memory. The first of these seems to be the logical departure for memorization, followed and helped by the other two. A certain independence between the three must be developed.

THE CHORAL JOURNAL February 1975, Volume XV, Number 6.

The Accompanist and the Choral Rehearsal by John B. Haberlen and Beverly B. Gibbons, p. 11.

Wonderfully practical, down-to-earth observations about the seemingly unrewarding but, oh so important, contribution of the accompanist during the choral rehearsal. The two authors (one a conductor and the other a pianist and experienced choral accompanist) take the reader through the possible pitfalls of the warm-up session and analyze all the difficulties that may surface during the rehearsal proper. Some strong principles are stated that both accompanists and choir directors should consider seriously.

In Quest of Answers by Carole Glenn, p. 14.

For several months, Carole Glenn was asking questions of our foremost choral conductors on different topics pertaining to their craft. The answers were all fas-

cinating and very useful. This issue contains an interview that is even more vital and probably the best yet in the series. Two questions were asked of the seventeen directors:

- a) What personal and musical qualities do you look for when you choose choir members?
- b) How do you audition your singers?

The answers to the first question were very similar. Most directors stress the importance of voice quality, musical background, reading ability, agreeable personality and enthusiasm. Some look for brains, commitment, unselfishness and spirit of sacrifice. After all, to become a member of a choral group involves some "giving up" (mostly time) and a great amount of discipline.

The second question brought in many useful hints. Some directors conduct "blind" tests (i.e., they do not see the applicant but listen to his voice from behind a curtain). Quite a few hear them first in quartets, then individually. The majority recalls the applicants two, three, even four times for further testing. Some college conductors test *all* singers every year to keep the "veterans" on their toes.

The entire article, as the reader may see from this short review, is full of absolutely vital information that no choral conductor could afford to ignore.

THE CHORAL JOURNAL April 1975, Volume XV, Number 8.

Introducing the Chorus to Atonal Music by Joel I. Kramme, p. 8.

The author has selected a 1908 composition by Anton Webern, *Entflieht auf leichten Kahnen*, Opus Two, to demonstrate his ideas about atonal choral music. After describing the composition, he analyzes its harmony, melody and rhythm and gives some historical, social and cultural background to the work.

In Quest of Answers by Carole Glenn, p. 16.

In this month's article, Ms. Glenn gathers the opinions of our foremost choral directors on the future of choral music. Since her question is more vague than the previous one ("What trends do you see for choral music in the future?"), the answers are also less precise. Some talk about new compositions, others mention new techniques, still others bring up the question of multi-media performances and the use of non-musical sounds in modern compositions.

WORSHIP May 1975, Volume 49, Number 5.

A National Hymnal? by Erik Routley, p. 263.

Witty, yet practical musings about a possible American national hymnal by the brilliant Englishman, Dr. Routley. While he states clearly that he only wants to

"offer some opinions of a foreign Protestant", he barrels no holds and speaks up with his usual frankness and candor. To wit: "I think the idea of a national hymnal is probably a pipe dream." "I dislike the idea of a monopoly hymnal." "I suggest that a middle-of-the-road hymnal is just now a keenly felt need for the one massive Christian group in America that at present hasn't got one." "Indeed, your middle-of-the-road hymnal will do its best work if it rather quietly and unostentatiously makes a gesture against the pride and self-sufficiency of modern religion; if the characteristic attitude it induces is that of kneeling and rejoicing. You get that from Luther's 'Christ Lag' or from Pratt Green's 'Hymn to the Trinity': you precisely do not get it from an oppressive prison-diet of E major guitar strumming. There is a heritage of American hymnody — especially in music, less in texts — that can readily replace what I should regard as essential in an English hymn book; there is a vital hymnody from the remoter parts of the world that can teach us much. There is no need to be archaistic and puristic: but we need to return to the standards by which hymnals were edited earlier in this century; which meant close and scholarly examination of originals, no matter what decision was later taken about their amendment or abridgment."

"What is it that will not be done if the Church disappears? The hungry will still be fed and the sick tended. But the sacraments will not be administered nor will the gospel be preached. Until the Church recovers the conviction that these things are its primary purpose, and that they must receive the best of its energies, not what energies are left over from humanistic benevolence, its theology will remain sterile and its worship barren." R.S.M.

