



SACRED MUSIC

Volume 95, Number 2, Summer 1968

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Editorial correspondence: Rev. Ralph S. March, S.O.Cist., University of Dallas,
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Music for Review: Mother C. A. Carroll, R.S.C.J., Manhattanville College of the
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Rev. Elmer F. Pfeil
3257 South Lake Drive
Milwaukee, Wisconsin 53207

Membership and Circulation: Frank D. Szynskie, Boys Town, Nebraska 68010

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

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PRESIDENT'S REPORT

In retrospect, the second biennial convention of the Church Music Association of America accomplished its purpose, namely, to explore through discussion and performance, many practical measures that serious church musicians can take to preserve and, at the same time, to energize good music for parish worship. The panel discussion topics covered a wide range of possible choices and the musical selections rendered at church services and concerts offered numerous practical and readily available materials of quality. Obviously, not all problems were resolved, nor was everyone's own personal musical need completely satisfied. (Has any convention ever achieved this beatific goal?) Verbal counsel was given and high-level musical practice was shown in many areas by experts whose concern for sobriety of musical content and quality of artistic achievement was everywhere in evidence. It was stimulating to hear spirited expositions of opinions on matters of jazz in church, American as opposed to European "folk" idioms, among other topics, revealing the tensions under which many church musicians are working during this restive period in the Church's history. What can be fairly stated here is that the residual impression of the convention is certainly positive, offering encouragement and much practical help to those who attended.

The musical and liturgical aspects of the Detroit convention will be found reviewed in detail elsewhere in this issue. I wish to give you here the results of the business meetings of the Board of Directors and of the voting members.

The Church Music Association elected the following officers for the period of two years:

NEW OFFICERS

President:	Theodore Marier
Vice President:	Noël Goemanne
Treasurer:	Frank Szynskie
Secretary:	Rev. Robert A. Skeris

To replace Rt. Rev. Monsignor Francis P. Schmitt and Rev. John Selner, whose terms of office on the Board of Directors expired at this time, the following were elected:

MARIER: PRESIDENT'S REPORT

Paul Salamunovich, Los Angeles, California
Rev. Richard J. Schuler, St. Paul, Minnesota

A new regional director for the South will be appointed to replace the post vacated by the resignation of Klaus Kratzenstein; a chairman will also be appointed for the Mid-West to replace Rev. Robert A. Skeris, who was elected secretary of the Association.

The changes in the constitution and by-laws proposed by mail to the voting members last spring were voted and accepted.

LOCAL AFFILIATION An interesting and hopeful sign for the Association is the decision voted on at the business meeting to invite diocesan or independent church music groups to affiliate themselves as chapters of the Church Music Association. The requisite for affiliation is two-fold, namely, the approval of the local bishop and the payment of a \$25 fee. A committee to develop this program of chapter affiliation will be appointed and a report made on its program and progress. Groups in Philadelphia, Joliet, Newark, Milwaukee, Saint Paul, New York, Charleston and Boston have already indicated their interest in such affiliation. Others who wish information should contact Rev. Robert A. Skeris, DeSales Preparatory Seminary, 3501 South Lake Drive, Milwaukee, Wisconsin 53207.

A special mention should be made here of the splendid cooperation of the Detroit convention committee in the planning and carrying out of the convention program. We are all indeed grateful to them for working out a successful, total convention operation. Appropriately, a citation of merit was given by the CMAA to Rev. Robert V. Ryan, chairman of the Detroit convention, in appreciation of his efforts on behalf of the Association and for his distinguished leadership in the field of church music over the past twenty-five years.

Theodore Marier

RHYTHM IN THE TWENTIETH CENTURY MASS*

It is an almost hopeless task to give an articulate definition of rhythm which would prove acceptable even to a small minority of musicians and writers on music. Rhythm, extracted per se, from a composition, is not very important. It is part of an involved fabric that must also take into consideration melody and if a text is used, then the accentual flow of the words.

The connexion between rhythm and melody is so close that in practice it is dangerous to try and isolate them from each other. Nine times out of ten when we speak of "melody" we mean "rhythmic melody", that is to say a series of notes whose mutual relationship is considered in terms of accent and duration, and not merely in terms of pitch.¹

If the music is non-unison then the elements of harmony and polyphony enter. The individual parts of a well written harmonic or polyphonic fabric also make good melodies and rhythms by themselves. Good melodies and their inseparable rhythms also make phrases and become part of a larger formal organization. The particular medium through which the music will be performed must be considered also since human voices, musical instruments and the humans that perform on them, temper the quality and interpretations of the rhythmic, melodic, harmonic and polyphonic flow.

Although it is theoretically possible to extract harmony, counterpoint or orchestration for academic purposes, it is impossible to separate rhythm from melody, and make any coherent sense.

The earliest definitions of rhythm are important as is the derivation of the term. *Rhythmos*, like so many terms, charges scope and connotation from age to age.

DEFINITIONS

The derivation of the Greek term *rhythmos* leads back to a verb for "flowing" — *rheo*, *rhein*, an early relative of the German *Rhein* or Rhine and even of the English word

* This article is Chapter IV from *The Mass and the Twentieth Century Composer*, doctoral dissertation at the University of Montreal, a study of sixty-six significant Masses and their composers. Copyright 1968, William Tortolano.

1. R. O. Morris, *Contrapuntal Techniques in the Sixteenth Century* (Oxford: The Clarendon Press, 1922), p. 28.

"river". Thus Fowler (*A dictionary of Modern English Usage*) could tersely state: "Rhythm is flow." But evidently this flowing is not, and never was, a smooth, inert, continuous movement without articulation. It is, rather, a fluency due to some active, or organizing principle, to ever renewed impulses whose very orderliness at once gives life and ease to the flow.²

Aristoxenos called rhythm the *taxis chronon*, the "order of times," and Plato explained that rhythm was a *kineseos taxis*, "an order of movement". However, one must recognize the fact that music is a temporal art and must be perceptible by the listener. Therefore, one can describe a musical composition as a structure in time, "a movement". "Time in music is manifested by movement between two points. This movement, the flow of sound, is called rhythm. Rhythm is what gives a semblance or organic unity, a feeling of momentum, an illusion of time."³

We are not necessarily dealing with abstracts or questions of taste when we integrate a sacred text for liturgical usage, to a rhythm. "Rhythm induces a feeling of anticipation and preparation for what is to follow in the music and then leaves us surprised, pleased, or frustrated at what has come to pass. Rhythm thus creates tension in us and resolves tensions carried over from previous musical episodes. Rhythm gives us a sense of motion, a line of direction, a feeling of beginning and end."⁴

MASSES AFTER 1600

Most of the controversial and non-liturgical settings of the Mass come after the year 1600. There is a reason for this. Previous to the Baroque, song and poem were wedded. Rhythm was dependent on the text. The Greeks were highly successful in this declamatory style. They gave one note to each syllable; each syllable was treated as either long or short; the long syllable ordinarily equal to two short ones. Finally, the poem was sung according to its nature and mood, usually in a traditional meter, memorized, passed on from generation to generation.

The Middle Ages, as manifested through sacred plainsong, was essentially involved with the same principle. Although the melodies could be melismatic, there is basically a conscious awareness of the accentual flow of the text. This was of paramount importance. The words came first.

With the development of polyphony it became necessary to employ more specific rhythmic practices. This was to ensure uniformity among the voices. Nevertheless, measured (sacred) music, as it is known today, was not used. That is, a time signature with a supposedly strong accent on the first beat of the measure. The Renaissance masters were also primarily concerned with the accentual scheme of the text.

2. Curt Sachs, *Rhythm and Tempo* (New York: W. W. Norton Co., 1953), p. 13.

3. Julius Portnoy, *Music in the Life of Man* (New York: Holt, Rinehart and Winston, 1963), p. 56.

4. *Ibid.*, p. 61.

Around 1600, rhythms with characteristics that are associated with the drama — strong accents recurring regularly — became prominent, and this importance was retained for about three succeeding centuries. In our own century rhythms suggested by techniques of early jazz made exciting inroads on serious composition.⁵

The danger since 1600 has been the conscious (or subconscious) influence of dance and drama upon sacred music. It is easy to become involved this way and indeed it is in a sense not fair to criticize a composer's work by the aesthetic dictums of another age. The Masses of Mozart and Haydn are intrinsically great and aesthetically satisfying as concert pieces but are for the most part non-liturgical because they reflect a secular environment. Nevertheless, these Masses were considered liturgical when they were composed. It is interesting to note that they are still liturgically approved in Vienna. . . .

Scales, keys, intervals and musical forms are technical aids to form structure and coherence. These change in different phases of our musical history. What is very important in ascertaining the liturgical propriety of a work is its lack of secular connotations, an illuminating, perceptive and faithful treatment of the words and their accent.

Composers since the *Motu Proprio* have become increasingly involved with the rhythmical flow of music. It is often in rhythmic flow and textual accents that many of the composers of the Masses under consideration are weakest. There is in general a feeling that composers severely neglect the Latin accentual scheme of the Mass text.

A brief survey of outstanding Mass settings from Gregorian chant to the polyphonic marvels of Palestrina and the sixteenth century masters shows that many of them were concerned with a duality of textual apprehension: natural rhythm and stress of the words. The text is of paramount importance and the melody (and rhythm) enhances and beautifies the words.

Although the composer is dealing with a metrical scheme in many religious texts, this is not the case in the Mass texts. These are manifestations of petitions, prayers and belief. It is important to bring out the rhythm and accentual flow of the words and not merely to reproduce their meter. Gregorian chant and sixteenth century polyphony still stands as supreme models of a marvelous interplay of fluctuating rhythmic stress and accentual flow. Since we are slaves to the bar line, we must not forget that these two types of music had no such thing as a bar line that indicated a strong down beat. Today, bad performances of Gregorian chant and sixteenth century polyphony are still numerous. The fault usually lies with the conductor who totally disregards word accents and their natural flow. But then, this is a fault that exists for many even in everyday speech.

5. *Ibid.*, p. 61.

MASSES
SINCE 1903

The question of whether a contemporary composer uses meter is really inconsequential. What is important is how he treats the word accents. Is the stress natural and expressive? It is here that many composers fail. It is also here that many conductors fail.

The profound knowledge of R. O. Morris regarding sixteenth century polyphony is entirely *a propos* to the subsequent study of twentieth century Masses. We quote several pertinent remarks:

The one thing that may stand in the student's way is the custom of the bar line which he has come to regard as necessarily indicating a strong rhythmic accent. The bar line has a purely metrical significance and exercises no control whatsoever over the rhythmical accent.⁶

You can always tell when a piece of prose sounds unrhythmic; and when you come to analyze it, you generally find its failure due to one of three causes:

- I The stresses are too many, the result being a feeling of hurry and congestion.
- II They are too few, which gives an impression of flabbiness and want of vigor.
- III They are too regular in their occurrence, in which case you feel a lack of freedom, just as in cases (I) and (II) you feel a lack of balance.

In music, in precisely the same manner, a melodic period will be felt as rhythmic or unrhythmic in so far as the distribution of the accent complies with this twofold artistic requirement — freedom and balance.⁷

There are two important qualifications that are imposed upon a rhythm. There is the use of *tempo* and *meter*. Both of these terms can be described. But it is important to remember that they have changed their character and meaning from century to century. *Tempo* can be described as the rate at which sounds proceed in a composition. A contemporary composer of Masses realizes that it is quite difficult to impose a metronome marking for the tempo of his work. Physiological and psychological factors enter the picture. The technical facility of the performers may influence the speed. We find extremely few instances of a metronome marking in the Masses under discussion. In fact, there is often a distinct implication that the composer uses general markings which allow for some freedom of interpretation by the performer.

METER Less subjective is the use of *meter*. Portnoy has described meter as "the grouping of strong and weak pulses, accented and unaccented notes, into repetitive patterns which provides the underlying skeleton for rhythm. The ear tends to organize pulses of equal duration into groups of two or three. These groups are perceived by natural accent, the stress which falls on the first pulse of each pattern."⁸ All this is man made and controlled. It is further, a basic conception from the Baroque to much Post-Romanticism. It is this

6. R. O. Morris, *Contrapuntal Techniques in the Sixteenth Century* (Oxford: The Clarendon Press, 1922), p. 18.

7. *Ibid.*, p. 20.

8. Julius Portnoy, *Op. cit.*, p. 59.

principle that is found in so many Masses of the Baroque, Classical and Romantic periods that is part of the non-liturgical quality pervading the music. Much of the greatest liturgical music lacks one consistent meter.

Many twentieth century composers discussed in this thesis frequently fluctuate their meters to achieve a fluid plasticity and natural textual word accent. Several disregard meter altogether.

