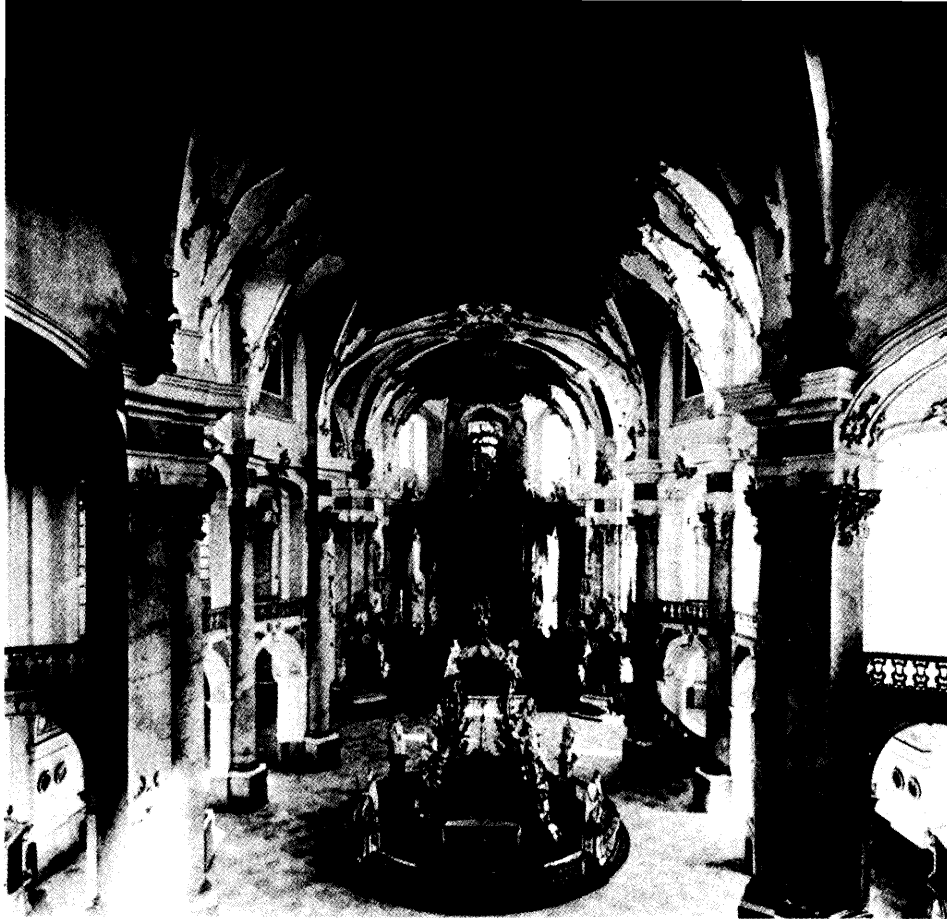


SACRED MUSIC

Volume 106, Number 2, Summer 1979





Vierzehnheiligen, interior.

SACRED MUSIC

Volume 106, Number 2, Summer 1979

SAINT DOMINIC'S CHOIRS IN SHAKER HEIGHTS, OHIO	3
<i>Cal J. Stepan</i>	
MOVING TOWARD A GOLDEN ERA: AMERICAN CATHOLIC LITURGICAL MUSIC, 1947-1964	7
<i>Lavern J. Wagner</i>	
A PARISH CHOIR PROGRAM — SAINT BARTHOLOMEW CHURCH IN PITTSBURGH, PENNSYLVANIA	11
<i>David J. Volker</i>	
RAMON MORLA	15
<i>Catherine A. Dower</i>	
REVIEWS	25
OPEN FORUM	30
NEWS	32
CONTRIBUTORS	29
FROM THE EDITORS	31

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 Board: Rev. Msgr. Richard J. Schuler, Editor
Rev. Ralph S. March, S. O. Cist.
Rev. John Buchanan
Mother C. A. Carroll, R.S.C.J.
Harold Hughesdon
William P. Mahrt
William F. Pohl
Virginia A. Schubert
Cal Stepan
B. Allen Young
Richard M. Hogan
Mary Ellen Strapp

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

Music for Review: Mother C. A. Carroll, R.S.C.J., Manhattanville College of the Sacred Heart, Purchase, New York 10577
Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602
Cal Stepan, 18928 Winslow Rd., Shaker Heights, Ohio 44122
Rev. Ralph S. March, S.O.Cist., Eintrachstrasse 166, D-5000 Köln 1, West Germany
Paul Manz, 7204 Schey Drive, Edina, Minnesota 55435

Membership, Circulation and Advertising: Earl D. Hogan, 3800 Crystal Lake Blvd., Minneapolis, Minnesota 55422

CHURCH MUSIC
ASSOCIATION
OF AMERICA

Officers and Board of Directors

President Monsignor Richard J. Schuler
Vice-President Gerhard Track
General Secretary Virginia A. Schubert
Treasurer B. Allen Young
Directors Mrs. Richard K. Biggs
Rev. Ralph S. March, S.O. Cist.
Mrs. Donald G. Vellek
William P. Mahrt
Rev. Robert A. Skeris

Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$12.50 annually; subscription membership, \$10.00 annually; student membership, \$5.00 annually. Single copies, \$3.00. Send membership applications and changes of address to Earl D. Hogan, 3800 Crystal Lake Blvd., Minneapolis, Minnesota 55422. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minnesota.

Library of Congress catalog card number: 62-6712/MN

Sacred Music is indexed in the Catholic Periodical and Literature Index and in Music Index.

Front cover: *Vierzehnheiligen, exterior.*

Back cover: *Vierzehnheiligen, plan of shrine church.*

Copyright, Church Music Association of America, 1978



Wieskirche, exterior.

SAINT DOMINIC'S CHOIRS IN SHAKER HEIGHTS, OHIO

People often say to me, "You have a great choir at Saint Dominic's, but then you are very lucky. Your parish can afford it and your parishioners are knowledgeable in all of the arts and understand the aesthetic and spiritual power of music."

On the surface these seem to be the most important factors to a church musician trying to build a good solid choir. But before one can begin to look toward these luxuries, the director must have a group of dedicated singers, ready to volunteer their interest and time to make the choir feasible. Every season our choir members conduct an annual fund drive to subsidize our concert series and enable the use of professional instrumentalists at the Sunday choir liturgy. For the past 18 years our parish and community have responded most generously.

The situation that I describe did not happen overnight. In 1947, while still attending the conservatory of music, I was named organist and choirmaster for the Church of Saint Dominic in Shaker Heights. However, at the time there was no church, nor was there a choir. We worshipped in a public school gymnasium and only after several months did "high Mass" begin with our new "choir" of fourteen men.

STEPAN: SHAKER HEIGHTS

The beautiful colonial church building was completed in 1948 and my fourteen voice choir and I moved into an authentic choirloft. Although small in number, we presented the traditional Latin hymns to the congregation in hopes that our musical presentations would add to their spiritual inspiration.

I was presented with the option of accepting an affordable electronic organ or waiting until sufficient funds were available to purchase a pipe organ. Choosing the latter, I waited patiently for five years for the installation of a fine Schantz pipe organ. After an addition was made to the instrument in 1962, I brought my good friend Noel Goemanne to Saint Dominic's to play the dedicatory recital.

Our small choral group grew steadily in membership, technique and musical knowledge. Our men-only singers became known as the Choral Society and began to gain acclaim from fellow music directors, respected Cleveland music critics and professional musicians. Even before the ecumenical movement was conceived, we received recognition from Protestant friends and on one occasion, an unprecedented invitation to sing at a special service at Cleveland's famed Temple on the Heights, a conservative Jewish congregation. We sang a program of Gregorian chant and polyphony. Those in the Temple were genuinely moved, and fell victim to the power of music that can convey universal faith.

Mitch Miller, the vigorous and vital musical personality, came to Cleveland to hear us sing one Sunday in 1960. As director of Columbia Records, he asked us to make a recording for him. It was a rare collaboration — the Choral Society and Mitch Miller. The album, *Holy God, We Praise Thy Name*, a collection of Catholic hymns, was an artistic success and a fascinating experience.

Reaching the national record market increased our reputation, and our care and expertise in sacred music captured national attention. In 1965, we won first place in a Fred Waring international choral competition and were featured on the Sacred Heart Hour which is carried by 800 radio and television stations throughout the world.

With the Second Vatican Council came musical reforms and re-evaluation of our men-only, Latin-only choir. At a time when total understanding and involvement by the congregation was the new direction, we wondered if a church choir such as ours could be justified.

As we strove to maintain what we considered our importance to liturgical communication, we experimented with many forms of revision to try to find our new purpose, relevant to liturgy. Parishioners, clergy and choir members all had a wide assortment of personal reactions and ideas. The pressure at the time was great, but for me, the challenge presented by Vatican II also spawned excitement, a sense of discovery and a fresh source of inspiration.

I found the ideas of Vatican II to be a blessing in disguise. The new Constitution on Sacred Liturgy presented the church musician with more depth and flexibility. Church music now had a two-fold purpose: to inspire the congregation by the musical interpretation of the sacred music, and, to support the participation of the congregation in song. We now had the freedom to explore the powerful, sturdy repertory of other denominations and bring the vision of Bach, the brilliance of Handel, the new sounds of leading composers of our time: Ned Rorem, Benjamin Britten, Alexander Peloquin.

Women could now join us in the choirloft, adding their voices to the glory of God. In 1964, I formed the Dominican Chorale and these female voices joined

the Choral Society to begin a new era for us and the choirs of Saint Dominic.

Throughout the years my choice of singers has followed the same guidelines. Not only do I look for gifted voices, but I also look for those persons who have a sense of blend — an awareness of the voices around them. This adds to the quality of sound, achieving a rich ensemble sound, as well as giving each individual singer a feeling of togetherness with the rest of the choir. This personal experience gives the group a feeling of deep and harmonious unity that cuts through mere technique and reaches into their souls and hearts.

From our original fourteen men singing only Latin in a school gym, we now have 85 members in our choirs. Membership represents a cross-section of men and women from all walks of life, all races and creeds, and from all corners of the greater Cleveland community. Each choir retains its identity by rehearsing separately and performing selections for its own voicings, but ultimately forms the "Choirs of Saint Dominic" who rehearse and perform together at the choir liturgy and in concert.

The choirs are enjoying their 18th concert season this year. Through the years many notable Catholic musicians have come to Saint Dominic's to direct the choirs: Noel Goemanne, Alexander Peloquin, Paul Salamunovich, Gerhard Track. Also, the choirs have accepted an active role in the performance and the commissioning of new choral works for the liturgy. Noel Goemanne, Richard Proulx, Alexander Peloquin and Gerhard Track have all written for the Saint Dominic choirs.