SINGENDE KIRCHE, Volume 22, Number 3, 1974-75.

Quarterly of the Church Music Commission of the Austrian Bishops

The major theme of this Easter issue touches the very practical and controversial topic of sacred and secular music. Josef Doppelbauer in the lead article notices that there is a great resurgence of the Latin baroque Masses among Austrian church choirs. This resurgence of the baroque sacred compositions is a reaction against the puritanism of the Caecilian movement which banned many instruments from church because their tone range did not correspond to the human voice. (The author finds this criterion for judging an instrument suitable or not suitable for use in church totally arbitrary.) Also, the use of these baroque works is a reaction against the present day secular puritanism which has infiltrated the liturgy of the Church. This puritanism puts emphasis on the "usefulness" of every act, prayer or sound, and

since the goal of the new liturgy is to produce “community,” every act, prayer or sound is judged by the numbers of people who are able to participate in it. Thus, a polyphonic Mass is rated lowest since only the few choir members are able to participate in this function. Modern puritanism has transferred the “cost-efficiency” mentality from the factory to the liturgy. There are some basic errors and difficulties involved in attempting to produce “community” by these artificial means. Firstly, it annoys the people of God since it reduces them to unthinking functioning machines. (One thinks of the “president of the assembly” interrupting the solemn liturgy every few minutes to direct the unthinking congregation in its actions!) Secondly, it refuses to recognize and sometimes tries to obstruct the true sacred “community” of the faithful formed by the power of the Holy Eucharist. Thirdly, it makes the liturgy and those arts subservient to the liturgy not the servants of God, but the servants of the people, *i.e.*, the liturgists. Fourthly and most importantly, it will eventually destroy the faith in the Eucharist because it places emphasis on the actions of the “praying community” rather than on the “Mystery of Faith” which is unfolding on the altar without which there can be no prayer and no “community.” The author praises the return to baroque Masses, but wishes that new Latin Masses might be written which would produce a truly sacred “community” based on the Blessed Sacrament.

An article by Anton Wesely concerns new compositions and criteria for new sacred works. Among the criteria he suggests are the norms established by St. Thomas Aquinas, *integritas, proportio and claritas*. He also requests in the words of one musician “Ein bissel schön sollte es doche auch sein.” (If it could also be only a little pleasant to hear.) Since church music exists primarily for the glory of God and secondarily for the creation of a sacred atmosphere in the liturgy, it would seem that the first criterion would be a sacred text and an excellent musical setting of that text by a competent, trained musician. The second and equally vital criterion would be that the work in question is suitable for producing the desired effect among the parishioners. Thus, very modern advanced musical compositions, even though competently done and possessing a sacred text, are not necessarily suitable to all parishes, since many times these works would not be accepted as sacred by the parishioners. In some parishes, it is conceivable that the Masses of Bruckner might not be suitable according to the second criterion.

There are further articles on the Linz cathedral choir and the Salzburg cathedral choir, as well as on the new hymnbook for the German speaking lands. There is a survey of the music performed in Austrian parishes during Holy Week.

RICHARD M. HOGAN

II Choral

The use of one or two instrumentalists at a Sunday choir Mass is an exciting musical experience for the choir and certainly an inspirational one for your congregation.

Composer Noel Goemanne has arranged a series of fine standard hymns using one or two trumpets with choir, organ and congregation. All of the settings are easy and present very regal and impressive results with limited choral resources. The arrangements can be used without trumpets, however, the organist must transpose the instrumental parts one step down for the keyboard. The settings may also be used by choir without congregation. Following are several selections from the series:

Praise to the Lord arranged by Noel Goemanne. For SATB chor, congregation, organ and one or two trumpets ad lib. Gregorian Institute of America Publications, 7404 S. Mason Avenue, Chicago, Illinois, No. G-1891 @ 35¢.

Holy God We Praise Thy Name arranged by Noel Goemanne. For SATB choir, congregation, organ and one or two trumpets ad lib. G.I.A. No. G-1903 @ 40¢.

For the Beauty of the Earth arranged by Noel Goemanne. SAB voices, congregation, organ and two trumpets ad lib. G.I.A. No. G-1904 @ 40¢.

Crown Him with Many Crowns arranged by Noel Goemanne. SAB choir, organ with congregation and trumpet ad lib. G.I.A. No. G-1892 @ 40¢.