Let us discuss in particular, the following distinctive Masses, their rhythmic and textual problems, and in conclusion, their freedom and success, or their failures:

DISTINCTIVE
MASSES

- I *One Basic Meter*
 - A. Kodály — *Missa Brevis*
 - B. Sister M. Elaine — *Blessed Martin de Porres Mass*
- II *Set Meter with Gregorian Chant as a Thematic Basis*
 - Creston — *Missa Adoro Te*
- III *No Set Meter with Gregorian Chant as a Thematic Basis*
 - A. Persichetti — *Mass for Mixed Voices*
 - B. Schroeder — *Missa Gregoriana*
- IV *Fluctuating Meters with Gregorian Chant as a Thematic Basis*
 - Langlais — *Missa Salve Regina*
- V *One Basic Meter with Polyphony as a Style*
 - A. Langlais — *Mass in Ancient Style*
 - B. Harrison — *Mass to the Glory of God*
- VI *Fluctuating Meters with Homophony as a Style*
 - A. Stravinsky — *Mass*
 - B. Poulenc — *Messe en Sol*

The first thing one notices about any of the compositions under discussion is the presence or absence of a time signature. If there is a time signature, we next wish to discover whether subsequent measures maintain the same strict time signature or not. Whether there are time signatures or not, one must discover how the melodic lines (with their marriage to a text) and the harmonic background temper the apparent strictness of a time signature.

Regular meters as used in the Classical period of music are frequently found in many contemporary Mass settings. Although most of these contemporary Masses are pleasant sounding settings, we find very few that are truly distinctive or intellectually probing if they adhere to a strict meter. If little word-consciousness and rhythmic involvement is found, then a composer relies upon other factors for interest (e.g. harmony).

KODÁLY

A tenacious adherence to a constant meter for an entire movement of the Mass, or a large section within a movement, is found most strictly in the Kodály setting. Little attempt is made to exploit word accents. The interest if this Mass comes from its singable flowing melodies, tinged with a Romantic harmonic structure, with some distinctive borrowing from Hungarian scale

patterns. This borrowing produces some exotic sounds. But the interest is not rhythmic. . . .

It is very clear that Kodály is uncomplicated in his rhythms. Phrases are generally short. Melodies are diatonic and smooth. Word accents are generally faithful. The major interest lies in his borrowed Hungarian scale patterns and the use of late Romantic harmony.

SISTER ELAINE

Although Sister Elaine's *Mass in Honor of Blessed Martin de Porres* maintains a strict time signature, one encounters two different technical problems. First, the Mass is understandably simple, because it was written primarily for amateur choirs among the Negroes in the southern United States, and secondly, she is borrowing the themes from Negro spirituals. Despite rhythmic vitality, spirituals are almost always cast in a strict time signature. But, the real success or failure of this work is not through apologies for its acknowledged mission or its use of pre-conceived material. Its ultimate success comes from its concluding natural Latin textual-accentual flow in relationship to the natural English textual-accentual flow of the pre-conceived borrowing from the Spirituals.

It is quite impossible to give a very detailed sketch and explanation as to how the spirituals are utilized in the Mass. Broadly speaking, the musical unit employs at each stage a predominant theme from a well known spiritual. At the *Kyrie* the theme *Nobody Knows the Trouble I've Seen* invokes the mercy of the Lord; at the *Gloria* the spiritual *Steal Away* proclaims His glory. For the profession of faith at the *Credo* there is the opening theme of *Blow Your Trumpet, Gabriel*. At the *Sanctus* and *Benedictus* are the melodies of *Goin' Home* and *Swing Low, Sweet Chariot*. At the *Agnus Dei* we hear the melody *Deep River*. Obviously, all the themes of the spirituals are interspersed with numerous original measures; often, too, fragments of various spirituals are used which are not easily recognized because they lie in inner voices and are rhythmically changed.⁹

CRESTON

Less audacious in harmony and independence of lines, the *Missa Adoro Te* by Paul Creston makes an effective use of two Gregorian themes: *Adoro Te* and *Jesu Dulcis Memoria*. These are two examples of plainsong that adapt themselves to contemporary treatment. In a syllabic style and in a mode greatly akin to modern minor feeling that also adapts itself to a major feeling, these two pieces are rhythmically pliable.

Except for an occasional group of three, these two chants have a rather consistent count of groupings of twos, if we employ the Mocquereau-Gajard-Solesmes method of counting. Creston has set his Mass in four quarter time and apparently found little difficulty in adjusting the melodies to this measure framework.

The weakness of this Mass is more from its pedantic harmony than from its flowing rhythm. The general rhythmic impetus is satisfying, even though Creston makes a consistent use of the measure. However, one must be

9. Letter from Sr. Elaine to the author.

careful not to interpret the downbeat of his measure as being necessarily strong. . . .

Plainsong is sung prayer, and like spoken prayer, vocalization needs a natural syllabic stress. A contemporary usage of chant in Mass settings is greatly desired by the Church. "The more closely a church composition approaches plain chant in movement, inspiration, and feeling, the more holy and liturgical it becomes; and the more out of harmony it is with this supreme model, the less worthy is it of the temple."¹⁰ But one must recognize the fact that not all chants adapt themselves equally well to contemporary use.

Persichetti and Schroeder, unlike Creston, borrow their plainsong themes from the Common of the Mass instead of hymns. The actual source is not as important as striving for a correct verbal accent. Persichetti's setting is superb polyphony (with no accompaniment) that uses only a short fragment of a Gregorian *Kyrie*. Except for spasmodic homophonic phrases, this style (polyphonic) and thematic development (Gregorian) is consistently used in every page of the Mass. There are no time signatures whatsoever. Because of melodic-rhythmic independence of the separate parts, there is a deceptive feeling of simplicity in this work. There is a demand for a constant attention on the part of the conductor and singers to give full justice to word accents and to slightly exaggerate them. There are inherent subtleties, and one must look for them. This Mass is perhaps the most difficult rhythmically to sing. Not that he used syncopation and abnormal stress as part of a polyphonic or harmonic fabric. But the constant syllabic flow of independent lines is a difficult thing to coordinate.

There is one clear cut conclusion. It is excellent polyphony because each line is aesthetically satisfying within itself. Together they are even more so. The simultaneous singing of lines makes both good polyphony and harmony. It is neither academic nor pedantic. It is a twentieth century language. But its real success comes from the textual clarity and its rhythmic interest. It is refreshing to see the stress placed on these two factors.

Schroeder makes little use of time signatures in his Masses, particularly those, like Creston's, that make use of Gregorian motifs. But his motifs are borrowed from Mass Commons rather than motets. In the *Missa Gregoriana* we have an alternation between flowing Gregorian chant and a harmonized section that incorporates the preceding motif. Fortunately, the harmonized sections are short, for they could lead to great difficulties in conducting. Here it is best to keep the quarter note constant. The work gives a feeling of stylistic unity but there is a lack of rhythmic energy. The phrases are often not long enough to build into climaxes. . . .

There is an unusually close and intimate connection between the melody

PERSICCHETTI

SCHROEDER

10. *Motu Proprio on Sacred Music* of Pope St. Pius X, 1903, art. 3.

and rhythm in the *Missa Salve Regina*. "The main lines of the admirable hymn *Salve Regina* in the first mode form the free basis of the work."¹¹ Langlais is extremely successful in this Mass, as he is in his other settings.

HARRISON

Harrison's *Mass to the Glory of God* has a different textual-rhythmic problem. Here one finds charming, unpretentious lines that were inspired after the native melodies of Spanish colonial California. The separate vocal and instrumental lines are complete entities and are aesthetically satisfying. When they are heard together, one finds pleasant and successful polyphony.

But what about the text and its natural word inflection in relation to the melodies? Harrison is not as successful in this respect. One receives the impression that he has forced the text upon the melody. There is always a serious problem when a composer uses a pre-conceived melody and fits liturgical words upon it. One does not necessarily criticize this technique. But it is evident that the composer must make some adjustments in order to emphasize the words and their accents and make the rhythm flow with ease. The marriage of words and music is not a completely happy one in this Mass. Only the *Credo* has some degree of success in this respect. This profession of faith lends itself quite naturally to the simplicity of syllabic writing. Practically every note, which in this *Credo* is usually an eighth note, has one syllable.

Each melody that Harrison uses is beautiful and there can be no question as to the success of the blending of these musical lines. Based on a primitive melodic style often reminiscent of the Indians in California when they were under Spanish domination, the rhythmic impetus is liturgically quite controlled.

But there seems to be an implication in this score that it seems to be *instrumentally* conceived. No other Mass under study seems to have this problem to any great extent. There are certain stylistic techniques that work for choral writing that do not work for instruments, and *vice versa*. Harrison makes no claim anywhere of doing such a thing. Nevertheless, this instrumental style is apparent. Further, the style is one of *rhythm* both in small entities and in a *greater rhythm*. Despite its instrumental connotations in the voice parts and its arbitrary placement of words and their accents upon pre-conceived melodies, it is nevertheless a fine work and a liturgical one.

LANGLAIS

Long steeped in liturgical music from Gregorian chant, Renaissance polyphony and the modern French school of organ improvisation and church music composition, Langlais borrows a "style" more than a literal melody in his *Mass in Ancient Style*. But, the style becomes peculiarly his own. This Mass is modal and modeled after sixteenth century imitative writing. The separate lines are aesthetically complete and florid. His genius lies

11. *Caecilia*, Vol. 86, no. 2, Summer, 1959, p. 77.

in his faithful awareness of word accents and a natural rhythmical flow to the music.

Close examination of this Mass reveals that its strength lies in its *rhythmic vitality*. The *Kyrie* is divided into the traditional sections: *Kyrie*, *Christe*, *Kyrie*. One immediately discovers a predominant Phrygian mode and a resemblance to sixteenth century polyphony. Closer scrutiny reveals a plain chant motive recurring five times in the two *Kyrie* sections and another motive thrice repeated in the *Christe* section. There is not a single accidental. There are imitations (direct and inverted), strettos, and a recapitulation of ten bars of the *Kyrie* and three of the *Christe*.

The entire *Kyrie* can be analyzed in this manner. The important realization is the satisfaction of small rhythms and arches blending into larger units, and they in turn into a complete section of the Mass.

The *Mass in Ancient Style* reveals a man who knows the inner meaning of rhythm. A scholar, who is intimately acquainted with great liturgical church music and a master of his craft, Langlais is more than all these things. He is a practical functionalist who knows vocal problems in relation to textual clarity, and in relation to a rhythm. Let us not be dilettantes and become involved with the study of words without music. The music and much more so, its live performance, speak for themselves.

A different problem is manifested in the *Messe* by Poulenc. Here one finds constantly changing time signatures and a predominant harmonic language. This Mass finds most of its controversy not in the harmonic language, or the melodies *per se*, but in the unorthodox treatment of word accents.

POULENC

Not only does the Poulenc setting abound in unorthodox word accents, but a dry, very rhythmic quality permeates this Mass. The liturgical controversy over the Mass lies mainly with its treatment of misplaced word accents and rhythmic energy smacking of something comic. There is little question regarding the harmonic ingenuity and overall musical craftsmanship of the setting. No clear cut, universal liturgical decision has been made, nor possibly can be made, about this Mass. There is actually little that a conductor can do to enhance natural word accents in this Mass. The rhythmic energy is so well defined that any great change would destroy the composer's originality. Look at the opening of the *Gloria* for unnatural word stress. There is plainly little a conductor can do to "correct" this.

Poulenc has been accused of being an adroit craftsman who can piece together the most heterogeneous collection of musical styles to form an unmistakable personal style of his own. In other words, he can be accused of being a master of the art of pastiche. Perhaps this could be so in some instances. The important question regarding this Mass is its functionality in liturgical usage. It has its rights in the concert hall. What is its most serious shortcoming liturgically? It is its rhythm. Simply because French has a natural

TORTOLANO: RHYTHM

inflection on final syllables, that is no reason why Poulenc should treat a Latin text in a similar manner. A composer must transcend ethnic and philological backgrounds and simulate one liturgically approved accentual system with its basis in Latin.

STRAVINSKY

Unaccented word syllables are not as clearly defined in the Stravinsky Mass as in the Poulenc. Nevertheless, in its rhythmic flow one must be aware of word stress. Stravinsky further makes no distinction beyond two or three nuance markings for the tutti-response sections of the *Gloria*. There are no phrase markings or accents. The problem rests solely with the conductor to look for and underline syllabic inflections and rhythmic subtleties. And in this Mass, it is possible.

Using an almost constant two quarter meter, Stravinsky's *Credo* is entirely different from the prayers preceding and following itself. Severe, unornamented, devoid of textual dramatization or musical description, chanted on one dynamic level with but four brief *crescendi*, the Mass possesses superficial dullness, until further exploration. There are fascinating harmonic schemes, unusual phrases to reinforce the textual breakdown, and an interesting wind ensemble. It is a continuous declamation of belief, bordering on musical speech.