In addition to maintaining an active concert series, the choirs are constantly striving to enhance the beauty of the Sunday choir Mass. Talented professional members of area symphony orchestras regularly perform with the choirs at these liturgies throughout the liturgical year. They bring with them a special quality of musical inspiration and excitement, both to the choir and the congregation.

At Saint Dominic's we work hard in singing for the beauty of the worship and edification of the faithful. Our Latin motto, *Cantando devotio* — "Devotion through singing," is a living, active, physical giving of oneself to God by every member of the choir. As we prepare to enter the church each Sunday morning I always tell my chorus: "Do these things for Almighty God, give your very best, pray through your singing. This is the time everything comes together . . . let's be in tune with God." They never let me down.

CAL J. STEPAN



MOVING TOWARD A GOLDEN ERA: AMERICAN CATHOLIC LITURGICAL MUSIC, 1947–1964

In the course of centuries, music used in the Catholic liturgy has reflected a wide variety of styles. Usually this music has exhibited conservatism when related to musical developments current at any given time. Occasionally it has drawn somewhat abreast of the current style, as during the baroque era. However, it could be said that the finest expressions in Catholic liturgical music used styles already in existence and brought them to new heights of perfection. One would have to consider Gregorian chant a conservative expression during the 11–12th centuries, with the art of the troubadours developing, as one music historian puts it, “on the cutting edge of music.”¹ Sacred polyphony in the 16th century is noted by all scholars as expressing the conservative side of music during this period, with the madrigal bringing forward that style which looked toward the future.

The periods of development which led up to these outstanding musical expressions in the Catholic liturgy are of special interest to the musical scholar. Tracing the development of the art as it leads to a flowering into aesthetic forms of supreme beauty is a rewarding study. And this climax is usually termed a “golden age.”

A period of the recent past in American Catholic liturgical music showed every sign of moving toward a golden era. These were the years of approximately 1947 to 1964. Unfortunately, circumstances developed in the mid-1960's which prevented these musical developments from reaching their full flowering.

During 1947–1964, American Catholic liturgical music, although making significant advances over the use of Caecilia school material which held sway during the entire first part of the twentieth century, still fulfilled the criterion of a golden era of sacred musical expression by maintaining its conservative orientation. Compositional techniques used in this liturgical music differed significantly from those used in advanced music of the 1950's. There was no electronic manipulation involved in liturgical music. One, sole, solitary Mass in the twelve-tone technique testifies to the recognition of this compositional style which was so important in the development of secular music during this time.² And in 1958, when Ernst Krenek wrote this twelve-tone Mass, Schoenberg, who had promulgated the technique in the early 1920's, was already dead. In fact, the twelve-tone technique was being abandoned by the forward looking composers of the late 1950's.

Since developments in Catholic liturgical music during 1947–1964 do give an indication that a golden era in this type of music was approaching, we may formulate the thesis for a study of this music as follows: Serious musical compositions used liturgically by the Catholic Church in the United States were gradually rising in the level of their excellence during the late 1940's, through the 1950's, up into the early 1960's.

One of the purposes for a study of American Catholic liturgical music, 1947–1964, could be the proving of the above thesis. Another purpose, equally as

important, could be the providing of a lasting record of developments in American Catholic church music during this period of time. Since this is adjudged an important era, knowledge of it should be preserved. While this study is spoken of as relating to *American* Catholic music, much of this music used in American churches was written by European composers, and thus points up a similar development there. However, for the present it has seemed best to limit the study to an area from which source material is more readily available.

How might a study of this nature develop? Three methods suggest themselves: 1) through the use of musical analysis; 2) through the use of questionnaires; and 3) through research into remaining records.

Musical analysis of selected music from the period 1947–1964 can be a useful tool in showing that there was a new spirit current, expressing itself in the music written and used during the time. Such an analysis could begin with the selection of a few works showing the Caecilia school style of writing at its optimum expression, dating just prior to the period 1947–1964, or from the beginning of this period. These works could be subjected to various types of musical analysis. Then a few works of sacred art-music which were not intended for use in liturgical situations, coming from the period under consideration, could be analyzed. The analysis of these two sacred musical expressions will show that Catholic liturgical music from the period is different in style from the Caecilia school of music, and different in function from the sacred art-music.

A further musical facet to be considered is a comparison of Catholic church music with that being used in American Protestant circles during the same period. The interaction between the two, if, indeed, there might have been any, should be fruitful in determining any kind of reciprocal influence. It might also show whether Catholic church music was gradually assuming a position of leadership during this time.

Many of the persons involved in American Catholic music during this period are still living today. Their responses to questionnaires would be valuable first-hand information. This type of information should be gathered while it is still available. Today it is possible to respond to questionnaires through convenient cassette tapes, rather than only in writing. Such a convenient method of responding is likely to encourage the freer flow of information, a desirable situation in research. Included with this article is a questionnaire designed to elicit information pertinent to the topic being proposed.

In researching the remaining records the first step is to determine what useful scholarly work may have already been done. A topic of the type under consideration would seem to lend itself to a research project such as a doctoral dissertation. One helpful dissertation is known: Sr. M. Christian Rosner, C.S.J., *Contemporary Trends in the Musical Settings of the Liturgical Mass* (unpublished Ph.D. dissertation), Eastman School of Music, 1957. Perhaps there are other dissertations, theses, or major papers treating different facets of the topic which are available.

Reviews of liturgical music which was newly published during the years 1947–1964 will be of assistance in determining how particular works were viewed by knowledgeable contemporaries. Checking through such applicable periodicals as *Caecilia* and *The Catholic Choirmaster* will bring to light interesting information along this line.

During this period there were workshops and other types of instructional aids for musicians active in liturgical music. The workshops at Boys Town, Nebraska, and courses at Manhattanville College of the Sacred Heart in Purchase, New York, are examples which come to mind. Records of these should be examined. Musical performances at such workshops would show what literature was considered important at the time, and regarded as being of practical value to those in attendance.

There was also an increasing number of professional vocal groups specializing in sacred music. The material they performed would be of interest. Printed programs of public concerts by church choirs would be helpful. There may also be records covering an extended period of time which list musical works routinely performed at a specific parish, or other liturgical situation, thus reflecting musical conditions there. All of these types of remaining information would be worthy of consideration.

In focusing on those persons who were active in Catholic church music of this period, it would be interesting to develop biographies of prominent personalities. Also the history of places where the new spirit in Catholic church music was strongest at the time should be considered, whether they be institutions of higher learning, schools, or parishes.

Societies of the period were influential through their journals and other publications. The Caecilia Society, the St. Gregory Society, the National Catholic Music Educators Association, all were actively publishing journals or magazines during this time.

Another most interesting facet of this study could be contributed by the records of sheet music publishers. The various works sold to American Catholic sources throughout the time are important in showing the overall developing picture of the period. Besides those works originally published by the American houses, it must be especially noted that there was a growing influence of music from European publishers, such as Annie Bank and Schwann, which were being distributed in America.

In general, it is well to recall that there were three different facets to the development of the new spirit in American Catholic music during 1947–1964: 1) new interest in Gregorian chant; 2) new interest in renaissance polyphony; and 3) changed attitude toward what was considered appropriate musical style for the composition of serious contemporary music for use in the Catholic liturgy. All of these facets work together in showing the developing spirit of the age. The revived interest in the older forms of musical expression must be noted as an especially important influence on newly composed works.

It is legitimate to ask the question, "What might be the results of a study of American Catholic liturgical music, 1947–1964?" While it is impossible to predict all the fruits of any research project, yet it is interesting to try to foresee some of them. 1) Certainly, this research would provide an organized record of developments in American Catholic music during the period 1947–1964. Such organized material can only grow in importance to future generations of musical scholars. 2) Most probably, the thesis as stated above can be substantially proven. Preliminary reflection on musical developments in American Catholic liturgical music from 1947 to 1964 indicates that there was an increasing interest in lifting this music to an expression of higher aesthetic value than it had pos-

sessed in the immediate past. 3) It is true that the future can be intelligently developed by studying the past. This study could be important for the future. It could provide an impetus for further development in American Catholic church music, now in English as well as Latin, along the lines in which it has shown some remarkable vitality and growth potential in the immediate past.

Because of the important results to be obtained I believe that a study of the type outlined above should begin now and be continued to its fruition.

A QUESTIONNAIRE CONCERNING
LITURGICAL MUSIC IN THE AMERICAN CATHOLIC CHURCH, 1947-1964.

You are asked to consider answering this questionnaire if you were in some capacity associated with music in the Catholic Church in the United States during the late 1940's, 1950's, and/or early 1960's.

The thesis being investigated might be stated as follows: The level of excellence in serious music used in American Catholic churches was gradually rising during the late 1940's, through the 1950's, up into the early 1960's.

During this period composers were taking more interest in writing in idioms which had progressed somewhat beyond those which characterized the Caecilian school. There was also a new interest in classic expressions of Catholic liturgical music from the past, especially Gregorian chant and renaissance polyphony. The interest in these types of music was evidenced through the entire gamut of Catholic church music used at the time, from professional choirs to performing choirs.

1. What works, which would fit into the categories mentioned, do you remember as being prominently performed by groups with which you were associated during this period?

2. Were there some liturgical works written by contemporary composers which were *frequently* performed?

3. Are there liturgical works of this period written by contemporary composers which you remember as having considered *especially good* musically?

4. Do you remember incidents of renewed interest in, or increased performance of, Gregorian chant during this time? Of renaissance polyphony?

5. Do you recall any memorable experiences in workshops or other training situations during this time?

6. Do you recall professionally prepared, or professionally given, programs which are worthy of note?

7. Do you know of, or have access to, any written records naming musical works which were performed at certain places during this period of time?

8. Do you know of any written records of sheet music published during this time, giving names and numbers of musical works sold or distributed?

LAVERN J. WAGNER

1. Edith Borroff, *Music in Europe and the United States* (Prentice-Hall, Englewood Cliffs, N.J., 1971), 107.

2. Ernest Krenek, *Missa Duodecim Tonorum* (Gregorian Institute for America, Toledo, Ohio, 1958).



Wieskirche, ceiling.

A PARISH CHOIR PROGRAM: SAINT BARTHOLOMEW CHURCH IN PITTSBURGH, PENNSYLVANIA

This article is really a love story, a story about the love of a director for his singers, the singers love for their director, and the love of singers and director for the Church, its worship, and the music that is a part of that worship.

The men's choir of St. Bartholomew Church was formed in September of 1951 with the expressed purpose of singing for the dedication of the first parish building in October of that year. The first years were difficult — an organ that left much to be desired, difficult rehearsal arrangements, and most of all, a director who wasn't really sure of himself.