Come Holy Ghost arranged by Noel Goemanne. Setting for SATB choir and congregation with organ and one trumpet ad lib. G.I.A. No. G-1896 @ 40¢.

Llanfair arranged by Noel Goemanne. Three choices of texts give this arrangement great flexibility: “Christ the Lord Is Risen Today” for Easter; “Hail the Day that Sees Him Rise” for Ascension; and “Now to God Our Voices Raise” for a general anthem. SATB voices, congregation, organ and two trumpets. G.I.A. No. G-1731 @ 35¢.

Following are three anthems for Easter, all with optional trumpet parts:

This is the Feast of Victory arranged by Ronald Nelson. A strong, stirring arrangement that will surely inspire the congregation on Easter morning. Easy. SATB choir, organ, optional trumpet and optional congregation. Augsburg Publishing House, 426 S. Fifth Street, Minneapolis, Minnesota No. 11-1672 @ 35¢.

Sing We All Now Alleluia arranged by Walter Ehret. This setting could also be used by a two-part TB male choir. Easy, very triumphant. SA voices with keyboard and two trumpets ad lib. G.I.A. No. G-1935 @ 40¢.

The Day of Resurrection arranged by George Brandon. Three verses of the hymn with the men's voices singing the tune on every verse. Verse one is a canon between men's and women's voices, verse two has the women's voices adding vocal elaboration to the men's tune, and verse three presents a more harmonic treatment with the men still singing the tune. A rather lengthy trumpet duet precedes the third verse and one wonders why. It would seem possible to move the duet to the beginning for more effective results. SATB voices, organ and two trumpets ad lib. G.I.A. No. G-1828 @ 50¢.

For the choirmaster who has a flutist available, here are several fine choral pieces with solo flute:

O Dearest Lord, Thy Sacred Head arranged by David N. Johnson. A beautiful arrangement with a lovely flute part and easy choral writing. A must for your Lenten repertoire. SATB choir and optional flute. Augsburg No. 11-1607 @ 35¢.

How Blest Are They by Richard Proulx. If you are searching for something new at weddings, here it is. The text is beautiful (paraphrase of Psalm 12) and most appropriate for the wedding ceremony. Really impressive and tuneful music! Unison choir, organ and flute. Augsburg No. 11-0654 @ 35¢.

I Bind My Heart by Richard Proulx. For Lent, or any Mass for Peace or Brotherhood. Flute and oboe parts can be played by any C instruments or the organ. Easy for the choir with effective use of the instruments. Why can't we get more composers to write more music for two part *mixed* choir? It is so desperately needed! Two mixed voices with flute, oboe, triangle and organ. G.I.A. No. G-1922 @ 40¢.

Sing Joy, Sing Love by Judy Hunnicutt. A charming, simple melody effectively presented. For any occasion. Unison with organ or two C instruments. G.I.A. No. G-1928 @ 40¢.

Here are four selections for your polyphonic repertoire:

Ave Verum Corpus by William Byrd. A fine change of pace selection from the English Tudor School to alternate with the traditional version by Mozart. Short, medium difficult, excellent music, mostly homophonic with short "bursts" of polyphony well distributed

throughout. For the Blessed Sacrament or Communion time. SATB *a cappella*, with organ reduction of voices included. Oxford University Press No. 43-232 @ 40¢.

Ave Verum Corpus by Francis Poulenc. Here is a challenging piece of polyphony in modern day dress by a well-known composer. Only three pages long, it will give your women's chorus an opportunity to shine. Medium difficult. Three part women's voices, SSA, *a cappella*, Latin and English texts. Editions Salabert, 575 Madison Avenue, New York City No. R.L. 12532 @ 45¢.

Parce Domine (Hear Us, O Lord) by Jacob Obrecht, transcribed and edited by Richard Proulx. Good music for Lent. Medium difficult, polyphonic throughout, but very short in length. A challenge for a small choir. SAB voices, Latin and English texts. G.I.A. No. G-1900 @ 40¢.

Have Mercy On Me by Thomas Tomkins, edited by Richard Proulx. Another Lenten or penitential choral piece for SAB voices. Short, all polyphony. Also good for a small choir. G.I.A. No. G-1899 @ 40¢.