Accentual problems exist in the Stravinsky Mass. It is contrary to proper Latin accentuation and musical aesthetics to constantly distort word accents and place dynamic emphasis on word endings and phrase endings. This Mass cannot be studied as *Augenmusik*. A conductor must strive to place accents in their proper perspective. It is primarily his problem alone.

But rhythm in all these Masses must be more than a question of abstracts: note values, time signatures, accents. We are dealing with sung prayer and the words should be set to music and not music set to words. And finally, as a result of a natural accentual flow, the words would be intelligible and provocative as to their inner meaning.

CONCLUSIONS

This chapter on *Rhythm* has found that the relationship between the text and the music is by all means the most difficult problem that both a performer and composer are confronted with. This is by far the most negative accomplishment in the sixty year span between 1903 and 1963. The conclusion is that composers must be more practical and write vocal lines that are removed from any secular or instrumental connotation. It is conclusive that more ability to make a melody and its inherent rhythm subservient to a text is greatly needed.

The preceding pages on *Rhythm* converge to one basic point of success in modern Masses. The conclusion is that the most distinctive and liturgical Masses approach "plain chant in movement, inspiration and feeling." It is not a question of literal borrowing. Those works that borrow short Gregorian motifs and use them as a point of departure have been successful. The folk

Masses by Sister Elaine and Harrison have an affinity to chant through their “movement, inspection and feeling.” The results are also happy, although the *Blessed Martin de Porres Mass* by Sister Elaine could be considered in its overall impression as being perhaps slightly more successful rhythmically. Kodály is further removed from chant. He is followed by Stravinsky. Last is the controversial Mass by Poulenc. This has no relationship to Gregorian chant whatsoever. One must add that this is also poor music. In any case, the answer is conclusive: “the more closely a church composition approaches plain chant in movement, inspiration, and feeling, the more holy and liturgical it becomes, and the more out of harmony it is with this supreme model, the less worthy is it of the temple.”¹²

12. *Motu Proprio on Sacred Music* of Pope St. Pius X, 1903, art. 5.

THE PIANO, A NECESSARY FOUNDATION FOR THE STUDY OF THE ORGAN

"Learn to play the organ in six easy lessons."

Certainly, most of you have heard this kind of salesman's talk or have seen such kind of advertisements in newspapers or magazines.

We all know, however, how untrue this is, and although it may sell some organs, we know that six lessons won't do much good for anyone seriously interested in learning the organ or for that matter, any other instrument.

Such an advertisement reminds me of the story of a violinist who also had taken six easy lessons. He finally found a job, on a very busy streetcorner in one of our big cities, and was collecting only pennies until the day Jascha Heifetz walked by, gave him a dollar and said: "My good man, please play this passage a little softer." The next day the musician-beggar was back at his corner, this time with a big sign on his back that read: "Private Student of Jascha Heifetz."

Most people who buy an organ for their home have, of course, no intention to either study music seriously or to play serious music on such an instrument. To them, the organ is only for home entertainment, and limited space does not permit us to discuss that kind of an instrument, or the type of music played on it.

PIPE ORGAN

When I talk about the organ, it is obvious that I have in mind the *pipe* organ, since I always felt that another word should be used to describe the many other kinds of so-called organs. Perhaps "the thing" or "the toy" would describe better the instrument we are referring to. What else could we call it, since as I am told such "things" can now be traded for a refrigerator or an air-conditioner in some of our appliance stores. I am thinking here especially about the small gadget with only two halves of a keyboard, and a few sticks for a pedal.

Even the word "organist" is, in my opinion, misused, and perhaps "organ-player" would be a better name to describe the left-footed artist of these toys.

The Church is opposed to this kind of instrument as much as she would object to a jukebox in church, and only tolerates this imitation-organ in certain cases and under certain circumstances.

I am also sure that you know the reason why it is not permitted in our temples. No great music has ever been written for such an instrument, and no great music can ever be played well on such a toy.

Anyone who has studied serious music seriously for a number of years is familiar with the three B's of great music. Many musicians however, will speak of the *four* B's in music: Bach, Beethoven, Brahms and Bruckner, and no doubt, in our age, "longhair" musicians will add a fifth B. . . .

De gustibus non est disputandum — if I still may use Latin, or as the French put it *chacun à son goût* . . . every man to his own taste.

Let's face it — taste is a matter of education.

Most people associate the organ with the church and with choral music and think that *all* music for the organ was written only by church musicians. However, if we take a quick look at music history, we will find that not only the four B's, but nearly all the great composers have at one time or another, either played the organ or have written music for the king of instruments.

Some were church musicians, such as Bach, Buxtehude and César Franck, but many other composers were better known for their other activities in the musical world. Here are a few of the greatest composers who have contributed to the organ literature: Handel, Mozart, Beethoven, Mendelssohn, Schumann, Brahms, Liszt, and to name a few contemporary musicians: Poulenc, Messiaen, Hindemith.

We may also notice that several of them are known to us as pianists rather than organists — why? The answer is very simple. The study of the organ is the continuation of piano study, and as the great pianist Franz Liszt once said: "No one can ever become a good organist without first being an excellent pianist."

Many great organ teachers including Flor Peeters and Marcel Dupré, insist upon a solid piano technique for future organ students, and in most music schools, a piano examination will decide whether a student may start the study of the organ. In most European conservatories and music academies, the organ student also continues the study of the piano and his final examination and first public concert include both organ and piano recitals. Contrary to what many people believe, the technique of playing the organ is not much different from that of the piano. Both are keyboard instruments and there are as many staccato notes in organ pieces as there are legato passages in piano compositions. Not all organ music is to be played legato, as so many people seem to think, and the playing of a hymn for congregational singing will not even sound well in too strict a legato style, nor will it ever lead the people in singing the hymn at a good tempo.

Most organ methods contain only a very small number of manual exercises,

ORGAN
LITERATURE

PIANISTS
BEFORE
ORGANISTS

such as finger crossing, crossing of the thumb, substitution and ornaments. These exercises are of the greatest importance for the beginner organ student, and they will do much good particularly if the student has not previously acquired a thorough piano technique.

The student seriously interested in the study of the organ should be able to perform fluently all scales and arpeggios, and over a number of years, he should have learned how to be in complete control over his fingers, through the playing of study material for the piano, such as: Schmitt Exercises, Hanon, Czerny, Clementi, and Bach.

His progress at the organ will depend much on his general knowledge of the piano literature, and his skill on the piano.

**"SHEET-MUSIC"
OR EXERCISES**

The method of "sheet-music—no exercises" some piano teachers use when instructing a child, will never develop the young student into a good musician. It may be of service to the teacher's pension-plan, but it is definitely a disservice to the child who with such a method will never learn the necessary discipline that is involved in all art, but especially in the art of performing great music.

I was told that some teachers are making more money on the sale of cheap "sheet-music" than on the actual fee they receive for a lesson.

This music is usually of no artistic or teaching value and therefore it is offered to the teacher at a very nominal price if bought by stacks and sold to the student at a maximum retail price. The student doesn't even know how to play his "first" piece well, when he already is urged to start on the next piece. With such a method, the piano teacher thinks very selfishly of himself or herself, and may well destroy a talent, who with proper training could become a good pianist or organist.

It is foolish for any teacher to think that a child is ever *too young* to play a scale or an exercise, and the real reason for thinking so is usually only an excuse for her or his fear of losing a student and thereby also losing a fee. Another poor excuse for giving "sheet-music" is of course, that of "keeping a child interested". This can very well be achieved by combining an exercise, a scale and an easy composition of artistic value, if the teacher has the enthusiasm and the proper method of convincing the child that exercise is as necessary for the fingers, as it is for the body and the mind of any human being. Usually a child will understand very easily just by being told that no one can grow healthy and strong on ice-cream and candies alone.

It is at a very early age that a student should be prepared to play: first—mechanically perfect; second—musically perfect.

It does not make much sense to talk about phrasing, tone nuances, and pedaling, if the student cannot play mechanically perfectly.

It has been said: "Don't teach *piano* (or any other instrument): teach *music*," and certainly we have to play what is behind the notes, we have to express something and play with feeling, but this is simply impossible

unless the student possesses that mechanical precision first. (We do not first polish the tree, and then make a piece of furniture from it.)

Therefore, in preparing the students for a successful playing of the piano, and later the organ, care should be exercised in these areas:

- | a) Mechanical: | Fingering, evenness of tempo, note and rest value, position of hands, pedaling. | AREAS FOR STUDY |
|----------------|---|-----------------|
| b) Musical: | Tempo, tone nuances, phrasing and dynamics. | |
| c) Scales: | Should be played at different speeds, hands together, parallel motion, 3 octaves, ascending and descending without pause, in triplet rhythm, at a tempo of three notes per tick, Metronome at 108.
Later, at 4 notes per tick, MM at 108, building up to 116, 120, and up to 126 per four notes. | |
| d) Arpeggios: | Same, starting at 3 notes with MM at 92.
Other ways to practice scales:
2 notes RH against one note in LH — 2 octaves
3 notes RH against one note in LH — 3 octaves
4 notes RH against one note in LH — 4 octaves
Scales should also be learned in octaves, broken octaves, in thirds, sixths, and tenths. | |
| e) Phrasing: | Most important in both organ and piano playing, Bach's compositions, from his first and easy pieces, to the two and three part <i>Inventions</i> , are a must for the future organ student. | |

Other pieces such as Béla Bartók's *Mikrokosmos*, are of great value in teaching precision, phrasing and independence of hands.

Tchaikowsky, Schumann, Debussy, Kabalevsky and many other composers have written piano music for young students, usually called "children's pieces for the piano". I don't know how old a child should be to play these pieces, whether he should be under or over 30 years of age, but some of these compositions are technically very difficult, and seem to be written either for advanced children or retarded adults.

The serious student will like to explore them all, and a talented student will certainly not stop there, but will go on with the study of the greater works of Bach, Beethoven and Chopin.

A deep knowledge of the rich piano literature and the development of a solid technique on the piano can only help to make a better organist. Contrary to what some believe, a good piano technique will never destroy or slow down the skill of organ playing, nor will the playing of organ repertoire destroy one's virtuosity on the piano. Was it not Marcel Dupré who played daily the *Etudes* of Chopin on the piano? And is it not the great pianist Glenn Gould who loves to play Bach's music also on the organ?

While it is perhaps humanly impossible to keep up with the rich literature written for both piano and organ, and therefore we rarely hear of a performing artist as being both a famous organist and pianist at the same time, it is certainly not unusual for an organist-composer to write

PIANO OR
ORGAN
TECHNIQUE

piano music. A performing artist perhaps is limited in time to prepare recitals for both instruments, and prefers to specialize in one or the other, but not so the composer.

To be personal, my first compositions were written for the piano, and my first recitals were piano performances given regularly over the Belgian National Radio of Namur, after passing an examination before a jury of internationally known pianists, a normal procedure in that country for those interested in performing on the air.

In our days, most of us are exposed to a great amount of music written by contemporary classical composers. We may not always like their works, but we should make an effort to listen to them, and we should try to understand them. Teachers should introduce the student to the sound of contemporary music at a very early age, since he will learn to like it *only* if he gets a chance to hear it frequently and to play it occasionally.

Let us again put more emphasis on our piano-teaching, and prepare better organists by starting at the beginning; that is, at the piano.

NOËL GOEMANNE



Praise the Lord, his Glories Show

No. 2716

(Llanfair)

For Two Equal Voices and Accompaniment

From Psalm 150

Henry F. Lyte (1793-1847)

JOSEPH H. GREENER

The musical score consists of three staves. The top staff is for the 1st VOICE, the second for the 2nd VOICE, and the bottom for the PIANO or ORGAN. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The vocal parts enter at measure 1, singing "Praise the Lord, his glo- ries show," followed by "Joyfully" and another line of the same phrase. The piano/organ part provides harmonic support with chords and bass notes. Measures 5 and 10 are shown below, continuing the "Alleluia!" refrain.

1st VOICE
2nd VOICE
PIANO or ORGAN

mf

Praise the Lord, his glo- ries show,
mf
Praise the Lord, his glo- ries show,
Joyfully

Al - le - lu - ia! Saints with - in his courts be - low,
Al - le - lu - ia! Saints with - in his courts be - low,
Al - le - lu - ia! An-gels round his throne a - bove, Al - le -
Al - le - lu - ia! An-gels round his throne a - bove, Al - le

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PRAISE THE LORD, HIS GLORIES SHOW

(15)

lu - ia! All that see and share his love. Al - le - lu - ia!

lu - ia! All that see and share his love. Al - le - lu - ia!