However, it did not take long to come to the realization that the choir needed goals, and did not need to dwell on difficult circumstances. So from the point of view of repertoire, the group took on a great deal of Gregorian chant and sixteenth-century polyphony. After all, if the organ was not adequate, why use it at all. Secondly, the standard of performance must move ever higher. Some loved this; some resented it; but it was made palatable by developing a program of glee club singing that the men could use at hospitals and clubs, together with a social

calendar that included some parties and an annual picnic.

But all of the supposedly extra-curricular activities were geared to better singing. As soon as the choir was capable, they began to perform on radio and TV programs which they still do.

The men's choir reached a high point in membership in 1963, when the group had fifty-three active members. Just to give an idea of the effectiveness of the promotional ideas, Easter Mass in 1954 was sung by four men, while the Easter Mass in 1955 was sung by nineteen men.

Then came a drastic split in the parish, and the beginnings of the liturgical reform. The changes put choirs in a difficult position: no matter what encouragement was given, the group felt that choirs were dead. However, in the case of the St. Bartholomew men's choir, top flight repertoire and extra-curricular activities did a great deal to hold the group together. Today, the group numbers twenty-seven active members.

The children's choir program began in 1951 but did not really move into high gear until two years later with the opening of the parish school. The boy choir improved in quality so that they too made numerous radio, TV and other appearances. Today the children's choir programs are not as successful as at one time because of the drastic drop in enrollment in the school and subsequent pressures brought to bear by the faculty. However, present plans call for a change in the program, which consists of a senior boys choir (grades five through eight), a girls choir from the same grades and finally, a junior boys choir made up of second semester third and fourth grades. The junior choir serves the purpose of preparing the boys to move into the senior choir.

The plans for the coming year call for opening up the children's choirs for all children who qualify, whether they are in the school or not. With the difficulties presented in getting the children during school time, rehearsals will be held at an early evening hour. Of course, this throws much more responsibility on the parents, but hopefully, this will be a good thing. The program will probably suffer until it is on its feet, but then high quality repertoire and performances should be had.

The ladies chorale started as a group interested in singing lighter music thirteen years ago. A year after its beginning, the parish music director took the group and developed it for use in the liturgical program. The chorale has a repertoire of music from all eras and as with the other groups performs outside the church and has an interesting social calendar. The chorale has thirty-two active members.

With all these groups functioning, the possibilities are tremendous. The choirs sing individually as well as in various combinations. It is not unusual for the men and children to combine for a performance of a Palestrina or Hassler *Gloria*, or the men and women joining forces to sing Palestrina, Mozart or Beethoven.

With these resources, many interesting things can be done. For example, the men and women combine to sing the Christmas section of the *Messiah*, an annual event. Each year the men and women add a major work to their repertoire. This year it will be a Mass by Charpentier.

The repertoire for the men and children is maintained even with the large personnel changes in the children's choir. For the most part, the program is rotated each year to avoid boredom.

But like all parishes, St. Bartholomew has many difficult problems. The permanent church, built in 1965, has a beautiful three manual Moller organ, and a difficult acoustical problem which has a debilitating effect on the choirs as well as the congregation. It can never really be overcome. And, as in so many parishes, conflicts occur between the church music program and music in the school. These conflicts can and will be resolved by a prayerful, understanding approach. If we can keep personal interests out of any discussions, then a happy solution can be had.

These are the things that make for a successful church music program:

First, a director who is a good musician, a good liturgist, a good psychologist, but above all totally dedicated to what he is doing. He must demand in a pleasant way the finest of performances. He must have a sensitivity for what makes for good liturgical music. And he must have a vital concern for the welfare of his singers. He must be more than a leader to his singers, he must be a friend. Writing music for the groups, if he is capable of doing so, is invaluable, for who knows the choirs and their capabilities better than the director.

Above all, no director should have the idea that, since he has his degree, or sung under a notable choral conductor, or read a couple of books, he does not need to work toward self-improvement. Practice the organ; learn new music, not just a postlude you did two years ago. Study your choir music and learn what the composer calls for. Find new ways to present a piece; maybe the singers can sight-read a little better than you thought. You may know the history of music or the history of liturgy. Have you thought about saying a word about the music you are doing? But don't say too many. Possibly the singers do not know the meaning of the Latin words. And how do you appear to your singers? Do you give a nice clear beat with appropriate dynamic indications, or are you a runaway sternwheeler on the Mississippi? Or perhaps a sternwheeler that is dead in the water? It is not easy to know all the styles used in church music, but at least we can take the time to study different styles. What kind of integrity have we when we don't attempt to understand that which we are trying to teach.

Second, good rehearsal facilities and procedures.

The rehearsal before a performance is of one hour duration. This is simply a time to warm up and a time to check over the music to be sung. It is a good idea, very challenging, to give one new thought or interpretation to the music at this time, just something to keep the singers alert.

The weekly rehearsals are held separately: men on Wednesday, women on Thursday. Then about once a month, or as is necessary, a combined rehearsal is held on Wednesday. This arrangement serves the purpose of helping each choir keep its own identity as well as to develop its own repertoire.

The children's rehearsals are worked out so that the altos and sopranos have section rehearsals before school time; then the sections are combined once a week during school time. Of course, this schedule will change with the proposed new program. The junior boys choir has a rehearsal once a week at which time work is done on tone production, diction, and on indoctrination into liturgy.

Rehearsal must be efficient, effective, and interesting. The warm-up is to pertain as much as possible to the music being learned. The first number after the warm-up should be one that is quite well-known and liked. Then should

come the most difficult work, the one that takes the most effort on the part of the singers. Then ease off with a number that is in fairly good shape. After a break, try a little sight-reading. Play the piece first, pointing out the problems, then fight it through. The last number should be one the group really enjoys, not always loud, it could be on a very quiet note. Remember, the singers have been working all day, and are now volunteering their services. Be pleasant and efficient.

The choirs must have an extra-curricular calendar that is not too full, but keeps things interesting. For example, this past year, the men's choir sang at a Pittsburgh Pirate baseball game. Also, the two adult choirs sang at the National Shrine of the Immaculate Conception in Washington, D.C. All the choirs take engagements at various hospitals, homes and clubs. In addition, the children have a skating party and a picnic. The adults have Christmas and Easter parties, as well as a picnic.

The role of the choirs in the parish is quite interesting. There is a loyal following of over seven-hundred people who always attend the choir Mass each Sunday. Of course there are other problems which may be found in any parish; there are jealousies and people who do not care for the choir programs. The clergy can be of great help, but sometimes there will be a priest who does not appreciate good music and this can be difficult both for him and the choirs. However, a little prayerful discussion goes a long way toward making the situation a little less tense. Dealing with the parish council can, at times, be exasperating, but again, a little knowledge, a little prayer, and a little patience goes a long way.

What of the future? There is no doubt that there is a growing interest in the great musical works of the Church, and for many the prayerfulness of Gregorian chant is reawakening. This is not to take away from the exciting challenge facing contemporary composers. We have the opportunity right now, with congregations much more aware, liturgically and musically, to lift tastes, add real spirituality, and eventually bring on a golden age of worship. Directors and choirs must have a strong sense, not only of the power and beauty of the music, but of their role in the prayer life of the people. Our work is not one of performing but one of serving.

DAVID J. VOLKER



Wieskirche, interior.

RAMON MORLA

Ramón Morlá Trenchs (1875–1953) arrived in Puerto Rico as the scene was changing and served as a bridge into the twentieth century. He left his native city of Vals, Spain, settling in Ponce ca. 1896.¹ Morlá cultivated the orchestral tradition wherever he went on the island.²

His father, Ramón Morlá Yllopsi, a composer and organist of the Cathedral of Santa Rosa in Barcelona, had become widowed and had become a priest. Young Ramón started his career at twelve years of age as a singer in the seminario. He had had an operation on his throat in order to sing the high pitches. At the liceo in Barcelona he learned singing, and from a noted Spanish musician, José Rivera Miro, he learned sacred music and composition.

About 1896 he moved to Ponce, Puerto Rico, nearly a year and a half before the invasion of 1898. He was a corporal in the Spanish army, the mounted army, Guardia Civil of Ponce. In order to survive, he made liquor, soap, and perfumes, remaining in Ponce a year or two. He moved to various places staying a year or two and in 1903 moved to San German and married Ricarda Espiñero Pubill on February 17. He remained there until Ricardo was born in 1909. They returned to Ponce where he was conductor of the school band. He was also a professor of music and band director at Juana Diaz. Morlá was highly regarded as a musician

DOWER: RAMON MORLA

and in 1906 collaborated with Julio Carlos De Arteaga and other distinguished musicians on the *Revista de música, Puerto Rico Musical*.

In 1910 he was hired as band director at Yauco and moved there in 1912. In 1913 he stopped making liquor and perfumes and became a professor of music and director of the public school band, remaining there seventeen years until 1926. He was a member of the jury of a contest of the Liga Progresista de Ponce in 1913 (listed as living in Juana Diaz) along with Dueño Colón of Bayamon, Aristides Chavier of Ponce, Juan Rios Ovalle, Justo R. Rivera, and José M. Morales.³ An article by Chavier gives him high praise as a juror of the contest and lists him as an eminent harmonist, composer, and director of the orchestra of Mayaguez.⁴

He won first prize for his *Misa Carmelitana a 4* (STTB) and orchestra and organ on January 30, 1914, by the Sociedad de Escritores y Artistas of the Ateneo. The manuscript is dated 1905 and was orchestrated in 1914 for the contest. The information about the Ateneo contest is written in Morlá's hand on the manuscript. He won first prize on March 29, 1914, for his march for band, *Surge et Ambula* (dated Juana Diaz, September 19, 1913) by the Asociación de Escritores y Artistas of Ponce.⁵ A letter from Felix Matos Bernier informed him of his triumph, invited him to the celebration to conduct his work, and asked him to bring the orchestral parts with him. He was awarded a clock with bronze figures of a man and woman holding music.

Morlá established a quartet that played for the silent movies, for operas, zarzuelas and also played classical music. In the quartet he played the piano; Alberto Torres played violin; Carlos Bacero, flute; and Anronio Quiros, 'cello. About 1920 Ricardo Morlá was an apprentice violinist with the quartet and Angelina, Ramón Morlá's daughter, played the piano.