Every choirmaster should be planning some music for their choir to celebrate the 1976 American Bicentennial year. Here are some anthems to begin with:

Amazing Grace setting by Noel Goemanne. A clever arrangement of the early American melody. Easy. Any C instrument can be substituted for the violin. Well worth the time to prepare. For unison and SATB voices, with organ and violin ad lib. G.I.A. No. G-1824 @ 35¢.

Two Fuging Tunes by William Billings, edited by Elwyn Wienandt. The first tune, WASHINGTON, is presented in a harmonic first verse setting followed by a "fuging" second verse. The second tune MEDWAY follows the same pattern. "Fun" music to sing and an opportunity to give your choir a taste of America's choral heritage at its best. SATB, choir, piano or organ. Hope Publishing Company, Carol Stream, Illinois No. US-1771 @ 40¢.

Three settings of the early American hymn "Wondrous Love":

Wondrous Love arranged by Marie Pooler. Easy and direct. Can be effectively used for two part mixed choir by eliminating the alto line; the alteration does not destroy the beauty, but actually enhances the balance of the arrangement. SAB and organ. Augsburg No. 11-1444 @ 35¢.

Wondrous Love arranged by Paul Christiansen. Another fine arrangement of this old American hymn, but a bit more difficult than the one above. Well worth the rehearsal time. SATB choir *a cappella*. Augsburg No. 1140 @ 35¢.

What Wondrous Love is This, setting by Noel Goemanne. This arrangement is the most elaborate of the three, also the most lengthy (eleven pages). A good baritone soloist is necessary as well as a well-trained choir (or a hard-working one!). The setting suggests *a cappella* performance but does include voice reduction for the organ. SATB voices and baritone solo. G.I.A. No. G-1940 @ 50¢.

CAL STEPAN

The following three Masses all favor a straight forward setting of the English text with some references to free rhythm and a modal flavor.

Mass for Treble Voices by Sister Elaine Gentemann. All sections in the same key using the same basic material. SA and organ. Gregorian Institute of America @ \$1.00.

Mass for Peace by Sister Maria of the Cross. This is really a unison Mass for alternating sections with an occasional descant. The melody is chant-like in an aeolian mode. The accompaniment is not entirely compatible with the melody both as to rhythm and harmony. Two parts and organ. Oxford University Press @ 40¢.

Mass in Honor of All Saints by John Schiavone. A useful setting that is not too difficult. SAB Choir and congregation with organ. G.I.A. @ \$1.25.

Bless the Lord, Bless the Lord by George Brandon. A Watts text in a contemporary vocabulary. Strong emphasis on quintal harmony. SATB *a cappella*, GIA @ 40¢.

The Earth is Thine in Beauty, Lord by David Johnson. An attractive melody with an arpeggiated piano accompaniment with optional flute. Unison. Flammer, Inc. @ 35¢.

My Soul Give Thanks to the Lord by Richard Proulx. Antiphon by Proulx and psalmody by Gelineau. A good, useful setting for many occasions. Cantor, congregation, soprano descant (ad lib), handbells and organ. G.I.A. @ 40¢.

C.A.C.

III Special Review

Hide Not Thy Face From Us, O Lord by Richard Farrant, arranged by S. Drummond Wolff. Concordia, St. Louis, Missouri No. 98-2201 @ 40¢.

Do we still have men's choirs in our churches in 1975? I remember the days when a midwestern cathedral was proudly parading the ninety-four members of its all-male chorus vested in cassocks and surplices down the aisle for the Pontifical Mass a dozen or more times every year.

Here is an easy, but effective anthem for such a group. Of course, you do not need ninety-four singers but you must have healthy second basses to bring out the ring in these conventional harmonies.

I would suggest first of all a slow, meditative reading of the text by the whole choir. One simply must feel the impact of this humble outcry of the sinner *here and now*, before one attempts to utter the words in song.

The rest is really rather easy. If one observes the breath-signs (well placed by the editor, where needed), keeps an ear for balance and makes an effort to pronounce every word carefully, this anthem could be very effective.

Think of these words of the contemporary of Farrant, Thomas Morley:

“. . . most of our church men, (so they can cry louder in the choir than their fellows) care for no more, whereas by the contrary, they ought to study how to vowell and sing clean, expressing their words with devotion and passion, whereby to draw the hearer as it were in chains of gold by the ears to the consideration of holy things.”

R.S.M.