(20)

Earth to heav'n, and heav'n to earth, Al - le -

Earth to heav'n, and heav'n to earth, Al - le -

(25)

lu - ia! Sing his worth, Al - le - lu - ia!

lu - ia! Tell his won-ders, sing his worth, Al - le - lu - ia!

(30)

Age to age and shore to shore, Al - le - lu - ia! Praise him

Age to age and shore to shore, Al - le - lu - ia! Praise him, praise him

(35)

ev - er - more! Al - le - lu - ia!

ev - er - more! Al - le - lu - ia!

(40)

Praise the Lord, his mer - cies trace, Al - le - lu - ia!

Praise the Lord, his mer - cies trace, Al - le - lu - ia!

PRAISE THE LORD, HIS GLORIES SHOW

(45)

Praise his prov-i-dence and grace,— Al - le - lu - ia!
Praise his prov-i-dence and grace,— Al - le - lu - ia!

(50)

All that he for man hath done, Al - - le - lu - ia!
All that he for man hath done, Al - - le - lu - ia!

rit.

All he sends us through his Son. Al - le - lu - ia!
rit.
All he sends us through his Son. Al - le - lu - ia!

PRAISE THE LORD, HIS GLORIES SHOW

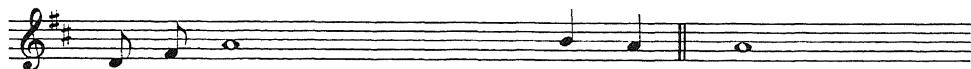
BENEDICTUS ES, DOMINE
and
JUBILATE DEO

Set to Plainsong Tones with Fauxbourdons for SSA or TTB
by
ALEC WYTON

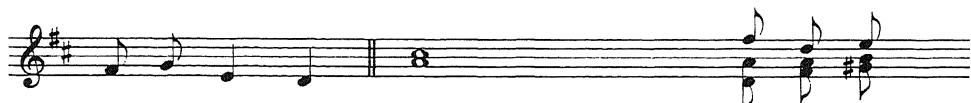
The first half of the first verse is sung by a cantor
Thereafter the singing may be full or antiphonal
Singing should be in the rhythm of speech

Benedictus es, Domine

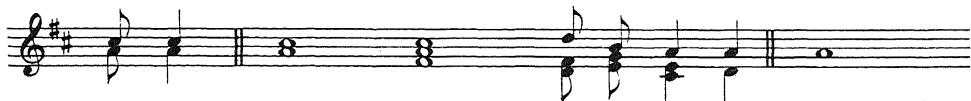
Tone V, 3



Bless-ed art Thou, O Lord God of our fa - thers: *praised and exalted above



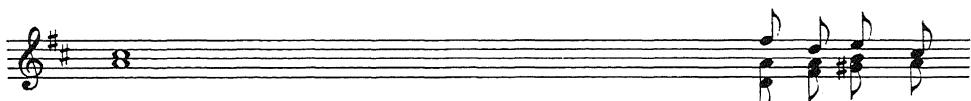
all for - ev - er. 2. Blessed art Thou for the name of Thy maj -



es - ty: praised and ex-altaed above all for- ev - er. 3. Blessed art Thou



in the temple of Thy ho - li - ness: * praised and exalted above all for- ev - er.



4. Blessed art Thou that beholdest the depths/ and dweltest be-tween the cher - u -



bim: * praised and ex-altaed above all for- ev - er. 5. Blessed art Thou on the

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BENEDICTUS ES, DOMINE AND JUBILATE DEO

glorious throne of Thy king-dom: * praised and exalted above all for -
 ev - er. 6. Blessed art Thou in the firma - ment of heav - en:

 * praised and ex-al-ted above all for - ev - er. 7. Glory be to the Father and to
 the Son: * and to the Ho - ly Ghost; 8. As it was in the beginning,

 is now, and ev - er shall be: * world without end. A - men.

Benedictus es, Domine

Tone VI

Bless - ed art Thou, O Lord God of our fa - thers: * praised and exalted

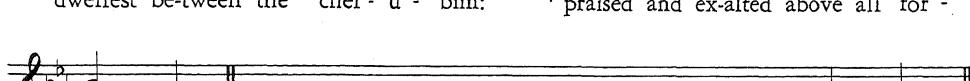
 above all for - ev - er. 2. Blessed art Thou for the name of Thy maj -

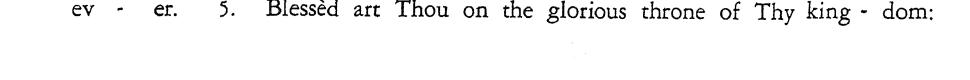
 es - ty: * praised and ex-al-ted above all for - ev - er. 3. Blessed art


 Thou in the temple of Thy ho - li - ness: * praised and exalted above all


 for - ev - er. 4. Blessed are Thou that beholdest the depths/ and

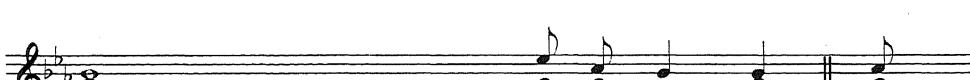

 dweltest be-tween the cher - u - bim: * praised and ex-altered above all for -

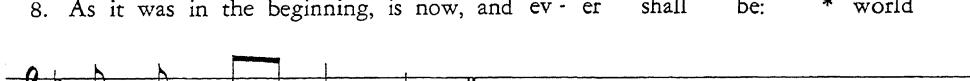

 ev - er. 5. Blessed art Thou on the glorious throne of Thy king - dom:


 * praised and exalted above all for - ev - er. 6. Blessed art Thou in the


 firma-ment of heav - en: * praised and ex-altered above all for - ev - er.


 7. Glory be to the Father and to the Son: * and to the Ho - ly Ghost;


 8. As it was in the beginning, is now, and ev - er shall be: * world


 with - out end. A - men.

BENEDICTUS ES, DOMINE AND JUBILATE DEO

Jubilate Deo

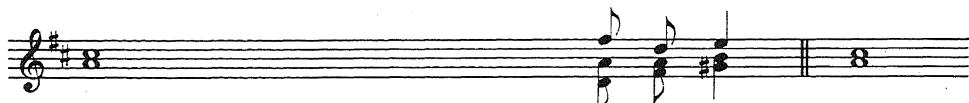
Tone V, 3



O be joyful in the Lord, all ye lands: * serve the Lord with gladness, and



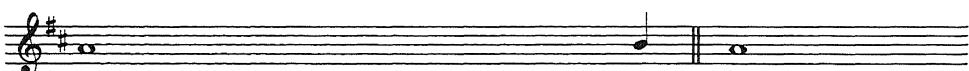
come before His pres-ence with a song. 2. Be ye sure that the Lord, He



is God; / it is He that hath made us, and not we our-selves; * we are His



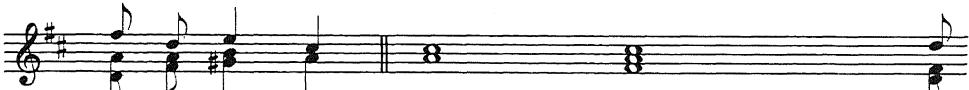
people and the sheep of His pas - ture. 3. O go your way into His gates



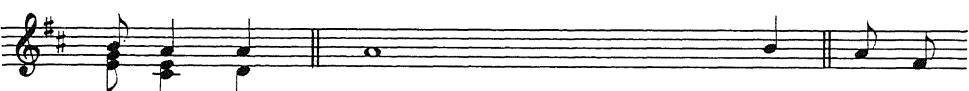
with thanksgiving / and into His courts with praise; * be thankful unto Him,



and speak good of His name. 4. For the Lord is gracious, His mercy is



ev - er - last - ing; * and His truth en-dureth from generation to gen-



er - a - tion. 5. Glory be to the Father and to the Son: * and to



the Ho - ly Ghost; 6. As it was in the beginning, is now, and ev-



er shall be: * world with - out end. A - men.

Jubilate Deo

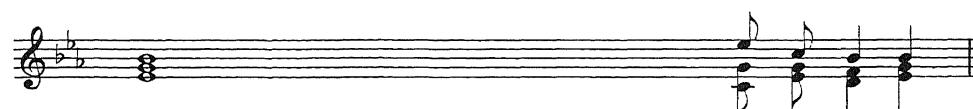
Tone VI



O be joyful in the Lord, all ye lands: * serve the Lord with gladness



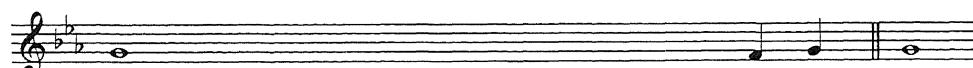
and come before His pres - ence with a song. 2. Be ye sure that the



Lord, He is God; / it is He that hath made us, and not we our-selves;



* we are His people and the sheep of His pas - ture. 3. O go your way



into His gates with thanksgiving / and into His courts with praise; * be



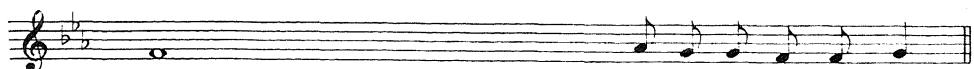
thankful unto Him, and speak good of His name. 4. For the Lord is

gracious, His mercy is ev - er - last - ing; * and His truth en-dureth from
 generation to gen-er - a-tion. 5. Glory be to the Father and to the
 Son: * and to the Ho - ly Ghost; 6. As it was in the
 beginning, is now, and ev - er shall be: * world with-out end. A - men.

Jubilate Deo

Tone VII, 5

O be joyful in the Lord, all ye lands: * serve the Lord with gladness,
 and come before His pres - ence with a song. 2. Be ye sure that the Lord,
 He is God; / it is He that hath made us, and not we our - selves;
 * we are His people and the sheep of His pas - ture. 3. O go your



way into His gates with thanksgiving /and in - to His courts with praise;



* be thankful unto Him, and speak good of His name. 4. For the Lord



is gracious, His mercy is ev - er - last - ing; * and His truth endureth



from generation to gen-er-a-tion. 5. Glory be to the Fa - ther and



to the Son: * and to the Ho - ly Ghost; 6. As it was in the



beginning, is now, and ev - er shall be: * world with - out end. A - men.

Jubilate Deo

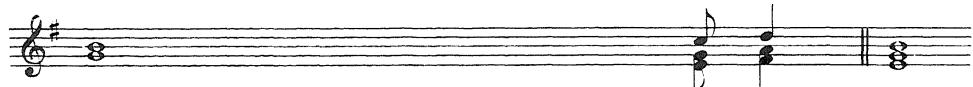
Tone VIII. 1



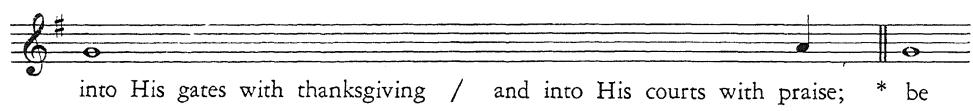
O be joyful in the Lord, all ye lands: * serve the Lord with gladness, and



come before His pres-ence with a song. 2. Be ye sure that the Lord, He

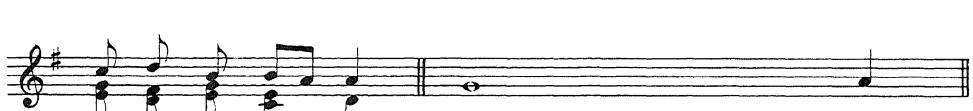

 is God; / it is He that hath made us, and not we our- selves; * we

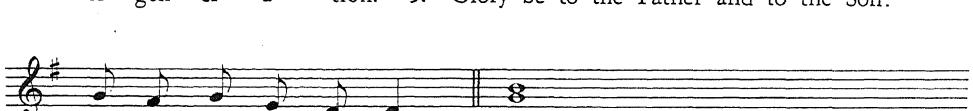

 are His people and the sheep of His pas - ture. 3. O go your way


 into His gates with thanksgiving / and into His courts with praise; * be


 thankful unto Him, and speak good of His name. 4. For the Lord is gracious,


 His mercy is ev - er - last - ing; * and His truth endureth from generation


 to gen - er - a - tion. 5. Glory be to the Father and to the Son:


 * and to the Ho - ly Ghost; 6. As it was in the beginning, is now, and


 ev-er shall be: * world with-out end. A - men.