Ramón Morlá taught piano, harmony, composition, organ, 'cello, and also taught at the Seminario Conciliar in San Juan. When a Spanish zarzuela company went to Yauco it performed a zarzuela by Morlá under the direction of the Spaniard Domingo Delgado. The Yauco and Guanica theatres had special religious concerts during which his works were performed. Very often the ensemble featured was that of Ricardo, violin, Angelina, piano, and Ramón, 'cello. He was in charge of the school music at Holy Rosary School, Yauco, and composed formal music as well as zarzuelas for their graduation programs. The program for 1918 shows that he conducted the school orchestra and the graduates sang his "Welcome Song." They performed his zarzuelas, *Quinteto de musicas Lisiados* and *Travesuras de Estudiantes*. In 1919 his name is not on the program but his zarzuela, *El Diploma*, was performed and Angela and Rafael Morlá took part. In June, 1920, his zarzuela, *Soñar Despierto* was performed with Ricardo Morlá and Angelina who also gave one of the two valedictory addresses. In 1925 again they sang his "Welcome Song" and performed his zarzuela, *El Ultimo Ensayo General*, in which Rafael and Angelina performed.

While he was teaching in Yauco, he wrote an article, "Musicalias Complacido," for the newspaper. He apparently felt that the Puerto Rican *danzas* were fine but that the musicians should also be performing Beethoven, Mozart, Haydn, and Gluck; especially that the children in the school bands should be learning the older classics and not playing only the popular *danzas*.⁶

Between 1918 and 1920 at San Germán special performances were offered during the Holy Week services in which his *Las siete palabras de Cristo a 4* for soloists, chorus, and orchestra was sung. The choir numbered eighty and the orchestra numbered about forty musicians. Morlá conducted from the organ.

In July, 1926, they moved to San Juan where he became the organist of the cathedral, retaining the position until 1940. The organist was expected to be able to repair the organ of the cathedral and according to Ricardo Morlá, his father was in Spain when the organ was being assembled for the cathedral. He also used to repair the organs in the churches in the Caribbean area.

Morlá established the Santa Cecilia School of Music in San Juan and was the director of a school band which with the exception of one second prize in one competition, always won first prize. Also in 1926 he was one of the founders of the Puerto Rico Symphony Orchestra with Jesús Figueroa. It numbered about sixty pieces. Morlá was secretary of the orchestra and played violoncello, second desk.

While he was organist the cathedral in old San Juan, he was also organist at San José church, two blocks away, the church of San Vicente de Paul y San Jorge in Santurce. He also taught privately. During his tenure at the cathedral, for special occasions, an instrumental ensemble and a choir of about thirty to forty singers would perform under his direction. Every Good Friday his choir and instrumental ensemble of from eight to twelve players (unpaid) performed his *Las siete palabras de Cristo*. It was broadcast all over the island. Choirs in Caracas, Venezuela, and Medellin, Colombia, also gave performances of the work.

Morlá was the examiner for scholarships that were paid for by the government of Puerto Rico. Circa 1927, he judged the competition to send a student to the Real Conservatorio, Madrid. Leonor Figueroa was rated first, and the first to go to Spain from that contest. Morlá was active in the Ateneo Puertorriqueño and in 1933 wrote the *Actas* for that year.⁷ For his work on one of the zarzuela productions in 1933, he and Rafael Oller (director), and Morlá (maestro director) were given high praise as directors of the production.⁸

After his tenureship at the cathedral, in 1945 he received an invitation from Miguel Bernal Jiminez, secretary of the commission of sacred music in Morelia, Mexico, to submit some of his music and that of native Puerto Rican composers for the liturgical celebrations for the month long festival to Our Lady of Guadalupe.⁹

Morlá was a master of chant and incorporated it into his compositions. Copies of various well known chants in modern notation were among the music copied in his hand in the collection of his works. The Morlá private collection in Hato Rey, Puerto Rico, includes manuscripts and printed music for church, band, orchestra, string quartet, as well as piano music, secular songs, choruses, and zarzuelas. Among his church music are hymns, Masses, litanies, gozos, *Salves*, and a *Requiem*. He wrote about sixteen Masses for two, three and four voices with organ and orchestra. Many of his works are orchestrated. The following listing of some of his compositions illustrates the fact that he carried on the instrumental ensemble tradition of the nineteenth century into the twentieth century.

The Church Music of Ramón Morlá

- 1898 — orchestrated a *Messa a 3* for organ by Lorenzo Perosi (Milan: Ricordi, 1898)
- 1905 — *Misa Carmelitana a 3*
a 4, soloists, chorus and orchestra (1914)
- 1906 — *Misa Agustiniiana a 3*, soloists, chorus, organ (August 24) dedicated to Rvdo. Padre Juan de Larrinaga, San Germán
- 1907 — *Salve Regina* (SSTT, bass, baritone, double chorus of mixed voices and organ) San Germán, July 4
- 1909 — *Misa de Nuestra Señora de Monserret a 2*, chorus, organ, and orchestra (*Misa Barcelona* — his arrangement)
- 1918 — *Las siete palabras de Cristo a 4*, soloists, chorus, organ and orchestra
Dedicated "A mi maestro D. José Rivera Miró, professor de armonia del gran Conservatorio del Liceo de Barcelona y maestro de cappella de la Parroquia mayor de Santa Ana." Scored for flute, violins 1 and 2, violas, 'cello, bass, bombardino, clarinet in B flat, and trombone in C
- 1927 — *Misa de Santa Teresita del Niño Jesus a 2*, organ and orchestra (November 30)
- 1927 — *Ave Maria a 2* (tenor, baritone and orchestra)
Ecce panis a 2 (tenor, baritone and orchestra)
Tantum ergo a 2 (tenor, baritone and orchestra)
- 1928 — *Misa de Santa Cecilia a 3*, chorus, organ and orchestra (May 10)
- 1929 — *Plegaria a San José* (tenor, soprano and orchestra) (May 23)
- 1930 — *Salutacion*, sextet with orchestra. Dedicated a Mons. Luis Willinger
- 1931 — *Misa Regina Pacis a 3*, organ and orchestra (March 13)
Misa Colombina for chorus and orchestra
Misa con orquesta a 3

He also orchestrated works by Johann Sebastian Bach, and the *Meditation* from *Thais* he arranged for trio.

The Orchestral Works of Ramón Morlá

- 1907 — *La Aurora a 4* (2 tenors, baritone, bass) para *Orfeón*. San Germán, August 14
- 1921 — *Se acabó el Carbón* (song) orchestrated (July 27)
- 1932 — *Danza Arcaica* for full orchestra
- 1934 — "Ante la Alhambra", *Reverie para Quinteto de cuerdas*. Santurce (February)
- 1943 — *String Quartet* (The first performance was in the Communications Building, Santurce by the Figueroa Quartet (José, Jaime, Guillermo, and Rafael Figueroa)
- 1942 — *Entrada y Offertorio* for string quartet, flute, clarinet 1 and 2, trumpet
Arrangement of a two-step by Rios Ovalle for orchestra (July 3)

Morlá composed guitar methods and a harmony course. He composed popular string quartets as well as a classical string quartet. Among his works are fugues, polkas, and waltzes, the latter that he dedicated to such movie stars as Mary Pickford. He composed zarzuelas, all orchestrated. The following is a listing of his zarzuelas:

1. *El Artista* (San Germán, February, 1905) text by Manuel María Ramírez (orchestrated and published)
2. *Quinteto de músicos Lisiados* (comedy-parody), (Yauco, 1910–20) orchestrated
3. *Los Francasados* (Yauco, March 15, 1913) words and music, chorus, ST and baritone and orchestra
4. *El Bombero* (words and music by Morlá, 1913) orchestrated
5. *Fin de curso o travesuras de estudiantes* (Yauco, 1918) orchestrated for the end of the school year, performed at Yauco in the Teatro Ideal on the same graduation program as the *Quinteto de músicos Lisiados*.
6. *El Diploma*, a lyric zarzuela for the children of the Colegio Santa Rosario (Holy Rosary School, Yauco) May 30, 1919, graduation program
7. *¡Que viene el General!* (text by Samuel Ruis Pelago, ca. 1920) orchestrated October 19, 1923
8. *Soñar Despierto* (episode, comico-lirico) one act, one scene, words and music by Morlá, 1920.
9. *Chifladuras y contrastes* (November 16, 1921, orchestrated)
10. *Murga de lisiados* (Yauco, May 12, 1924)
11. *El Último ensayo general* (Yauco, May, 1925, orchestrated)
12. *Arriba la careta* (words and music by Morlá)

Ramón Morlá was a most unusual figure. Amaury Veray wrote a fine tribute to him (in Spanish);

He is equal to Quintón, who adopted the ways of his adopted country and collaborating with island composers using their native medium, he created authentic Puerto Rican music. His solid musical preparation at the conservatory of Barcelona permitted him to work with our rustic themes and folk music in addition to the European forms as is seen in his *Aires de la montaña*, *Mosaicos Puertorriqueños*, and his variations on the *seis chorreao*. . . . His triptych of dances, *La Santa Maria*, *La Pinta*, and *La Niña* merit study and analysis from our musicians. . . . they merit being known by this present generation.¹⁰

Most of the music of this period in Puerto Rican history remains in manuscript form, either in private collections or in the Archivo General de Puerto Rico. It is an unpublished testament of a forgotten era.

Perusal of the music by Morlá shows that he carried the operatic influence of the last century into the twentieth century. Morlá arrived in Puerto Rico as a young European artist, a fine organist who also carried the instrumental ensemble tradition of the churches into the first decades of the twentieth century.

CATHERINE A. DOWER

1. According to Amaury Veray, *Vida y Desarrollo de la danza Puertorriqueña*, (Unpublished manuscript, n.d.), Morlá arrived in 1898 when he was twenty-three years old. Ricardó Morlá, his son claims that he arrived in 1896. The baptismal certificate gives the birth date as June 27, 1875, Parroquia de San Juan Bautista del Valls, Provincia y Arzobispado de Tarragona. *Certifico que en el Folio 368 del libro 32 de Bautismos*.

2. According to Monsignor Arroyo, rector of the San Juan Cathedral, the orchestral tradition died after Morlá.

3. Callejo, *op. cit.*, pp. 187–8. According to Aristides Chavier's article, "Certamen Musical, a cuerdas tornados por la comisión," *The Puerto Rico Eagle*, (October 9, 1913), Archivo General Reference Room vol. 1, p. 84.

4. In Archivo General Reference Room vol. 6, n.p., there is an article in tribute "A don Ramón

Morlá: Miembro del Jurado Calificador en el Certamen de Liga Progresista de Ponce," *Diario al Oeste* [Mayaguez, P.R.], (November 11, 1913).

5. Dated Ponce, March 26, 1914.

6. Dated Yauco, P.R., (May 8, 1916) in *El Dia* [Ponce] (June 5, 1916).

7. *Actas*, No. 2 (October, 1933), n.p., finds Braulio Dueño Colón accepting a position as advisor to the orchestra. Doña Elisa Tavárez de Storer accepted a position as soloist of the orchestra as did Don Garcia Spriano, and Aristides Chavier accepted the position as honorary director of the orchestra.