IV Records

Jean Langlais et le chant gregorien. *Incantation pour un jour Saint, Trois Paraphrases Grégoriennes, Op. 5, In Die Palmarum, Suite Médiévale*. Rollin Smith, organist, M.P. Möller Organ in Church of St. Paul the Apostle, New York City. Repertoire Recording Society.

The greatness and the prayerful simplicity of Gregorian chant has always inspired the composer of organ music. Here we have again such an inspiration. The great French composer-organist has captured in the four works performed on this recording, both the simple, prayerful, mystical mood of Gregorian chant, and the greatness of the heavenly Majesty to whom this music leads.

It lifts you up, out of this perishable earth and leads

you right up to the doors of heaven, nay, right into heaven itself. Is not this what great music is all about, what great art is all about? I am a great believer that religion and great art goes hand in hand and cannot be separated; for both glorify the eternal, the undying; they touch the soul of man, the goal of which we never should lose sight. Surely, it deals with human weakness and the whole cycle of human faults; but like religion, great art, and that includes great organ music, always gives us a ray of hope, a beam of light. It shows us the Way. It picks us up, out of our earthly misery and struggle, and gives us courage, needed to fight and hope; needed in order not to despair.

Not only is the music great but the performance, the re-creation, is equally inspiring. Performed on a great instrument by an excellent craftsman and artist, I can only highly recommend this recording to all lovers of organ music, and to those who still are in the stage of "learning" to appreciate real organ music. To listen to this record is both a musical and a religious experience.



Sonata in G Major, Op. 28 by Sir Edward Elgar and
Fantasia in F Minor by W. A. Mozart:

Symphony No. 1 by Louis Vierne;

The American Collection, works by Charles Ives, Sowerby, Copland, Samuel Barber and other American composers of organ music.

These three recordings are part of a series put out by Repertoire Recording Society and performed by Rollin Smith.

The Vierne work is performed on the Austin organ of the Church of the Heavenly Rest in New York City; The Elgar and Mozart compositions on the Holtkamp organ of the Church of St. Rose of Lima in Brooklyn and the "American Collection" on the Hilborne L. Roosevelt organ of the First Congregational Church in Great Barrington, Massachusetts.

The organist, Rollin Smith, is director of music at the Church of Our Lady of Angels, Bay Ridge, Brooklyn. He started his musical training at the age of five and pursued formal studies at Butler University in Indianapolis and at Union Theological Seminary's School of Sacred Music, New York. He has been a major recitalist for National Conventions of the Organ Historical Society and the American Liszt Society.

Space in this column does not permit us to dwell at length on the excellence of the performances and the marvellous instruments on which these works are performed. May it suffice to say, that we in this country have caught up with the Europeans in the field of organ music. This country too can be proud of the many great and (at least futuristically speaking) "historical" organs

we now have, and of the many great performers of organ music. Rollin Smith is one of these.

N.G.

V Book

Vatican II Hymnal, edited by Terry L. Haws. The New Catholic Press of Seattle, Washington, 1974. 586 pages, \$10.00.

It is rather difficult to make a proper assessment of this hymnal. I am afraid that the good qualities are outnumbered by its weaknesses. Among the qualities, I might mention its size. On 586 pages there are no fewer than 490 selections, with 400 hymns, a good number of responses, psalms and English Mass settings. No one will complain about the omission of this or that favorite type of music. There is something in it to suit every taste, from the traditional to the contemporary style. The binding is excellent. Also praiseworthy is the whole *Jubilare Deo* section in Latin.

And this is where I must begin with the criticisms. The claim by the members of the music commission of the Archdiocese of Seattle that this hymnal is superior to the two existing hymnals in general use at the present time in the United States (I know of four at least) is certainly questionable. It is undoubtedly more voluminous, but quantity has never been a substitute for quality.

The printing is far from uniform. There are at least three different size types of music notation and text, from the Sebastian Temple folk songs (so large that they could be read by a near-blind person) to some spirituals (to read with a magnifying lense would be helpful). Perhaps economical reasons might explain this inconsistency.