TWO SHORT ANTHEMS

For S. A. T. B. by

JEAN PASQUET

NEW YORK: THE H. W. GRAY CO., Inc., 159 East 48th St., Agents for NOVELLO & CO., LONDON

1. O Lord, Send Out Thy Light

LITURGY OF ST. MARK

Slow (♩ = 80)

SOPRANO
ALTO

TENOR
BASS

ACCOMP.
(*ad lib.*)

Slow (♩ = 80)

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O LORD, SEND OUT THY LIGHT AND BESTOW THY LIGHT UPON US

send out Thy light and Thy truth,
 and en -

light - en the eyes of our un - der - stand - ing,

that we may bring forth good fruit,

O LORD, SEND OUT THY LIGHT AND BESTOW THY LIGHT UPON US

V

that we may be count-ed wor-thy,

p

p

wor-thy of the King-dom of heaven. O

pp

pp

pp

Lord, send out Thy light and Thy truth.

ppp retard

ppp retard

ppp retard

O LORD, SEND OUT THY LIGHT AND BESTOW THY LIGHT UPON US

2. Bestow Thy Light Upon Us

SARUM BREVIARY

Smoothly (♩=92)

SOPRANO
ALTO

TENOR
BASS

ACCOMP.
(ad lib.)

Solo (ad lib.)

Smoothly (♩=92)

Be - stow Thy light up - on us, Lord,

Be - stow Thy light up - on us, Lord,

Full *mf*

Solo *mf*

that

O LORD, SEND OUT THY LIGHT AND BESTOW THY LIGHT UPON US

A musical score page featuring two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a key signature of one sharp. The music consists of eighth and sixteenth note patterns. The lyrics "with no darkness in our hearts," are written below the bass staff. The dynamic marking "mf" is placed above the bass staff, and "Full" is written next to it. The vocal line ends with a single note followed by a fermata.

A continuation of the musical score. The top staff shows a series of eighth notes. The lyrics "with no darkness in our hearts," are repeated, with "hearts," followed by a fermata. The dynamic "Solo mf" is indicated. The bottom staff shows eighth-note patterns. The vocal line ends with a single note followed by a fermata.

A continuation of the musical score. The top staff shows eighth notes. The lyrics "we may attain unto the" are followed by a fermata. The dynamic "Full" is indicated. The bottom staff shows eighth-note patterns. The vocal line ends with a single note followed by a fermata.

O LORD, SEND OUT THY LIGHT AND BESTOW THY LIGHT UPON US

true light; through Je-sus Christ, who is the

through Je-sus Christ, who is the

Full

Light of the world, *mf*

Slow

Light of the world. A men.

Slow

O LORD, SEND OUT THY LIGHT AND BESTOW THY LIGHT UPON US

REVIEWS

I. Magazines

ADEM — No. 1, 1968, *Liturgical music magazine published by the Lemmensinstituut*. Mechelen, Belgium.

— *Elkaar Weer Toespreken In Hymnen*, p. 6.

Thoroughly documented article on hymn singing in the Church. After distinguishing between different hymn-forms, the author advances pertinent suggestions as to their actual use during liturgical services. Both metric and antiphonal-refrain hymns are analyzed.

— *Het Gregoriaans Als Pedagogisch Hulpmiddel*, p. 12.

Pedagogical uses of Gregorian chant. Composers use Gregorian melodies from the Middle Ages through Duruflé; chant forms and develops musical taste; helps solfeggio and sight-reading (*Ut queant Laxis!*); improves the sense of rhythm; presents minor, but perfect models for composition.

— *Het Orgel In De Huwelijksviering*, p. 19.

Discussion on the role of the organ in the Liturgy: a) entrance ceremony, b) Liturgy of the Word, c) Liturgy of the Eucharist.

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THE AMERICAN ORGANIST — February, 1968, No. 2 — New York, New York.

— Percy Chase Miller, *Fads and Fetishes*, p. 12.

This article is almost a collector's item, since it is a reprint of an article written in 1918! It is amazing how many of Mr. Miller's remarks concerning the organ and organists are pertinent even today. He touches upon such subjects as mechanical accessories, movable consoles, preludes and postludes, improvisation and modulation, personal mannerisms and another dozen subjects that will interest anyone who has to do something with organs.

— Leonard Raver, *Our Musical Crisis*, p. 16.

Calls for boldness and experimentation. To me, its *too* bold!

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THE AMERICAN ORGANIST — March, 1968, No. 3 — New York, New York

— Arthur Jennings, *Some Memoirs*, p. 12.

Remarks, memories and advises of an organist told at random in a conversational tone. In rapid succession, we are given his ideas about organs,

composers, registration, blowing mechanisms, organ pipes, hymn accompaniment, grammar and spelling.

— Dr. Carl B. Staplin, *Stylistic Changes in the Chorale Preludes of J. S. Bach*. Chapter IV, p. 16.

Continuation of Dr. Staplin's article.

— Stevens Irwin, *Ideals of Organ Tone*, p. 23.

Basic ideas about the organ. What is its function? Is it really an orchestra? Did the mechanical improvements of the last hundred years improve the artistic possibilities of the organ? What is the difference between baroque, romantic and entertainment organs?

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THE AMERICAN ORGANIST — April, 1968, No. 4 — New York, New York

— Edward John Soehnlen, *The Tamburini Organ in the Basilica of S. Maria Dei Servi, Bologna*, p. 17.

The first installment of an essay by the young American organist, E. J. Soehnlen, on the new Tamburini organ of the Basilica of Bologna. Rather average size (82 ranks), the organ is representative of the newest Italian styles in organ building, incorporating all the lessons from the past. The placement, the architecture and some of the divisions are discussed in this article.

— Stevens Irwin, *Ideals of Organ Tone*, p. 20.

The author of *Dictionary of Pipe Organ Stops*, in an informal article, talks about the three main types of organ sound: baroque, romantic and theatre. He concentrates on baroque tone in this issue. He writes lovingly about the "intellectual organ" that does not try to be "both organ and orchestra" as the romantic organ does. He promises to continue his analysis in the next issue.

— Dr. Carl B. Staplin, *Stylistic Changes in the Chorale Preludes of J. S. Bach*, p. 22.

Conclusion of an article that was begun several months ago in this magazine.

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DE PRAESTANT — No. 1, 1968. *Dutch journal for organ music*. Amsterdam, Holland.

— *Internationale Orgelweek 1967* — Brugge, p. 1.

Short report on the Belgian international organ festival, held in connection with the Flemish Music Festival and the fourth International Music Congress in Brugge in 1967. An American, Jack Hennigan from New York, finished second in the organ competition.

— Dr. Walter Supper, *Is het Barokorgel het hoogtepunt van de Orgelbouw?*, p. 4.

A lecture given on the Brugge festival about the merits of the baroque organ.

— *Orgelinhuldigingen*, p. 10.

Description of newly installed organs in Belgium and Holland.



MUSART — February — March 1968. *Official publication of the National Catholic Music Educators Association*. Washington, D.C. 20017.

— *From the President's Desk*, p. 4.

Subtitled "Fads and Fashions: The Way of All Flesh", this short editorial discusses some of the fads among our teen-agers when it comes to the music to be used during Mass. Father Lindusky emphasizes education as the most important way to better their tastes in matters musical.

— Rev. Francis J. Guentner, *Jottings on Church Music Problems*, p. 8.

A disturbing article. Father Guentner seems to find pleasure in confusing the reader. While musing over the topics of old and new music, church regulations and hootenanny, he innocently drops in statements that this reviewer cannot accept for the simple reason that they are either intentionally misleading or can be misunderstood. To wit, let me quote this passage from page 39: "I find it disconcerting to read the statement that 'in liturgical services, Gregorian chant should be given first place'. This assertion pops up with almost predictable regularity. It is allegedly taken from the Constitution on the Sacred Liturgy as well as from the 1967 Instruction on Sacred Music" (emphasis mine).

If Father Guentner finds the reading of the Constitution on the Sacred Liturgy "disconcerting", that is his problem; but he should not try to change the will of 2500 bishops, nor try to explain it away under an avalanche of words. Furthermore, this text is not "allegedly" taken from the Constitution — it is there, word by word, period.

On page 51 he drops another gem: . . . "If a liturgical service is celebrated in the vernacular, and hence is not a Roman liturgy, there is no longer any question about chant being given first consideration" (emphasis his). I respectfully but emphatically disagree again. The introduction of the vernacular has not changed the Roman liturgy; it is still the Roman liturgy. Or has Father Guentner not read Art. 3 of the same Constitution that says:

"The practical norms which follow . . . should be taken as applying only to the Roman rite, except for those which, in the very nature of things, affect other rites as well."

As a matter of fact, all the changes outlined in that Constitution refer to the Roman liturgy, including the permission to use the vernacular. It would be very strange logic to say that since the vernacular is now permitted in the Roman rite, therefore it is not the Roman rite any more.

— Rev. Richard J. Schuler, *The Congregation: Possibilities and Limitations*, p. 10.

Second part of Father Schuler's article that appeared in our own *Sacred Music* in the Winter 1967 issue.

— Rev. Edward C. Foster, *The Priest, Guide and Monitor of Sacred Music*, p. 12.

Another article that deals with the problems caused by the liturgical "aggiornamento", from the pen and the point of view of a pastor. While this reviewer wholeheartedly agrees with most of Father Foster's statements, such as those referring to the "sacredness" of sacred music, the lack of genuine and universal folk-music tradition in the U.S., as well as his remarks concerning teen-age musical fads in the Church or the absolute necessity of church choirs. ("The choir is not something that can be maintained or not maintained at will. It is specifically called for in the Constitution") — he finds others frankly irritating. For instance, Father Foster mentions the "approbation" given by the U.S. Bishops' Committee on the Liturgy, concerning this or that fine point of our liturgy. I would like to make it clear the aforementioned Episcopal Committee has no right whatsoever to give "approbation" to anything, since it is but a committee (one of many, set up by the U.S. Bishops) whose chief duty is to study, to give advice and to assist the American Hierarchy in liturgical matters and await their vote and decision on matters they have submitted for consideration.

Father Foster writes this on page 13: "Some have insisted that 'holy music' meant only Gregorian chant or 16th century polyphony". Now this is another accusation he may have taken from somewhere without thinking. I am beginning to grow wary of it. Who, pray, does insist on such a thing? I keep reading this allegation over and over again, yet have not encountered anyone even among my most conservative friends who would insist on such restriction in musical matters. It is a fallacious attribution, invented to undermine those

who want to obey all the prescriptions of the Holy See.

Inspite of these few slips, I have read Father Foster's article with great interest, because it shows me the workings of a dedicated pastor's mind and brings out into the open many problems that teachers like ourselves may not encounter in our academic environment.

— Rev. Robert F. Hayburn, *The Organ and Renewal*, p. 48.

(One is truly amazed by the great number of articles dealing with sacred music, in a magazine for music educators.) Father Hayburn gives practical advice about the location, disposition and size of organs. While he clearly prefers pipe organs — following the intent and prescription of most Roman documents — he also devotes a few paragraphs to electronic organs. Lucid, realistic and very practical essay.

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MUSART — April–May 1968. Washington, D.C. 20017.

— Robert G. Griglak, *Please Phase Out My Job*, p. 10.

A lengthy article by a church musician about problems of the liturgico-musical renewal. His theological thoughts are a little confusing and his interpretations of the Church's laws concerning sacred music are debatable. The main fault seems to me that Mr. Griglak tried to put *everything* into one article. By the end, the reader's patience begins to wear thin.

— John B. Egan, *The New Liturgy*, p. 12.

Suggestions to the twentieth century church music composer. A very thorough examination of the possibilities for musical renewal. This reviewer agrees with most of Dr. Egan's suggestions, except those that refer to jazz, dance and the "American Rite". But here, he may be just kidding, for these paragraphs seem to contradict his more serious statements in the first half of his article.

— Leslie J. Hoskins, *Sense and Nonsense About Piano Care*, p. 14.

There are 22,700,000 persons playing the piano in America. Mr. Hoskins gives them pertinent advice on how to keep their instruments in good shape. Location of the instrument is discussed, correct amount of humidity, moth balls, polishing and regular professional tuning are recommended.

— Sister John Joseph, C.S.J., *Keyboard Music of the Late Rococo*, p. 24.

Practical suggestions (with names of composers, editors and pieces) for those interested in the keyboard music of the period between the baroque and the classical era. (First installment.)

— Marjory Liu Chen, *Music Education and Community Life in Taiwan*, China, p. 38.

Report by a China-born musician on the musical life of Taiwan.

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MUSIC — A.G.O. — February, 1968. *Official publication of the American Guild of Organists*. New York, New York.

— Alf S. Houkom, *Lukas Foss and Chance Music*, p. 10.

Brief and sympathetic review of a newly commissioned aleatoric work by Lucas Foss: *Etudes for organ (with or without "registration assistants")*.

Let me quote the description of the last "étude":

"The final étude, truly a *tour de force*, not only demands sudden registrational changes by the assistants but also their playing four-note clusters at the extreme ranges of the instrument, *pianissimo*. As the movement progresses they change clusters and add notes. Against this the organist is to play a patriotic and/or religious hymn such as *Onward Christian Soldiers*."