8. June 5, 1933. *Monserrate Deliz Scrapbooks*, 1933 in the Music Collection, University of Puerto Rico, Rio Piedras, p. 5a.

9. A letter from Miguel Bernal Jimenez to Morlá (April 23, 1945) in the possession of Ricardó Morlá.

10. Amaury Veray. *Vida y desarrollo de la danza Puertorriqueña*, op. cit., p. 23.

Wieskirche, Evangelist Luke.



Wieskirche, Evangelist John.



To Hugh McAmis
I Have Longed For Thy Saving Health

Motet for Mixed Voices

WILLIAM BYRD

Arr. by ALFRED WHITEHEAD

PSALM CXIX, Verses 174 and 175

Adagio

SOPRANO *mf* I have long-ed for Thy sav-ing health, O

ALTO *mf* I have long-ed for Thy sav-ing health, O

TENOR *mf* I have long-ed for Thy sav-ing health, O

BASS *mf* I have long-ed for Thy sav-ing health, O

ORGAN (*ad lib*) *mf* Ch. or Gr.

Lord; Thy law is my de-light, is my de-light, O

Lord Thy law is my de-light is my de-light, O

Lord; Thy law is my de-

Lord; Thy law is my de-

no Ped.

*The arranger recommends that these ornaments, though found in the instrumental original, be omitted when this motet is accompanied.

Made in U.S.A.

Copyright, 1940, by The H. W. Gray Co., Inc.

Copyright Renewed, 1968

Reprinted in *Sacred Music* with permission

mf
 Lord. *mf* I have long - ed for Thy sav - ing health, O
 Lord. *mf* I have long - ed for Thy sav - ing health, O
 light. *mf* I have long - ed ____ for Thy sav - ing health, O ____
 light, O Lord. I have long - ed for Thy sav - ing health, O
 Gt. *mf*
 Ped.

p
 Lord; Thy law is my de - light, is my de - light, O Lord.
 Lord; Thy law is my de - light, is my de - light, O Lord. O
 Lord; Thy law is my de - light.
 Lord; Thy law is my de - light. O
 Sw. Gt. *mf*
 no Ped. Ped.

C.M.R. 1679-(*)

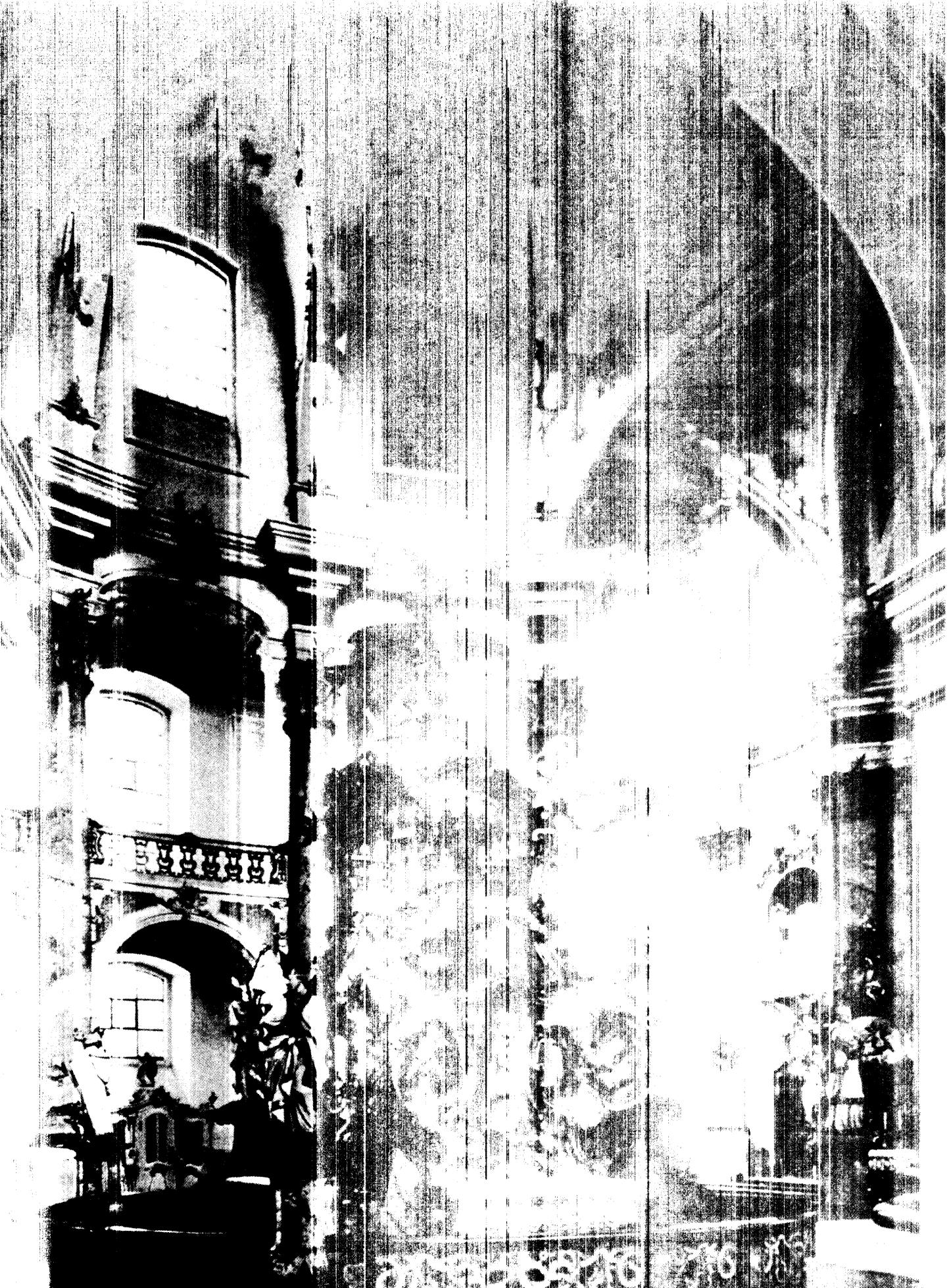
O let my soul live and it shall
 let my soul live, O let my soul live and it shall
 Let my soul live, O let my soul live and it shall
 let my soul live, and it shall

no Ped. Ped.

poco dim.
 praise Thee, and Thy judgments, Thy judgments shall help me.
poco dim.
 praise Thee, and Thy judgments, Thy judgments shall help me. O
poco dim.
 praise Thee, and Thy judgments, Thy judgments shall help me.
poco dim.
 praise Thee, and Thy judgments, Thy judgments shall help me. O

p

C.M.R. 1679-(4)



REVIEWS

Special

I have longed for Thy saving Health by William Byrd (arr. by Alfred Whitehead). SATB. H. W. Gray Publications (Belwin-Mills). @35c.

The original music for this motet by William Byrd was intended for instruments. I have heard it performed on harpsichord as "Lord Salibury's Pavanne" and also as a solo for lute. More than one edition exists for choir with this text from Psalm 119, verses 174 and 175. Whether Byrd himself ever selected these words for his music I do not know. At any rate, this small, binary form proves to be most satisfying. The independent lines moving in and through harmonic suspensions are very expressive of the "longing" suggested by the text. Another source of interest to the listener or performer is the use of imitation in the contrapuntive texture. The text is general making the motet appropriate for any use, but especially at communion time. The organ accompaniment, which merely repeats the vocal lines, is optional.

RICHARD D. BYRNE

Magazines

UNA VOCE (France). No. 83. November–December, 1978.

One of the articles in this issue examines the effect that the abandonment of Latin and the imposing of the vernacular had on church music, and especially on congregational singing, in France. It makes the point that in the German-speaking countries the long tradition of singing in the vernacular at Mass provided a rich treasure of traditional German *Kirchenlieder*, known and loved by the people, which could be used effectively in vernacular Masses after 1963. However, the situation in France was completely different. While some German language hymns even date from the twelfth century, French language hymns characteristically go out of fashion from one generation to the other, so that very little remains even from the nineteenth century. More important, however, is the fact that French language hymns were not traditionally sung at Mass. They were used for processions, missions and other religious services, but the singing at Mass was in chant and in Latin. Therefore, when Latin was abandoned or suppressed for the most part after the council, the French were deprived of their music over night. The author points out that it is evident that the hymns in French fabricated by the national center of pastoral liturgy (C.N.P.L.) to fill the void have not been successful as the gradually emptying churches prove.

In "Reflections on Liturgical Music," Maurice Duruflé

makes the following pertinent comment: "The experiments attempted during these last fourteen years have often been the pretext for the introduction of unbearably vulgar songs. This new music, played with the accompaniment of guitars and drums, which was introduced into our sanctuaries for the express reason of attracting crowds, has done just the opposite. The error in calculation has turned out to be monumental. People have deserted their parishes in order to attend Sunday Masses in places that have maintained the cult of beauty, the only one that counts when it comes to glorifying God. Numerous examples could be given from the Parisian churches. The most spectacular is certainly Notre Dame where nine or ten thousand worshippers attend the sung Masses each Sunday."

Always interested in promoting the use of Latin in the Church, this issue reports on the speech of the Holy Father, John Paul II, to the members of the Latinitas foundation. The pope commented that all those concerned with the reading and interpretation of papal documents must study Latin because rarely is the original text rendered completely and correctly in translation. In addition, he sees that the use of Latin, a supranational language, unifies the Church. The author laments that in French seminaries Latin is no longer obligatory and wonders how many French priests know enough Latin to read the official documents of the Church in the original. And what about the United States!

But if the French clergy do not prize the study of Latin, certain Africans do. Léopold Senghor, president of Senegal and noted French language author, in a speech at the Collège de France, deplored the abandonment of the study of Latin and Greek by African people. He said, "Our negritude imposes on us a special relationship with classical antiquity. It is justified by the privileged relationship between the black world and the Mediterranean world which has existed since the most ancient times." He also said that a knowledge of Latin is indispensable if one really wants to know French. It is also reported that General Mobutu, head of the government of Zaïre, recently sent for a monk from Solesmes in order to train a choir of children in Gregorian chant over a period of four months. Mobutu then asked this choir to sing a *Requiem* for his wife on the anniversary of her death.

V.A.S.