I found many of the arrangements rather poorly written. To pick one or two at random: in No. 74 for Palm Sunday, "Hosanna to the Son of David," the natural rhythmic accentuation of the text is at time at odds with the musical metre. I was horrified to see the liberties taken with the traditional Lourdes' *Ave Maria*, No. 159. A first year music student would have done a better job with the harmonization. The inclusion of No. 160, "Mother Dear, O Pray for Me," might be welcome by some people for sentimental reasons, but definitely not for its artistic merit. While I don't object to the use of some of the old traditional hymns of the past, I think we should draw the line somewhere and conveniently forget about this barcarole. Our Blessed Mother, I am sure, would welcome better words and better music. No. 165, "Behold your Mother," is ever so trite musically.

One of the weakest sections of the hymnal is the one with the Mass settings. It was only natural that one of these should be the work of the editor. But why should

one out of the three Masses have been composed by a Canadian priest, and a very mediocre one at that (the Mass, not the priest)? Surely the editor could have selected one Mass out of the dozens and dozens written by reputable American composers. The third Mass is anything but inspiring.

In all charity, I suspect the editor may have parcelled out the gigantic task of preparing the manuscript for the hymnal among several collaborators, some of whom obviously knew precious little about music. Then the result was rushed to the printer, without any further checking. I cannot think of any other explanation. My own reaction, for instance, to Nos. 77 (Je-ru-SA-lem), 105, 145, 168 and others, but especially No. 171 (which really takes the cake), was alternately one of shock, laughter and finally sadness, much sadness. It is also tragic to note that the hymnal was officially approved by the music commission of the Archdiocese of Seattle. Music commissions in the country, please take note.

All in all, I can sincerely say that if we needed another hymnal, this would not be the type I would recommend. When, some time ago, the National Federation of Liturgical Commissions voted in favor of publishing a national Catholic hymnal, I wrote an article in *The Tablet* against the desirability of such a project for a variety of reasons. One was that we were not ready for it. Another was the fact that already there were several good hymnals available. I believe the project has since been shelved.

The editors of *Vatican II Hymnal* may not have intended to produce a national Catholic hymnal; but whether or not the thought ever crossed their minds, they failed miserably.

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NEWS

Gerhard Track, president of CMAA and director of the Pueblo Symphony Orchestra in Pueblo, Colorado, has been honored by the Austrian government. He was presented with the Golden Honorary Medal for Merit by the President of Austria. The ceremony was held after the last subscription concert of the season, April 24, 1975, in Memorial Hall in Pueblo. Dr. Heimo Kellner, general consul in Los Angeles, represented the Austrian government. †

A contest for an official hymn for the forthcoming International Eucharistic Congress to be held in Philadelphia, August 1 to 8, 1976, has been announced by the committee on liturgy for the event. A prize of \$1,000 is offered. The text should be of three to eight stanzas in length, and a setting should be made for unison and for four-part singing. An organ accompaniment is required. The deadline for submitting entries is October 31, 1975. Further details may be obtained from Sister Jane Marie Perrot, 7411 Riggs Road, Suite 228, Hyattsville, Maryland 20783. †

The American Federation of Pueri Cantores has announced in its newsletter that the Most Reverend Thomas W. Lyons, auxiliary bishop of Washington, D.C., has accepted the position of episcopal moderator of the federation. The next international congress of the Pueri Cantores is scheduled for London, England, July 7 to 11, 1976. Monsignor Charles N. Meter is president of the American organization. †

Summer workshops in church music have been announced by the St. Pius X Guild of Milwaukee, Wisconsin, for June 16 to 18, 1975, and the Gregorian Institute of America at Canisius College, Buffalo, New York, for August 4 to 8, 1975. Faculty for the Milwaukee event includes Karle Erickson and Charles Frischmann. In Buffalo faculty members are Noel Goemanne, Rev. Nicholas Connolly, Gabriel Milanese and Robert Schulz. †

Saint Bernard Catholic Church of Dallas, Texas, has installed a new Wicks pipe organ, with thirty-seven ranks on three manuals and pedal. The solemn blessing was given by Bishop Thomas A. Tschoepe of Dallas, April 27, 1975, and Emmet G. Smith, professor of organ at Texas Christian University, Fort Worth, Texas, played the dedication recital, assisted by the

combined forces of the Dallas Catholic Choir and the Saint Bernard Choir under the direction of Father Ralph S. March, S.O.Cist., editor of *Sacred Music*. Works by John Stanley, Dietrich Buxtehude, Bach, Franck and Vierne were played, and the choir sang motets by Casciolini and Aichinger. †

Recent programs of sacred music, both in liturgical and in concert settings, have come to our attention:

At the Church of the Blessed Sacrament in San Diego, California, Bishop Leo Maher presided at an evening of choral music in which eleven parish choirs participated, May 17, 1975. The event was sponsored by the diocesan music commission. Music performed included motets taken from the Pentecost liturgy and ranged in style from Gregorian chant to contemporary writers. Joseph F. Rossi is executive secretary of the commission.