— Bill Minkler, *"This is a Recording"*, p. 20.

A tongue-in-cheek story of a church, where modern technology has taken over live performances: taped organ music replaced the church organist; the Mormon Tabernacle Choir's recordings took over the choir; audio tapes were followed by video tapes and finally even the congregation is replaced by computerized loudspeakers.

— G. Edward Ludlow, *Modest Service Music: A Reasonable Answer*, p. 21.

Suggestions and a selected list of easy but artistically rewarding organ music for the organist of limited ability. While such compositions should not replace the great treasury of organ literature, they should not be omitted just because they are technically undisturbing. The degree of difficulty does not determine the musical worth of a composition.

— David Mulbury, *Bach's Favorite Pupil: Johann Ludwig Krebs*, p. 24.

The greatest pupil of Bach, J. L. Krebs, unjustly forgotten for a long time, is the subject of this short essay. If contemporary organists are looking

for something off of the beaten path, they should investigate the works of Krebs.

— Dave Brubeck, *The Light in the Wilderness*, p. 31.

Thoughts of a great jazz musician about his first oratorio.

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MUSIC — A.G.O. — March, 1968. New York, New York.

— Leon Carson, *Contemporary Church Architecture*, p. 21.

Pertinent observations on some new churches built in America. Exterior design — interior functionality. The author rejects the *auditorium* idea and prefers a more dignified overall plan with long nave and sanctuary.

— Bishop James A. Pike/Alec Wyton, *The Role of Music in the Changing Church*, p. 28.

The controversial Anglican bishop in an interview with the president of the A.G.O. Merits of the different hymns and Bible translations are discussed; interesting and debatable propositions are stated in a rather haphazard and seemingly unplanned dialogue.

— Georges Frank, *Debussy: His Critical Writings*, p. 30.

Ample quotations from Debussy's critical writings. Humorous, acid, sarcastic, sometimes superficial but always interesting and fascinating observations of a great composer about other musicians and their works.

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MUSIC — A.G.O. — April, 1968. New York, New York.

— Arthur P. Lawrence, *Some Aspects of Recital Planning*, p. 24.

Mr. Lawrence, assistant organist at Stanford University, presents his ideas about a well-planned organ recital.

While even the most skillfully planned recital will not compensate for lack of technical preparation and musicianship, there are a few suggestions that may help to make the recital a success. He insists on the following points:

- 1) Select works well-worth playing, that are artistic, varied yet unified.
- 2) Think of key relationship in your planning.
- 3) Group the pieces either by the style period from which they originate (chronological order), or contrast them radically (the old versus the new).
- 4) It may be a good idea to devote some recitals

to "a particular topic, such as all music by Bach, all nineteen century music or all contemporary music."

5) There is nothing wrong in using music that would show the organ to its advantage.

6) Beware of excessively lengthy recitals! It is better to have too little music than too much.

At the end of his article, Mr. Lawrence gives a few model recital programs by American organists.

— Herman Berlinski, *The Organ in the Synagogue*, p. 28.

Scholarly study about the organ in Jewish liturgical services. Shunned for centuries, the organ became more and more evident in synagogues from about 1800.

— Dennis Hedberg, *Rebuilding the Mighty Wurlitzer*, p. 30.

"What happens when one comes across an old Wurlitzer that has not been maintained for thirty years?" Read the fascinating story of an organ restorer as he rebuilds, step by step, the most intricate of all theatre organs, "the Mighty Wurlitzer."

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MUSIC MINISTRY — Vol. IX, No. 8, April, 1968. *A publication of the Methodist Church*. Nashville, Tennessee.

— Lloyd Pfautsch, *I Believe; Therefore I Speak*, p. 2.

An earnest plea from an eminent Protestant church musician to upgrade church music and improve the training and the status of the church musician.

— Bernice Berrie Libby, *Those "Misty Flats"*, p. 7.

Practical suggestions to solve a delicate problem: what to do with those aging voices in a volunteer church choir.

— Jeri Copland, *Pattern for the Well-Ordered Life*, p. 8.

Interesting thoughts about Bach, the man. By analyzing some of his works, the author concludes that Bach a) regarded life positively, b) viewed life as "invested with dignity and majesty", c) felt that "religion was a strong foundation on which to build a life".

— Donald F. Jensen, *Fundamentals for Choirs*, p. 38.

Technical advices to improve the sight-singing of your choir. Intervals — major — minor and modal scales and how to recognize them. Illustrated with musical examples.

THE NATIONAL STUDENT MUSICIAN —

March, 1968. *Official publication of Modern Music Masters.* Philadelphia, Penn.

— *They Sing Like Angels*, p. 4.

The fascinating but hard-working life of the Vienna choir boys, the most famous singing group in existence for 470 years.

— *Swinging with the Swingle Singers*, p. 10.

How it started? Who are its members? How did they come about to create their individual style? This short article introduces the incredible phenomenon: the Swinging Swingle Singers.

— Shel Kagan, *Liturgical Rock*, p. 14.

Review of a few recent rock-and-roll and jazz Masses and "religious music" such as Dave Brubeck's *Light in the Wilderness*, the *Mass in F minor* by the Electric Prunes and *Praise God and Dance* by Duke Ellington.

Rev. Ralph S. March, S.O.Cist.

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CHURCH MUSIC — April, 1968, Vol. 2, No. 24.

Magazine of the Church Music Association of England and Wales. London. Bimonthly.

In his editorial, William Tamblyn complains of the dearth of worthwhile vernacular compositions for the average parish choir. Having asked for works that the magazine would then recommend to English publishers, the editor had to admit that those submitted the publisher found to be dull and dreary. Previously he had maintained that the music already published for the average choir was the ultimate in simplicity and dullness and a reader wrote to criticize the musical supplement to the magazine as "dreary, discordant and musically illiterate." Much the same problems that one finds on this side of the Atlantic.

John Ainslie writes a brief article on the Instruction of March, 1967. Entitled "A Translator's Viewpoint," the opinions rest heavily on the June, 1967, issue of *Eglise qui chante*, a French journal which was devoted entirely to comments on the document. The author rather gratuitously asserts that the Instruction was issued in March, 1967, "and has hardly been heard of since." He claims "it has in fact pleased no one." This may be quite true of those who have not wanted to hear of it or who were about as pleased with the Instruction as they were with the sixth chapter of the Constitution on the Sacred Liturgy, which they don't want to hear of either. From the title one could have expected some comment on the English translation of the

Instruction; none is offered, although in translations published in the United States sufficient differences at crucial points exist. What is striking is that this is the only effort to this date of the magazine to present its readers with information on the chief effort of the Holy See to implement the directives of the Council in the matters of church music.

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SINGENDE KIRCHE — Vol. 15, No. 3, 1968.

Quarterly of the Church Music Commission of the Austrian Bishops.

In an excellent article reprinted from *Musica Sacra*, journal of the German Caecilian societies, Gottfried Göller analyzes the problems involved in the distribution of roles through active participation by singing in the *Missa cantata*. The article is entitled "Strukturprobleme der Missa cantata." Well based in the historical development of the Roman liturgy and the practical necessities of the pastoral ministry, the ideas presented are worth consideration both for the liturgy celebrated in Latin and in the vernacular or in both together. A main thesis is that Gregorian chant constitutes the integrating element in the Roman liturgy, particularly since the texts are the very ones used in the Missal itself. Polyphony, on the other hand, may occasionally cause difficulties if the music selected introduces texts not corresponding to the liturgical texts. He cautions against vernacular singing that goes too far afield from the usual norm of liturgical singing, which is Gregorian chant, even if pastoral reasons demand it. The exclusive use of vernacular, congregational singing would cause the loss of too many inestimable values: 1) the sense of unity of the Catholic Church which will slowly be lost if individual countries take one-sided, special paths in the organization of the forms for the celebration of Mass; and 2) the integrating element in the Mass, which liturgical song provides, will gradually disappear in the face of the repeated use of vernacular singing of congregational hymns that become an addition to the service rather than an integral part of it. The level of musical talent and training of each parish must be considered, and always the congregation must be led to greater achievements. Having begun with congregational singing in the vernacular, other forms of liturgical singing from the total treasury of church music must be introduced as soon as possible.

An interesting article, "*O Haupt voll Blut und*

"Wunden" by Lucia Haselbock, explores the history of the well-known text, "O Sacred Head Surrounded," and another equally scholarly study by Dr. Ernst Tittel presents his research on an Austrian hymnal. The article is entitled "*David Gregor Corner und sein Gesangbuch*." Corner was an abbot who lived in the first half of the seventeenth century. Biographical sketches of contemporary church musicians form a regular feature in *Singende Kirche*. In this issue Monsignor Higino Anglès, rector of the Pontifical Institute of Sacred Music in Rome, Professor Joseph Messner of Salzburg, Professor Wilhelm Mück of Vienna and Professor Josef Friedrich Doppelbauer of Salzburg are saluted.

R.J.S.

II Records

Giovanni Gabrieli: *Plaudite, psallite; In Ecclesiis; O Magnum Mysterium; Hodie Christus Natus Est; Kyrie, Gloria, Sanctus; Deus qui beatum Marcum; organ intonations*. Richard Levitt and Dale Jergenson, countertenors; E. Power Biggs, organ; Gregg Smith Singers; Texas Boys Choir; Tarr Brass Ensemble; Vittorio Negri, conductor. COLUMBIA, MS 7071, \$5.79 (stereo only).

The Gabrieli revival continues. Well-known and less familiar compositions of Andrea and Giovanni Gabrieli (uncle and nephew) are performed with increasing frequency by amateur and professional choral groups both in the United States and abroad. Recordings are released with great regularity making much of the two Gabrieli's music available to the music lover. The present disc is one of the best that came to our attention in many a moon. It offers a good selection of compositions by the younger Gabrieli in an outstanding performance, for which several musical groups have pooled their artistry and experience. To our knowledge, it is for the first time that a Gabrieli recording was ever made at the very place for which the music was originally composed, in the dazzling San Marco basilica, in Venice, the heart of early Italian baroque music. Most of Giovanni Gabrieli's works were first sung or played from that basilica's lofty balconies, reverberating under its Byzantine domes and shimmering golden mosaics, while the clergy, in richly decorated vestments, performed a majestic liturgical pageantry below.

Gabrieli's music may lack the ardent polyphonic ascetism of Vittoria, Palestrina or Morales, but

succeeds nevertheless in conveying the splendor and pomp of a more extrovert religion by its massive, shifting harmonies and flamboyant polychoral effects.

The present record is undeniably a technical and artistic success, especially where the full extent of the choral forces is involved. The tonal combination of the straightforward voices of the Texas Boys Choir and the mature sound of the Gregg Smith Singers is impressive, to say the least. The antiphonal effect is clearly felt most of the time and gives a good approximation of what the happy Venetians must have heard more than three hundred and fifty years ago.

There are, naturally, several remarks we would like to make about this record. *In Ecclesiis* is, in our opinion, the highlight of the disc. It is probably the best known composition of Giovanni and it has been recorded many times previously and is still available on different labels. In this responsorial chant the exhilarating effect of antiphonal singing, brought home vividly by the technique of stereo separation, is most rewarding. The voices are unblurred, crisp and the brass sound is stunning. Almost equally impressive is the treatment given to the ethereal *O Magnum Mysterium*, only slightly impaired by the merry-go singing of the tenors in the final Alleluia section.

The three Mass selections left us somewhat frustrated. First of all, the two counter-tenors — fine musicians as they may be — could not make us forget the consummate vocal art of Messrs. Deller and Oberlin in that difficult medium of musical expression. Moreover, the heavy *marcato*, indeed almost *staccato*, singing and the staggering of the musical phrase seem uncalled for. While we admire the over-all artistic judgment of Mr. Negri, the conductor, we are reluctant to accept his interpretation of these three selections. Incidentally, why does Mr. McClure, the author of the otherwise witty and fascinating jacket notes, persist in calling the *Kyrie, Gloria* and *Sanctus* "motets"? They pertain, both liturgically and musically, to the *Ordinary* of the Mass. We would also have preferred the *Gloria* with its proper intonation in chant, instead of the slightly incongruous and abrupt beginning with *et in terra pax*. Some indication concerning the sources of the music would also have been helpful, particularly in the case of the Mass movements since, it seems, no complete setting of the Mass is extant from the pen of Giovanni.

All this, however, could not diminish the extent

of enjoyment this remarkable record has given us. All lovers of grandiose church music must hear it at least once. It will not be the last. Enthusiasts of boys choirs will find the sparkling performance of the boys from Texas both challenging and worthy of imitation. Praise should also go to Mr. Biggs for his superb organ playing and to the technicians for realizing such a masterpiece under conditions that defy the imagination. (For details, see the February 1968 issue of Hi-Fi Magazine.)