SINGENDE KIRCHE, Volume 26, Number 3, 1978–1979. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Josef Friedrich Doppelbauer, the Austrian church music composer, has an article in this spring issue of *Singende Kirche* on the Easter vigil celebrated on Holy Saturday. At the beginning of the article, he remarks that Easter is the counterpart of Christmas, but in the minds of the Catholic people it, and especially its first celebration on Holy Saturday, has not achieved the same place of honor as Christmas has. Further, he notes that the present rite for Holy Saturday is not appreciated as the former one was. While this may be true in Germany and

Austria, it seems that the revised Holy Saturday liturgy has been the most successful liturgical reform in this country. At least, it is the best attended Holy Week service in most parishes. Thus, in the United States Doppelbauer's initial remarks would need some amendments. However, some of his other points are worth repeating even in non-German cultures. For example, he thinks that a German *Exultet* (perhaps, we should say a vernacular *Exultet*) performed by a soloist does not solve the problem posed by this traditional element in the Holy Saturday liturgy. He suggests either a vernacular hymn or the singing of the traditional Latin, Gregorian setting of the text. This leads him to his second point that there is no reason today for insisting on the vernacular totally. He notes that we live in a world which is, in fact, linguistically pluralistic. (Of course, this is much more evident in Europe than in North America.) Given that situation, it is hardly convincing to argue that Latin is an impossible barrier for the people to overcome, or that it prevents their understanding of the liturgical action. Thus, it becomes acceptable for choirs and music directors to schedule those compositions in the Church's treasury of sacred music which fit the occasion. Not only are they permitted, but they enhance the liturgy. Finally, Doppelbauer makes the point that our civilization is a post-modern one where it is impossible for most of us to escape the skepticism which we bring to our social events and our business engagements. Thus, our faith is not always the child-like faith which the gospel encourages, even though it should be. Realistically, it is difficult for a parish community to enter into the Easter joy as men of past ages might have. Pop music, African music, jazz music and all other devices attempting to create a false and phony joy cannot substitute for the supernatural rejoicing which only comes from a strong commitment to the gospel of Easter. Doppelbauer deplors these *ersatz* attempts which seem to multiply at Easter time. He suggests that one must begin at a more fundamental level with the faith, itself, in order to create the joy proper to a Christian at Easter.

Hans Hollerweger has an interesting contribution concerning the hymn books published under the Emperor Joseph II in the late eighteenth century. The Enlightenment with its emphasis on the rational power of man had little sympathy for the baroque liturgy which had been structured to emphasize the symbolic and artistic elements found in Catholic worship. In music, instruments now became less important than the human voice. Only those instruments which accompanied the human voice were encouraged for use in church. However, this emphasis created a movement which strove to preserve the baroque traditions. The Masses of Mozart, Haydn, and Beethoven would fall into this category. Interestingly enough, Hollerweger argues that the hymn books published by those wishing to eliminate the baroque traditions did not succeed until after a proper estimate of the master works of sacred music, such as the Masses of Haydn and Mozart, was reinstated. Apparently, the various types of sacred music must be held in the proper balance, both in theory and practice, before one can ex-

pect to have a parish which has a successful musical program.

Anton Reinthaler has an article on the responsory psalm and the editor of *Singende Kirche*, Josef Schabasser, contributes an article on the "new church choir." This issue of the Austrian church music quarterly concludes with many short essays on those musicians celebrating birthdays and anniversaries and with a list of the sacred music to be performed in the major cathedrals in Austria.

R. M. H.

UNA VOCE KORRESPONDENZ, Volume 8, Number 6, November–December 1978.

Bi-monthly journal of Una Voce (Germany).

This issue of *Una Voce Korrespondenz* has two articles discussing the liturgical reform. Unfortunately, this controversy has become an *idée fixe* with the editors of this magazine. There is little else in the issues, but discussions of liturgical problems. While we all can agree that it is a serious problem in the Church, still only so much can be said. The repetition from article to article in this past year has become very tedious for the reader. Very little is new because most points have been made two and three times before in the same volume.

The first article, written by André Mignot and Michel de Saint-Pierre, questions whether there is a permanent revolution in the liturgy of the Church. It was translated by a frequent contributor to *Una Voce Korrespondenz*, Andreas Schönberger. The second article is by Julien Green and questions why anyone would convert to the Catholic Church. Despite its title, much of this article discusses the Mass liturgy.

R. M. H.

Books

Parish Church Music Guide by Russell Cowley. Published by the author at 46 Lindisfarne Street, Invercargill 9501, New Zealand. \$14.95 (post paid air mail).

An enormous work of compilation, this guide for parish musicians, both organists and choirmasters, is a most useful tool in selection of music for the various seasons of the ecclesiastical year and a mine of information on such assorted subjects as composers' dates, publishers' addresses and English titles for Latin hymns. It is intended for Anglican services primarily, but it is eminently worthwhile for selection of music for the Catholic English liturgy as well. Each Sunday and major feast is provided with suggested organ preludes, organ compositions based on hymn tunes appropriate to the day, suitable anthems and motets as well as organ postludes and pieces for various instrumental ensembles. Pieces are marked for the difficulty of performance; source of the piece and price are indicated.

A mine of information, the 136 pages are filled with such useful knowledge as a list of publishers and their addresses in all parts of the world, a list of suggested journals for church musicians with a brief description of

each and subscription rates and addresses, and a list of composers who have written for organ and choirs with their birth and death dates as well as country of origin. Another index provides English titles for German chorales, and yet another gives English titles for Latin hymns, antiphons, introits, graduals, tracts and sequences on which various organ compositions are based. Finally, a list of titles of organ compositions based on hymn tunes such as *Christ ist erstanden*, Austria, Ratisbon, *Veni Sancte Spiritus*, *Resonet in laudibus* and many more, makes it possible to correlate the organ voluntaries with the hymn selection for a given Sunday.

The volume is loose-leaf bound, produced in photocopied type script. It only purports to be a guide. It is a very practical tool for church musicians. It is filled with suggestions and facts. It is truly a *liber usualis!* R.J.S.

The Lutheran Book of Worship. Augsburg Publishing House, Minneapolis, 1978. 960 pp.

The past decade has seen a large, vital and growing awareness of hymnody that forms an important manifestation of meaningful and relevant worship in the contemporary Church. Many will gratefully acknowledge Pope John XXIII as the man who created the important atmosphere of ecumenism with all its interesting challenges.

Many hymnals have appeared in recent years, some folk hymnals and several hard covered volumes combining traditional and new sounds of today's culture. *The Lutheran Book of Worship* was prepared by members of the churches participating in the Inter-Lutheran Commission on Worship. It is intended for the United States and Canada, and incorporates not only the readings for the liturgical year but an extensive collection of music from a variety of sources and in many styles. It is gratifying to welcome this new volume.

Beautifully printed with a bright green cover, ample reference guides and indices, it is editorially well documented and wisely selected. The keys chosen for the hymns are comfortable, and a conscious attempt was evidently made to include only believable lyrics. The worship life of Lutherans in North America reflects a variegated ethnic heritage along with a concern for the English vernacular. A love of singing has characterized many generations.

The book contains 569 hymns in addition to a large collection of short musical prayers. From an ecumenical point of view, what is really significant is not what seems to divide Lutherans from other major Christian bodies, but what is common to all of them. The editors consulted international, ecumenical commissions on hymnody and English texts. Although designed for Lutheran worship, many will find a large variety of musical materials, readings and prayers reflected in this new book.

WILLIAM TORTOLANO

An Index to Early Music in Selected Anthologies by Ruth B. Hilton. European American Music Corp., Clifton, N.J. 127 pp.

This volume is the thirteenth in a series entitled *Music*

Indexes and Bibliographies under the general editorship of George R. Hill. It is essentially a quick reference guide to selected early composition which are found in eighteen established anthologies. These would be found in most major libraries or university collections. Among the anthologies are those by Gleason, Parrish-Ohl, Davison-Apel and Wolff.

There are some provocative titles. Hermannus Contractus wrote an exercise book on how to learn intervals with the title, *Ter terni sunt modi*. Not too many would be familiar with this. There are many unfamiliar titles, but most will be well known. The index is somewhat limiting. The references are not to original manuscripts, but at least the anthologies are considered reliable.

The work is of interest to music history students, musicologists and all who wish to go to a reliable source. It is useful collection and many will enjoy researching the sources.

WILLIAM TORTOLANO

Missale Romanum cum lectionibus ad usum fidelium. Vatican Press. 4 vols.

This is truly a splendid work, and finally some nine years after the appearance of the *Missale Romanum* (altar edition) of Paul VI, puts into the hands of the laity a portable Latin missal which (*pace* Archbishop Bugnini) contains everything said or read at Mass. To this extent, it resembles the pre-Vatican II missals which contained everything, either in Latin or in English, or, in the case of the *Saint Andrew Missal*, in both languages.

The big difference between the present work and its predecessors, however, is the number of pages it takes to present the material. The comparable older missals ran to about 1300 pages; the new one comprises four volumes of about 2000 pages each. The increase in bulk is not solely due to the new cycle of readings; the new missal is arranged to provide the maximum convenience for the user.

Volume I contains the time of advent and Christmas as well as the time before lent. Volume II contains lent and paschaltime. Volume III has the Sundays numbered during the year from the sixth to the twenty-first. The remaining are in Volume IV. Each volume contains the ordinary of the Mass, together with the proper of the saints and the commons as well as all the ritual Masses and Masses for various necessities, votive Masses and Masses for the dead. The music for the *Ordo Missae* and other chants that are needed can be found also.

Each volume contains the *Ordo Missae*, both *cum* and *sine populo*. The Masses proper to the time period for each volume include the readings, as of course do all the other Masses. In addition, each volume contains all of the Masses for the thirty-four Sundays *per annum* but without the readings. The reason for including all of the Masses except the readings is clearly indicated at the top of the pages containing the Mass where it states that on the weekdays through the year any one of the thirty-four Masses is able to be said according to the pastoral usefulness of the texts.

The four volumes all contain all of the common Masses of the year, beginning with the dedication of a

church and ending with the *Commune sanctorum et sanctorum*. The next sections of each contain the *Missae rituales*, *Missae et orationes pro variis necessitatibus*, *Missae votivae* and *Missae defunctorum*. An appendix, also appearing in each volume, repeats the appendix of the altar edition, with the blessing of holy water, specimen formulas for the *Oratio universalis* and some examples of the chants used in the Mass, *i.e.*, for the introductory rites, one preface, and the parts of the eucharistic prayer which may be sung. They even include the pontifical blessing.

As will by now be obvious, the Vatican press has been extremely generous in its inclusions. Each volume, for example, contains not only the prefaces proper to the time it covers, but all of the other prefaces which could conceivably be used in that time. The advent volume, for instance, contains, in addition to the prefaces of advent, Christmas, etc., all of the votive and festal prefaces, even those of the Sacred Heart and the Holy Eucharist. The only omissions for this seasonal volume are the obvious prefaces *de tempore* which could not be used during the volume's currency, *e.g.*, Easter and Pentecost.

It is difficult in a review to avoid overpraising the work. Its appearance is quite handsome, the "cheap" edition (about \$80) being bound in brown vinyl, fully rubricated with a bright red ink, and equipped with six ribbons.