The Central Louisiana Chapter of the American Guild of Organists presented a program of French organ music at Saint Joseph's Church, Marksville, March 2, 1975. Spanning four hundred years, works performed included compositions by Francois Couperin, Claude d'Aquin, Louis Vierne and Marcel Dupré. The Pontifical Choir, directed by Reverend A. L. Molenschor, performed works by Josquin, Bruckner, Jean Langlais and César Franck as well as Gregorian music. Marie Ducote Roy was organist for the choir, and Charles Jordan and Merle Vahlkamp also performed.

The Boychoir and the Parish Choir of the Church of the Sacred Heart, Saint Paul, Minnesota, sang vespers for Eastertide at the Cathedral Church of St. Mark in Minneapolis, April 6, 1975. Robert Kaiser is organist and choirmaster.

Holy Week music at the Church of St. Christopher, Rocky River, Ohio, included a presentation of *The Seven Last Words of Christ* by Dubois and the *Stations of the Cross* by Dupré. The parish choir was under the direction of Ivan R. Licht. Soloists for the Dubois work were Kathy Bosl, David R. Kesler and Paul Kroeger. Ivan R. Licht played the Dupré concert. The events were on March 23 and March 28, 1975.

Gerhard Track conducted his Pueblo Symphonic Chorale and the Twin Cities Catholic Chorale with members of the Minnesota Orchestra in a performance of Beethoven's *Mass in C* at the Church of Saint Agnes in Saint Paul, Minnesota, March 17, 1975. Bruckner's *Locus iste* and Mozart's *Ave verum corpus* were also sung. The Twin Cities group repeated the Mass in the same church on Easter Sunday under the direction of Monsignor Richard J. Schuler.

The Saint Dominic Choir of Shaker Heights, Ohio, presented a trilogy of sacred songs, April 27, 1975. Cal

Stepan was conductor. The Cleveland Brass Quintet performed music by Gabrieli, Bach and Lejuene, and the Dominican Chorale sang works by Brahms, Marcello and Handel. Motets by Gabrieli, Vulpius, Gallus, Noel Goemanne, Mendelssohn and others were on the program. Stephen Szaraz, baritone, sang Aaron Copland's *Three Old American Songs*.

The Pueblo Symphony Chorale under the direction of Gerhard Track presented a sacred concert in Saint James Cathedral in Chicago, March 22, 1975. Works included motets by Croce, Vittoria, Scarlatti, Mozart, Bruckner, Brahms and Track. On March 23, the group sang Track's *Salzburg Mass* at Saint Michael's Church in Chicago. Soloists were Roberta Arwood, Martha Slaughter and Neill Dortenbach. On May 26, the group sang a Memorial Day concert at the Imperial Gardens in Pueblo, Colorado. Music included the *Salzburg Mass* with orchestra accompaniment and Track's *In memoriam*.

Archbishop Robert J. Dwyer celebrated pontifical Mass for the delegates to the Eleventh Annual Wanderer Forum at the Church of Saint Agnes, Saint Paul, Minnesota, June 28, 1975. The Twin Cities Catholic Chorale sang Joseph Haydn's *Mariazeller Mass* with members of the Minnesota Orchestra. The following day, the feast of Saints Peter and Paul, the same group sang Haydn's *Paukenmesse* at Saint Agnes. R.J.S.

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Write the 41st International Eucharistic Congress Hymn. And win \$1,000!

Next year, more than a million Catholics from all over the world (probably including Pope Paul) will convene the 41st International Eucharistic Congress in Philadelphia. Right now, we need an official hymn. One that will meaningfully put to music our theme: "The Eucharist and the Hungers of the Human Family."

Write the original music and win \$1,000! But hurry. This contest closes October 31, 1975. Send for your entry application and details. Write Sr. Jane Marie Perrot, D.C., National Catholic Music Educators Association, 7411 Riggs Rd., Suite 228, Hyattsville, Md. 20783.