R.S.M.



Leonhard Lechner: *History of the Passion and Sufferings of our Savior and Redeemer*, Jesus Christ; Christoph Demantius: *Prophecy of the Sufferings and Death of Jesus Christ*. Spandauer Kantorei, Martin Behrmann, Conductor. TV 34175 \$2.50.

Henry Purcell: *Behold, I Bring You Glad Tidings*; Joseph Haydn: *Cantilena Pro Adventu*; Alessandro Scarlatti: *Cantata Pastorale Per La Nativita Di Nostro Signore Gesu Cristo*. Gertraut Stoklassa, Soprano; The Purcell Singers; Mainz Chamber Orchestra, Günter Kehr, Conductor. TV 34180S \$2.50.

Giancomo Carissimi: *Balthazar*; Giovanni Anerio: *The Story of Adam and Eve* and *The Conversion of St. Paul*. Elisabeth Speiser and Maria Friesenhausen, Sopranos; Theo Altmeyer and Wilfried Jochims, Tenors; Erich Wenk, Bass; Choir and Instrumentalists of the Kirchenmusikschule, Rudolf Ewerhart, Conductor. TV 34172S \$2.50.

Josef Haydn: *The Creation*. Mimi Coertse, Soprano; Julius Patzak, Dezsö Ernster, Bass; Singverein der Gesellschaft der Musikfreunde, Vienna; Orchestra of the Vienna Volksoper, Jascha Horenstein, Conductor. TV 34184-85 \$5.00.

Bach: *Magnificat in D Major*; Buxtehude: *Magnificat*. Romy Gundermann, Soprano, Hildegard Rütgers, Alto, Kurt Equiluz, Tenor; Hans F. Kunz and Erich Wenk, Bass; Helmuth Rilling, Director. TV 34173S \$2.50.

Mozart: *Mass in C Minor*, K 427. Wilma Lipp, Christa Ludwig, Murray Dickie, Walter Berry, Soloists; the Vienna Oratorio Choir and Pro Musica Orchestra, Ferdinand Grossmann, Conductor. TV 34174 \$2.50.

A few years back several record companies began publishing "economy" records, after the price of the "regular" records had vaulted to astronomical heights. Savings are obtained several ways: by

reissuing older records that have appeared on other labels (usually European) before; by simplifying the fancy jackets, sleeves and other unimportant trimmings, and by using the services of lesser known conductors, orchestras, choruses and soloists. For the economy minded collector and hi-fi enthusiast, many of these budget releases represent a real bargain, since their artistic quality is, in most cases, comparable to the high priced product. Many of them, however, exist in monaural version only, for the simple reason that at the time of their recording, the stereo technique was not yet perfected. These discs are now released either in their original form or electronically "enhanced". The six above releases by Vox-Turnabout belong to this inexpensive group but are worth every penny you might invest in them. Some of the performing ensembles may not be too well known to the average American listener but all perform with competence, polish and verve.

The chronologically oldest works are those on TV 34175. They are two little known jewels by two German composers of the late Renaissance. Both are taxing *a cappella* compositions, using no soloists or instruments. The *Spandauer Kantorei*, under the strict and firm direction of Martin Behrmann, comes through with a remarkable interpretation, clear, superbly blended, though somewhat restrained and almost too cold for such emotion-laden texts. The Demantius work uses the 53rd chapter of Isaiah, while the Lechner *Passion* follows closely the text of St. John.

The Purcell Singers are featured on TV 34180S by three charming cantatas. The first, by Henry Purcell, is really a great anthem for three soloists, SATB chorus and strings. The Haydn is an extended *da capo* aria for soprano, two oboes, two horns and organ. It comes from the early period of Haydn's life, around 1766. The Scarlatti cantata, sung in Italian, has the longest breath of the three. Tender and passionate in turn it is, nevertheless, constructed with all the clarity of a lucid musical architect.

TV 34172 S contains early baroque music by Carissimi and two biblical stories by Anerio, his elder by almost a half century. Unfortunately, the almost sixty minutes of music is crowded on the two sides of a single record which, while it may make a good budget buy, results in minor technical difficulties: some pre- and post-echo; difficult pick up on the turntable, because the music begins at the extreme edge of the disc; slight distortion on

the inner grooves. Again, the performing musicians are lesser known to the average American listener, but their performance is convincing, authoritative and thoroughly enjoyable. Texts only are given on the jacket (Latin for the Carissimi, Italian for the two Anerio works) with some misinformation in the titles, where *continuo* only is mentioned, though there is a full string realization of it in the actual performance.

Joseph Haydn's *The Creation* (TV 38184-85) is based on the book of *Genesis* and Milton's *Paradise Lost*. It was composed by Haydn toward the end of his life, after he was exposed to the oratorios of Handel in London. This was the period of the six "great" Masses (1796-1802) and *The Seasons* (1801). First performed in Vienna in 1798, it became an instant success that lasted through most of the 19th century. One remains in amazement at the youthful vigor of these last sacred works written by an old man.

The present recording — while it may not surpass the Decca release or the two available versions by Vanguard — can nevertheless take a permanent place in your record library. There are several highlights in this performance: the opening chorus that follows Raphael's recitative with the sudden explosion in C major on the words "and there was light" — coming on the heel of an almost romantic introduction ("The Chaos") it strikes the listener with brilliant force and as a surprise. The other favorite choruses ("The Heavens are Telling", "Achieved is the Glorious Work") come off with equal mastery. "Tune your Harps" is joyful and almost dance-like, while the closing "Sing the Lord's Praises" is powerfully majestic.

It is a pity that Mozart's greatest Mass remained unfinished. Begun as a votive offering for his wife, the C minor Mass (K. 427) was planned by Mozart as a *cantata Mass*, that is, expanded into many sections and of a considerable length. The present record (TV 34174) contains only those portions that are absolutely authentic and came from Mozart's hand. As you may know, several composers have tried in the past to supply the missing movements (second half of the *Credo* and the entire *Agnus Dei*) either by using parts from other Masses of Mozart or completing it by themselves "in the style" of Mozart. For the rare occasions when this lengthy Mass is performed liturgically, the first method can be acceptable, while I would certainly reject the second solution (and never mind the *Requiem!*).

The soloists on this record are all outstanding and well-known singers and their performance ranks with the best. Ample jacket notes accompany the disc.

Heaven knows how many recordings exist of J. S. Bach's *Magnificat*. The latest Schwann catalogue alone lists nine or ten of them. From the now extinct inventories, I fondly recall an old 78 rpm recording by Robert Shaw and a Columbia LP disc conducted by Marcel Couraud, now replaced in the Columbia listing by the new Bernstein version. How does this record (TV 34173S) compare with the others? The *tempi* are adequate. Kurt Equiluz is still in full control of his voice and there are no major flaws in the performance. The interpolation of four Christmas motets between the stanzas does not disturb me either. Why this record then? A good question. What makes this record a good buy is the Buxtehude *Magnificat* thrown in as a bonus on the second side of the record. It is certainly better than the Archive record, now withdrawn from the catalogue but might not equal, in my opinion, the Buxtehude anniversary recording (also out of catalogue) of the same work by Boatwright-Bressler-Oberlin-Matthen on Urania label. The baritone voice of Hans Friedrich Kunz sounds too thin in comparison with the glorious sound of Paul Matthen, not to mention the skillful countertenor singing of Mr. Oberlin . . . but I am ready to admit, we all have a favorite performance of most of the great masterworks in our mind and, consciously or subconsciously, use it as a measuring rod for comparisons.

Again the jacket contains no detailed information on the recording itself but only gives the names of the performing artists and the text in Latin and in English translation. While listening to this record, one could usefully meditate upon the artistic level of German church music groups. The singers are identified simply as those of a church choir in Stuttgart, the *Gedächtniskirche*. A long musical tradition stands behind these groups for whom the cultivation of *Musica Sacra* is still one of the most important things in their lives.

R.S.M.

III Special Reviews

Praise the Lord, his Glories Show by Joseph H. Greener. For two equal voices and organ. McLaughlin & Reilly Co. No. 2716 @ 25¢.

It is hardly necessary to comment on this little number since its merits are rather obvious. There

are choirs everywhere that need musical fare as simple as this. If it be objected that the style is too traditional for these days of renewal or for twentieth century worshipers, it should be kept in mind that — by far and large — composers have been slow to supply small and equal-voiced choirs with enough fresh and interesting music. By contrast, a varied and extensive literature is presently available to mixed choirs. The Constitution on the Liturgy urges composers to provide music "for the needs of small choirs" (art. 121). It should also be kept in mind, as was pointed out in a recent issue of *Church Music* magazine, that a musical composition does not have to be new, difficult, and contemporary to be appropriate for worship. The tune in question appears, although with different texts, in both the new Benziger Hymnal (no. 45) and in the People's Mass Book (no. F-1), — which suggests possible use by congregation and choir. Even mixed choirs can explore the effectiveness of using this kind of material by alternating verses between the treble and male voices.



Benedictus es, Domine and *Jubilate Deo* (Set II)
by Alec Wyton. For SSA and TTB choirs a capella. Concordia Publishing House. No. 98-1729
@ 35¢.

These excerpts from Set II of Alec Wyton's multiple settings of "Blessed art Thou, O Lord God" and "O be joyful in the Lord" deserve careful study on the part of every choir director. Each set is a bargain package in itself, while the two sets together present each text in eight settings that alternate plainsong tones with a "modern" *falso bordone* technique. First of all, it should not be too difficult to find a niche in the liturgy for a few verses of either text. Secondly, the best method of performance will test the ingenuity of choir directors. Mixed choirs, for example, can alternate the verses between male and treble voices, using the former for the psalm tones and the latter in the harmonized sections, — or *vice versa*. This reviewer has been sold on these pieces for some time, has used them successfully with male voices and recommended them without hesitation to all kinds of choirs. Note that in the *falso bordone* sections the plainsong melody appears in the middle voice. The singing, says Mr. Wyton, should be in the rhythm of speech. This is the secret.

Two Short Anthems by Jean Pasquet. For SATB voices with ad libitum accompaniment. H. W. Gray Co. No. 2980 @ 25¢.

All the music selected for special review in this issue has tried to consider the needs of choirs with limited resources. As mentioned in an earlier issue, Mr. Pasquet has a knack of providing average parish choirs with practical music. He even finds "new" texts that can be fitted gracefully into many a concrete worship situation. These two short anthems, one on a text from the Liturgy of St. Mark, the other from the Sarum Breviary, suggest general use, but could also be very meaningful if sung on Pentecost or during the administration of the sacrament of Confirmation. Here again is music appropriate for worship despite the fact that it is neither difficult nor contemporary. Note especially the comfortable range. Mr. Pasquet is very adept at putting together a smoothly flowing melody and seems to have a special feel for textual rhythm. (In the second anthem one can almost forget about the bar lines.) Anthem no. 2 has a nice antiphonal effect between a cantor (soloist) and full choir.

REV. ELMER F. PFEIL

IV Choral

The general material reviewed below gives little more than a hint of the choral literature available to choirs right now. There is something here for everybody, and there is much more where this came from. Choir directors will have to choose wisely to find the spot where a particular composition will help achieve good liturgy in a concrete worship situation.

Lord, Our Lord by Virgil T. Ford. This composer's talent for making the prayer-content of the Psalter available to contemporary worshipers was described in the last issue (p. 49). In the present example several carefully chosen verses from Psalm 8 are given a straight-forward and "honest" musical setting which never loses sight of the text. The harmonic style is traditional — with just a dash of more modern techniques. Sing this one with your eyes on the rhythm of entire phrases. Not difficult. For SAB voices a cappella. G. Schirmer, Inc. No. 11502 @ 25¢. Also available for SATB voices as no. 11214.

From the End of the Earth by Alan Hovhaness, op. 187. Advanced choirs should be able to turn this fine anthem into a rich experience for worshipers. The style is idiomatic, contemporary, sometimes modal, with plenty opportunities for vocal control and precision in all voices. For SATB voices with organ. C. F. Peters Corp. Edition Peters. No. 6255 @ 25¢.

Mass in the Vernacular by J. Gerald Phillips. This well-known Mass has been used by many mixed choirs and congregations for several years. Choirs of equal voices should welcome this more recent edition. Even in those parishes where a congregation sings this Mass well, the addition of choir voices may save it from an otherwise inevitable and killing monotony. The demands made upon the choir are minimal. For congregation with choir of three equal voices. McLaughlin & Reilly Co. Score: no. 2754 @ \$1.00. Choir part: no. 2754A @ 40¢. Congregation card: no. 2506C @ 25¢.