For any serious student of the Roman rite, this is an essential acquisition, and should put to rest the hoary concept that Latin is no longer a language of the Roman Church.

H. H.

Music Through Sources and Documents by Ruth Halle Rowen. Prentice-Hall, Inc., 1979. 386 pp.

Ruth Halle Rowen, professor of music at City College of New York, has assembled an unusual and special sampling of written materials by musicians over two thousand years. It allows one to read and learn about attitudes, interpretation, notation, performance practices, and aesthetics from original sources. A complete letter or article, as well as excerpts from extended works are taken from biblical times and ancient Greece, through contemporary innovations of twelve-tone composition and electronic music.

Each writing has introductory remarks; frequent musical illustrations from the original sources, transcribed into modern notation; and bibliography. Although the more than two hundred literary excerpts are brief, they are well selected, especially up to the romantic era. Perhaps more twentieth-century musicians who were also literate verbalists could have been included. But one recognizes that just so much could be included.

Beginning with *The Song of Moses at the Red Sea*, through Otto Luening's *Electronic Music*, there are provocative titles in between: *Informal Music Making at Meal-time* by Mozart, or *Music in America* by Dvorak. A few musicians might not be well known. Have you ever heard of Prosdocimus de Beldimandis?

Music Through Sources and Documents would serve well

not only a music history course, but it makes thoroughly enjoyable reading in context, or out of context.

WILLIAM TORTOLANO

Papal Legislation on Sacred Music, 95 A.D. to 1977 A.D. by Robert F. Hayburn. The Liturgical Press, Collegeville, Minnesota. 1979. 619 pp. \$18.50.

Long awaited, this compilation of church law on liturgical music is unquestionably the most comprehensive study of its kind in English and very likely in any language. It is the result of years of research and experience covering the full gamut of church history from apostolic times to our post-conciliar period. Not least among the obstacles to be surmounted was the problem of translation since papal documents are not issued in English, and not all of them have been written in Latin. A variety of language skills was needed.

Organized chronologically, at least through the documents stemming from the time of the Council of Trent, passages from the *Liber Pontificalis* indicate the actions of popes such as Leo I, Gelasius, Symmacus, John I and Boniface II. The writings of Gregory the Great, as well as various commentaries on his work by later writers, are brought together in a valuable compilation in the second chapter. The questions rising from the origins and development of polyphonic music center around the bull of John XXII, *Docta sanctorum patrum*, a landmark in papal concern for liturgical music, although one that still remains not fully explained. The Council of Trent, which had so significant an influence in all areas of ecclesiastical life for the past four hundred years, left very little in specific legislation for sacred music. The matter is treated in a mere six pages. The wishes of the council fathers as well as the Holy See seemingly were expressed more through the compositions of the Roman School of composers than through lengthy legal directives.

With the fourth chapter the organization of the book shifts somewhat and becomes a history of Gregorian chant as it was preserved in various liturgical editions dating from the end of the fifteenth century until the Vatican edition of the twentieth century. An extensive treatment of the Medicean edition brings together the long contested role of Palestrina in the unfortunate work of revision of the chants, finally completed by Anerio and Soriano. The documents of the 16th, 17th and 18th centuries are directed in great part to the various societies of church musicians in Rome, organizations that historically form the origins of many present-day institutions. The three centuries are dominated by the encyclical, *Annus qui*, published by Benedict XIV, February 19, 1749, which is long, practical and clear, as Monsignor Hayburn points out. It was a summary of the legislation that had been given long before as well as a solution to current problems.

As one approaches present times, the interest increases. The author presents a good history of the nineteenth century with the Cecilian reforms and the scholarly activity of the monks of Solesmes. Activity in Italy, Germany and France is treated together with some information on the United States, particularly with refer-

ence to the founding of the Society of St. Cecilia and its earliest activities centered in Milwaukee. Editions of chant and the controversies surrounding their publication dominate the church music politics of the century, particularly in the contest between the Ratisbon and the Solesmes editions and the ultimate reforms set in motion by Pius X. The publication of the Vatican edition of chant and the *Motu proprio* of November 22, 1903, mark the origins of the liturgical movement that culminated in the *Constitution on the Sacred Liturgy* of the Second Vatican Council.

Monsignor Hayburn's conclusions should be read even if the entire book is not. In the twelfth chapter he gives a summary of all the legislation given in detail in the preceding pages as well as a clear discussion of the very role of music in the sacred liturgy. Brief reference is made to the present situation musically since the Vatican Council, but time is obviously required before those developments can be assessed, and that is not the purpose of this book.

A series of photographs of persons and places mostly all associated with nineteenth-century developments separates the main text of the book from very extensive appendices that follow. There are, in fact, over two hundred pages of appendices, containing a fund of facts and information, including decrees and responses of the Sacred Congregation of Rites, paragraphs from the *Ceremoniale Episcoporum* relating to music, an attempt to classify the various types of papal documents and their legal binding force, a chronological list of all the documents mentioned in the text, and finally a compilation of more recent documents issued on the subject beginning with Pius XII and concluding with an address of Paul VI in September 1977. There is an immense bibliography and an extensive index.

Certainly Monsignor Hayburn is to be congratulated on this work and sincerely thanked for publishing the fruits of his long research. The volume is unique, as far as I know, in the English language. It is a tool for scholars interested in church music as well as the part the Church has played through this legislation in shaping the development of the art of music in general. The book belongs in all schools teaching any history of music. Certainly it should play an important part in teaching music in seminaries and novitiates.

I would have only one constructive criticism to offer. The extraordinary length of the appendices tends to obscure the over-all organization of the book. This is increased by placing a chronology of chant book editions immediately following the preface. It is further complicated by placing the documents of the post-conciliar period in an appendix. Since the book can well be read as a continuing history of church music with a chronological organization, to disrupt this plan and to obscure its basically sound and practical pattern does not make it easy for a reader who might approach the work without a specific reference point to seek out. One might also wish that in the translations of the decrees of the Sacred Congregation of Rites, directed usually to a specific diocese or city, that the English form of the name would

have been given in place of the Latin form which is often abbreviated and hard to recognize.

The Liturgical Press is to be commended for publishing this significant volume. R.J.S.

OPEN FORUM

In reviewing Ruth Halle Rowen's anthology, *Music Through Sources and Documents*, for this issue of *Sacred Music*, I came on this passage by William Byrd. It is entitled *Reasons Briefly Set Down by the Author to Persuade Everyone to Learn to Sing from Psalmes, Sonets, and Songs*. I thought the readers of *Sacred Music* would enjoy it.

First, it is knowledge easily taught, and quickly learned, where there is a good master, and an apt scholar.

2. The exercise of singing is delightful to nature, and good to preserve the health of man.

3. It strengthens all parts of the breast, and opens the pipes.

4. It is a singularly good remedy for a stuttering and stammering in the speech.

5. It is the best to procure a perfect pronunciation, and to make a good orator.

6. It is the only way to know where nature has bestowed the benefit of a good voice, which gift is so rare, as there is not one among a thousand that has it.

7. For instruments there is no music whatsoever, comparable to that which is made for the voices of men, where the voices are good, and the same, well sorted and ordered.

8. The better the voice is, the more fitting it is to honor and serve God therewith. And the voice of man is chiefly to be employed to that end. *Omnis spiritus laudet Dominum.*

Since singing is so good a thing,
I wish all men would learn to sing.

WILLIAM TORTOLANO

BOOK SALE

\$10

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

Proceedings of the Fifth International
Church Music Congress

Contains essays by	Gottfried Göller
Bishop Rudolf Graber	Cardinal Miranda
Johannes Overath	Eric Werner
Karl Gustav Fellerer	Joseph Lennards
Colman E. O'Neill, O.P.	Paul Henry Lang
Urbanus Bomm, O.S.B.	

Postage paid on orders accompanied by money.

Write: SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103

NEWS

The XIX International Congress of the Pueri Cantores will be held in Maracaibo, Venezuela, during Christmas week, 1979. It is under the direction of the Institute Niños Cantores, Urb La Paz Etapa II, Maracaibo, Venezuela. The following year will bring the congress to Rome and then to Paris in 1981.



The first diocesan choir festival for the Diocese of San Bernardino was held at the Church of Saint George in Ontario, California, April 29, 1979, with fifteen parishes participating. Some three hundred singers performed John Lee's *Choral Mass 1970* under the direction of Marguerite Anderson, director of Saint George's music program and organizer of the festival. Father Donald Weber was celebrant of the Mass and Madeline Gavran was organist.



The second liturgical music workshop of the Archdiocese of Portland was held at the Church of Saint Clare in Portland, Oregon, May 11–12, 1979. Emphasis was placed on Gregorian chant and polyphony under the direction of Dom David Nicholson, OSB, and Douglas Butler who presented a recital of organ Masses from Cavazzoni to Satie and prepared the choir for the Mass. Mass XV (*Dominator Deus*) together with Mozart's *Ave verum*, Maurice Duruflé's *Ubi caritas* and Egon Wellesz's *Alleluia* were sung. Valerian Fox of Saint Mary's Cathedral was part of the faculty.



The choir of Holy Rosary Cathedral in Regina, Saskatchewan, under the direction of Vernon McCarthy, sang Victoria's *Missa O magnum mysterium* at midnight Mass on Christmas, celebrated by the Most Reverend Charles A. Halpin, Archbishop of Regina. Victoria's motet, *O magnum mysterium* and Flor Peeters' *All the Ends of the Earth* were also sung together with a program of carols before the Mass. Thomas J. Chase was organist. On January 12, 1979, music for the installation of the new president of Campion College of the University of Regina was sung by the cathedral choir and the Elizabethan Singers. Works included Schütz's *Cantate Domino* and Thomas Morley's *Agnus Dei*. William Byrd's madrigal, *Why do I use my Paper, Ink and Pen?*, in honor of Saint Edmund Campion was also programmed at the academic investiture.



Soloists of the Twin Cities Catholic Chorale and members of the Minnesota Orchestra presented a Palm Sunday sacred concert at the Church of Saint Agnes in Saint Paul, Minnesota, April 8, 1979. A string quartet played Joseph Haydn's *Seven Last Words of Christ*, and David

Bevan play Mozart's *Church Sonata*, K. 225. Maurice Jones sang *Ich habe genug* by J. S. Bach; Karen Johnson, Bach's *Into Thy Hands*; Sarita Roche, *Et incarnatus est* from the *Mass in C Minor* by Mozart; and Vern Sutton, Handel's *Look down harmonious Saint*. Soloists, strings and organ combined for Haydn's *Salve Regina*.



The Musica da Chiesa series of Saint Stephen's Church, Sewickley, Pennsylvania, presented Joseph Jongen's *Symphonie Concertante* and Johannes Brahms' *Deutsches Requiem*, March 11, 1979. Lee Kohlenberg was conductor; John Romeri was organist. Ilse Cortese, soprano, and Bradley Powell, baritone, were soloists.



Saint Norbert College, DePere, Wisconsin, presented its fifth annual All Saints Day Memorial Concert in the abbey church, November 1, 1978. Under the direction of Dudley Birder, the chamber singers and the community chorus, assisted by the DePere High School string ensemble and the college brass ensemble, presented compositions by Vittoria, Scheidt, Viadana and J. S. Bach. The main work of the program was Ralph Vaughan-Williams' *Mass in G*. Soloists were Lois Van Ess Bader, soprano, Seoung Lee Wilson, mezzo-soprano, John Raleigh, tenor, and Marshall Moss, bass. Gerald Mattern is director of the high school group.



Mount Olivet Lutheran Church in Minneapolis, Minnesota, announced its concert series for 1978–79. The program includes a Christmas concert, soloists' recitals, a hymn festival and the presentation of Fauré's *Requiem* at Orchestra Hall in Minneapolis and O'Shaughnessy Hall in Saint Paul with the church choir, Bethel College Choir and the Minnesota Orchestra under the direction of Henry Charles Smith. Dubois' *Seven Last Words of Christ* and choral festival complete the list of events. Marvin Busse is organist at Mount Olivet; Robert Berglund, John Opsata, Margaret Berglund and Marie MacNally are choral directors.



The Cantores sine Nomine of Lancaster, Pennsylvania, sang at Christmas Mass at the Church of Saint Anthony of Padua. Under the direction of Lucy Brown they performed the *Missa Exsultet orbis* of Camille van Hulse, Katherine Davis' *As it fell upon a Night, Der Morgenstern* by Praetorius, *Jesu Redemptor omnium* by Ravanello and Christopher Tye's *A Sound of Angels*. Father Vincent Crotty was celebrant and Frank Weatherly, organist. Philip Crnkovich organized the group.



The Cathedral Church of Saint Mark in Minneapolis, Minnesota, announced its 1978–79 music series. Among

the works programmed are Fauré's *Messe Basse*, J. S. Bach's cantata, *Bide with Us*, Johannes Brahms' *German Requiem* and J. S. Bach's *Mass in B Minor*. A series of Sunday evening compline services is under the direction of Monte Mason. Howard Don Small is organist and choirmaster.



Saint John's University Men's Chorus under the direction of Axel Theimer toured from its home campus in Collegeville, Minnesota, singing works from the renaissance period and music by Alessandro Scarlatti, Palestrina, Giovanni Gabrieli and a work by its director entitled *Missa Brevis*, based on Gregorian Mass XIII. The program also included secular music from Wagner, Weber, Kodaly and folksongs and spirituals.



At the Church of Saint Mary the Virgin in New York City, music for the solemn services during 1978-79 included some forty-five settings of the ordinary of the Mass by composers dating from the early renaissance period up to the present day. Among them are Franz Liszt, Jacob Handl, Benjamin Britten, Franz Joseph Haydn, Schubert, Mozart, Duruflé, Guerrero and Langlais. In addition to the more usual settings of the Mass, the list includes the *Messe Solennelle pour le Couronnement de Napoleon* by Etienne Mehul, a *Mass for Four Voices* by Adam von Fulda and *Messe La Bataille* of Clement Jannequin. McNeil Robinson is director of music and J. Henson Markham is chairman of the music committee. Reverend Edgar F. Wells is rector.



The Choralis sine Nomine of Saint Paul, Minnesota, under the direction of Merritt Nequette, performed a Lenten concert at St. Clement's Episcopal Church, March 18, 1979, and at Mount Olive Lutheran Church in Minneapolis, April 1, 1979. On April 23, at the O'Shaughnessy Auditorium at the College of Saint Thomas and on April 29, at the Landmark Center in Saint Paul, the group performed Gioacchino Rossini's *Petite Messe Solennelle*.



The choir of Saint Thomas Aquinas Church in Dallas, Texas, sang Mozart's *Coronation Mass* for the Easter Sunday liturgy. It was repeated on April 22, 1979. Paul Riedo conducted the singers and orchestra, marking the two hundredth anniversary of the composition of the Mass. During Holy Week the choir sang music by Mozart, Palestrina, Handel, Bruckner, Duruflé, Victoria and Bach. Monsignor John T. Gulczynski is pastor.



At the Church of the Holy Childhood in Saint Paul, Minnesota, the combined choirs sang Charles Gounod's

Troisieme Messe Solennelle de Paques for the solemn Mass of Easter Sunday. Other music of Gounod included the introit and gradual texts, *I arose and am still with you* and *This is the day the Lord has made*, and a meditation played by the orchestra. Guillaume Melvil's *Regina Coeli* and Eugene Gigout's *Grand Choeur Dialogue* concluded the musical settings. Bruce Larsen conducted. Merritt Nequette and Mary Downey were organists. Peter Loveland, Scott Turi, Douglas Gabrielli, James Lang, Stephen Schmall and Lee Green were soloists. Father John Buchanan is pastor.



Paul Manz lead a festival of hymns for the church year at Gloria Dei Lutheran Church in Saint Paul, Minnesota, January 14, 1979. The occasion marked the introduction of the new *Lutheran Book of Worship*, a hymnal intended for use by all Lutheran churches in North America.

R. J. S.

CONTRIBUTORS

Cal J. Stepan is a member of the editorial board of *Sacred Music* and founder and present director of the parish music program at the Church of Saint Dominic in Shaker Heights, Ohio. He has a bachelor of music degree from Baldwin-Wallace Conservatory in Berea, Ohio, and a master's degree in musicology from Case-Western Reserve University in Cleveland, where he is a member of the diocesan music commission.

Lavern J. Wagner is chairman of the music department at Quincy College in Quincy, Illinois. Active in Catholic music education circles and a founding member of the Church Music Association of America, he has a doctorate in musicology and has published his transcriptions of the choral works of renaissance musicians. His edition of nineteen Masses of Pierre de Manchicourt will be forthcoming.

David J. Volker is music director of the Church of Saint Bartholomew in Pittsburgh, Pennsylvania. He holds a B.S. from Duquesne University and the M. M. from Cincinnati Conservatory with further studies in music theory at Indiana University. In addition to his work at Saint Bartholomew's he directs the Bloomfield Lieder-*tafel*.

Catherine A. Dower is professor of music at the State College of Westfield, Massachusetts, and head of the department. She has studied at the New England Conservatory and received the Ph.D. from the Catholic University of America. Among her fields of musicological research, Puerto Rico and the Caribbean area vie with Sistine chapel manuscripts and editions of Palestrina.

FROM THE EDITORS

About the Pictures

In the last issue of *Sacred Music* we featured photographs of two famous baroque abbey churches, Ottoberon and Ettal. This time our illustrations are of the two greatest baroque-rococo pilgrimage churches in central Europe, Vierzenheiligen and the Wies.

The church of Vierzenheiligen is located just north of Bamberg, West Germany, in the valley of the Main at the spot where, in the year 1445, a group of shepherds saw a vision of the fourteen *Nothelfer* or auxiliary saints accompanied by the Christ Child. An elaborate shrine, which seems in design to be a synthesis of a baroque state coach and a Bernini *baldachino*, dedicated to these saints now stands in the center of this elegant eighteenth-century church which replaced the chapel built soon after the apparition. The shrine was designed by Jakob Michael Kuchel, and the famous Feichtmayr brothers and George Ubelherr were responsible for the sculpture and plasterwork. Popular devotion to the auxiliary saints or holy helpers (Saints Blaise, George, Erasmus, Pantaleon, Vitus, Christopher, Denis, Cyriac, Achatius, Eustache, Giles, Margaret, Barbara and Catherine) was actively sponsored by the German Dominicans and Cistercians in the fifteenth century, and was obviously still very important in the eighteenth century when the church was built.

The golden yellow sandstone facade of Vierzenheiligen which is almost gothic in style scarcely prepares the visitor for the elaborate rococo interior. It is true that the architect, Balthasar Neumann, has used elements of the gothic style inside. There is the impression of clerestory windows and a triforium gallery, but one quickly realizes that the effect is very different. The walls are not massive and protective. They do not enclose the space, nor do the columns order it. Unlike the intended mystical darkness of a church built in the gothic style, light pours through all the windows, flooding the inner space. The complexity of the interior with the intended significant difference between the ground plan and the vaulting becomes evident after a little study. The grace and elegance of this rococo interior seems to convey to the visitor a foretaste of heavenly joy.

The interior of the Wies is also a splendid example of the rococo style and once again the simple sober exterior rising from the flat meadows of the last slopes of the Alps of Ammergau in Bavaria does not prepare the visitor for what is inside. The church, dedicated to Christ Scourged, takes its name from its location, *in der Wies*, (in the meadows). It was built in the mid-eighteenth century by Dominikus Zimmermann at the direction of the superior of the Premonstratensians of Steingaden as a pilgrimage church. The visitor is truly overwhelmed to find such an exquisite, harmonious rococo interior out in the country, seemingly so far from the civilized centers of European culture. The unity between the architecture and the decoration is particularly striking in this church. The lower parts of the structure are deliberately sparsely decorated

to symbolize the earth, while the upper parts representing heaven are richly embellished with paintings, stuccoes and gilded work. The immense fresco of the dome shows Christ enthroned in heaven, the gate of Paradise and the Last Judgment. The organ and the loft are decorated by particularly delicate carvings.

The elegant, light-filled interiors of these eighteenth-century baroque and rococo churches of Germany and Austria are very different from the mysterious half-lights and lofty vaults of the French gothic churches featured in *Sacred Music* in 1977, but in each case it is evident that the architect's object was to construct a holy place set apart from the ordinary world where the human being could draw near to God.

V. A. S.

Book Bargain

The most significant work on the subject of sacred music in the past fifteen years is the volume, *Sacred Music and Liturgy Reform after Vatican II*. As the proceedings of the Fifth International Church Music Congress, held in Chicago-Milwaukee in 1965, it contains the writing of several important musicologists, theologians and practicing musicians and composers. The basic challenge of *actiosa participatio* given by the council fathers to the church musicians of the world is studied and faced in a series of essays, beginning with the very position of art and music within the liturgy.

The English edition has regularly been selling at \$15. Storage space at the publisher's warehouse is now at a premium, and we wish to dispose of the remaining copies. It is a volume that should be in the library of every serious church musician. For that reason, we are offering the volume on sale at \$10, with post paid on orders accompanied by the money. If you already have a copy, consider getting one for your public library, your pastor or another organist or choirmaster. Send all orders to 548 Lafond Avenue, Saint Paul, Minnesota 55103.

R. J. S.