In Thee, O Lord, Do I Put My Trust by Jan Bender. This worthwhile setting of a few verses from Psalm 31 (30) should be examined by all choir directors, even though it was written for unison voices. Could be very effective with a judicious alternation between treble and male voices. A fine organ accompaniment is always interesting, sometimes very bold. This number is for "modern" ears. Augsburg Publishing House. No. PS 611 @ 25¢.

O Praise the Lord by Adrian Batten (d. 1637). This is not a new publication, but is listed here for those choirs who have developed a taste for sixteenth century polyphony. Written in the so-called familiar style, the motet is only four pages long, not difficult, with very comfortable ranges for all voices. The verbal accents should not be obscured by the bar lines. For SATB voices *a cappella*. Harold Flammer. No. 87505.

O Christ, Our Hope by Nikolaus Hermann (d. 1561), arranged by Hugo Distler. This promising German composer, who died in 1942 at the age of 34 years, had developed an idiomatic style in a very brief span of years. His individuality, both melo-

dic and rhythmic, is unmistakable. This little gem is only two pages long, but should not be attempted by any but experienced singers. For SSA voices *a cappella*. Augsburg Publishing House. No. 1450 @ 20¢.

Ye Servants of God by Alfred Whitehead. For SATB voices, three trumpets, and organ, this anthem should make a fine recessional for average choirs. Though traditional in style, it manages to sustain interest. Vocal ranges are very comfortable with the exception of two or three measures. H. W. Gray Co. No. 2999 @ 25¢. Trumpet parts available from the publisher.

With a Voice of Singing by Martin Shaw. Several years ago this reviewer rather timidly used the male version of Shaw's composition as a recessional after a graduation Mass. Since then it has firmly entrenched itself in the seminary choir's repertoire. The composer, who belonged to the same generation as Ralph Vaughan-Williams, is eloquent despite the fact that he worked with very traditional materials. The only thing dated about this number is the copyright (1923). It has a lot of "get up and go" even for 1968. For SATB voices and organ. G. Schirmer, Inc. (J. Curwen & Sons). No. 8103 @ 25¢. Orchestral parts available on rental from the publisher.

He Shall Rule from Sea to Sea by Ned Rorem. Only the very best choirs should attempt Rorem's setting of a text for the Feast of Christ the King. Here are eleven pages of contemporary writing with difficulties of all kinds: vocal ranges, melodic intervals, dissonant harmonies etc. I know that there must be at least a few choirs around willing to experiment with material which is truly demanding and contemporary. For SATB voices and organ. Boosey and Hawkes. No. 5651 @ 30¢.

Now Thank We All Our God, a Chorale Prelude by Georg F. Kauffmann (d. 1735), arranged by Jean Pasquet. If this number is in danger of being sung to death in your parish, give it new life with a delightful organ accompaniment. The last page includes the well-known chorale,

either for unison or SATB voices, harmonized by Mr. Pasquet. For unison voices and organ. Augsburg Publishing House. No. 1363 @ 25¢.

REV. ELMER F. PFEIL

O Lord, Support Us by Charles Anders. The Newman text is set forth in block harmony, a chorale with mild dissonance and flowing melodic lines in a tightly controlled harmonic idiom. SATB. Augsburg @ 25¢.

Song of Mary arranged by George Brandon. The text is a paraphrase of the Magnificat (Luke I:46-55), set to the tune *The Lord of Rest*, a simple, unpretentious, folksy piece quite in contrast with the choral-masterwork tradition. SAB. Augsburg @ 25¢.

O My Soul, Jehovah Bless arranged by George Brandon. Brandon has combined a text from the *Bay Psalm Book* and the hymntune, *Trueman*, in a new arrangement that enhances the text. SATB. Concordia @ 30¢.

Stand Up and Bless the Lord arranged by George Graham. This is an interesting contemporary arrangement of *St. Bride* for junior choir. SA. Augsburg @ 20¢.

Our Father Who Art in Heaven by Franz Liszt. The *Our Father* is an excerpt from Liszt's Oratorio, *Christus*, composed between 1855 and 1867. This is a good example of the romantic church or sacred music repertoire, and though its place in the liturgy is problematic, it can be used to advantage on a concert program. SSA TTBB. Concordia @ 85¢.

Now Thank We All Our God by Johann Pachelbel. This is an early baroque setting of a familiar chorale tune, a fussy rhythmically-charged piece. SATB. Concordia @ 30¢.

O Hear me, Lord by Schütz-Wunderlich. Wunderlich has adapted the English text and realised the *continuo* for this expressive anthem. This is a welcome addition to the treble voice repertoire

and should be a useful and effective piece. SS or SA. Augsburg @ 25¢.

Come, Ye, That Love the Lord by Carlton Young. This is a simple, light-textured setting of a Watts hymn, with an emphasis on unison writing. SATB. Sacred Music Press @ 30¢.

Selections from Der Jahrkreis (The Church Year) by Hugo Distler, edited and translated by R. E. Wunderlich. Mr. Wunderlich's English edition now makes available to any parish choir willing to adventure, the difficult, dissonant but highly expressive music of Hugo Distler. In these compositions the tradition of chorale tune and variation and imitative counterpoint has been carried forward into twentieth-century musical practice by an imaginative and competent church composer. The rhythmically free melodic lines are woven into a musical texture that is designed to give greater meaning and significance to the text, and thereby provide new and exciting expression of the Word of God for our times. In order to insure freedom in performance, the composer makes it possible for this music to be sung by soloists, small groups or entire choirs: equal voice settings may be transposed into mixed voice ensembles: vocal parts may be doubled by suitable musical instruments and except for the chorale motets, there are very few indications of tempo or dynamics.

For the college or university choral group or the sophisticated choir, these selections will once again prove that "beautiful sound reinforces the power of beautiful words."

C.A.C.

V Organ

Music for Worship and Manuals Only by D. N. Johnson. Mr. Johnson's two collections of short easy organ pieces of varying styles and traditions will probably be of greater interest and use to the organ teacher than to the recitalist. This is music drawn from familiar chorale tunes, less familiar American hymn tunes and from contemporary modern sources. Indications for performance are minimal: notes for seasonal use, suggestions for registration; the rest is left to the imagination and discretion of the performer. Augsburg \$2.50 and \$1.60.

The Church Organist, Part Three by Paul Thomas. If we are to believe the *Foreword*, this is a volume of joyful music. Choice of the music was influenced by Mr. Thomas' belief that the prelude, always well written and well played, proclaims God's presence and is intended, not to create a mood for the ensuing service, but rather to echo the joy of the Resurrection, even when the theme of the Sunday calls for music that is earnest and serious. Joyful or not, Mr. Thomas' collection from Belgian, Czech, English, French, German, Italian and Swedish sources makes available a repertoire of 17th and 18th century preludes, voluntaries and postludes. The selections are arranged by keys with a minimum of directions: no performance indications, no pedaling marks, no phrasing, discreet hints for registration.

These are useful compositions: short, in good taste, making no demands on either performer or listener. Concordia. C.A.C.

VI Organ Music at the Detroit Convention

ORGANISTS, ORGAN MUSIC, ORGANS

The overall plan of the convention to locate the services and concerts of the week in buildings housing pipe organs provided those in attendance with an opportunity to hear several interesting instruments functioning in the locations for which they were designed. This convention plan also gave the CMAA members a chance to hear players whose competence was of a high order in performing either the solo or accompanimental roles which they and the pipe organs they play are required to fill in services of worship. Thus during the convention, the renditions of organ music which were heard, illustrated richly why the Church over the centuries has held the pipe organ in such high esteem.

Robert Glasgow — Associate Professor of Music, University of Michigan

*Passacaglia and Fugue — J. S. Bach
Overture to an "Occasional Oratorio" — G. F. Handel*

On the first night of the convention, Robert Glasgow opened and closed the Ecumenical Scripture Service playing the large Skinner Organ of the De-

troit Auditorium. His playing commanded attention from the first statement of the Passacaglia theme to the last stirring cadence of Handel's Overture. In spite of the instrument's compromise Baroque voicing, Mr. Glasgow gave convincing performances of the 18th century music with the available resources by variety of tonal color in registration, and a sensitive delineation of voice lines in the polyphonic textures, but mostly by binding the music together with a vital pulsing rhythmic energy to make up for the instrument's stylistic shortcomings. His organ playing provided us with an auspicious musical beginning for the convention.

Robert Twynham — Organist and Choir Director, Cathedral of Mary Our Queen, Baltimore, Maryland

Three Preludes and Fugues

C Minor — J. S. Bach

A Major — W. S. Huffman

Prelude, Fugue and Variation — C. Franck

Chant d'Oiseaux — Messiaen

Suite Op. 5 Prelude, Sicilienne and Toccata — M. Duruflé

The Austin Organ at Saint Raymond's and the excellent acoustical properties of the barrel-vaulted edifice, provided Robert Twynham with an ideal setting for most of the program he chose to play. The French organ music, which made up the major portion of his offering, sounded best for the reasons mentioned plus the fact that Mr. Twynham is perhaps most at home in the French repertory. The Bach polyphony, no matter how painstakingly he articulated at the keyboard, was lost in the reverberance of the building. The homophony of Franck, Messiaen and Duruflé, however, rang true and floated down the knave as colorful and at times massive waves of sound. Before playing the *Chant d'Oiseaux* from Messiaen's *Livre d'Orgue*, Mr. Twynham gave a few oral program notes by way of explaining some of the composer's techniques of composition. (By a curious coincidence during the playing of the *Chant d'Oiseaux*, real birds outside the church window momentarily entered into the musical dialogue to add realism to the composer's score.) The Duruflé *Suite*, which closed the program, gave satisfying evidence of the sympathetic and artistic union of composer, performer, instrument and acoustical environment.

Anthony Newman — Instructor, Juilliard School of Music, New York City

Prelude and Fugue in B minor — J. S. Bach
Music for Trinity Sunday

Pièce en trio (Livre d'Orgue) — O. Messiaen

Allein Gott in der Höhe sei Ehr — J. S. Bach

Music for Lent:

Les Mains de l'abîme (Livre d'Orgue) — O. Messiaen

Christe du Lamm Gottes — J. S. Bach

Music for Easter:

Chants d'Oiseaux (Livre d'Orgue) — O. Messiaen

Jesus Christus, unser Heiland — J. S. Bach
Soixante-quatre durées (Livre d'Orgue) — O. Messiaen

Music for Pentecost:

Les yeux dans les roues (Livre d'Orgue) — O. Messiaen

Komm Gott Schoepfer, Heiliger Geist — J. S. Bach

Prelude and Fugue in G Major — J. S. Bach

The juxtaposition of the music of Messiaen with that of Bach arranged on the program so as to touch on the principal seasons of the liturgical year was unique enough. Add to this unusual program setting, Newman's unique style of playing, and the result was one of the most intense and musically compelling experience to be heard in a long time. From the initial descending scale figure of the Bach prelude, the listener was instantly "turned on" by this young organist whose natural gifts of rhythmic precision, controlled speed, and meticulous accuracy are astounding. In the Bach selections, the fluid lines, propelling rhythm, the original and seemingly spontaneous treatment of Bach ornaments — at last someone of artistic stature dares to free the Baroque ornamental figurations from the dust bins of academic restraint! — were matched by arresting sudden switches of style from Bach to the introverted and at time tumultuous declamations of Messiaen. This was a feat of daring and sheer skill that seemed to rise above all mere matters of technique, in fact, for Mr. Newman problems of keyboard technique seemingly simply do not exist.

During the program, one had the distinct impression that the Skinner organ of the Fort Street

Presbyterian Church, where the recital was held, was being awakened out of a deep slumber to keep pace with the player's demands. Tonally, the instrument responded best in the highly coloristic and bass-weighted requirements of the Messiaen score. A particularly weighty pedal reed stop kept intruding itself in the full organ sound to make one wonder whether the player could actually hear the sound of the instrument as well as he should from his position at the console in the gallery at the opposite side of the church from the pedal chamber. For the lack of clarity in the polyphonic textures here as in other locations, the uniqueness of the program and the excitement generated by Mr. Newman's playing more than afforded just compensation.

Noël Goemanne — Organist and Choir Director, Our Lady Queen of Martyrs, Birmingham, Michigan

Canzona — A. Gabrieli

Chaconne Grave — L. Chaumong

Aria and Giga — J. Loeillet

Domine Deus, Agnus Dei — F. Couperin

Récit de Nazard — L. Clerambault

Three Chorale Preludes —

Herr Gott, Lass Dich Erbarmen — H. Isaac

Herzlich tut mich verlangen — J. Brahms

Alle Menschen müssen sterben — J. S. Bach

Two Canzonetti: Dialogue and Nocturne —

N. Goemanne

Sonata da Chiesa (Finale) — H. Andriessen

A special word of thanks should be given to Noël Goemanne for presenting one of the most "service"-able programs of the convention. It must have taken courage for him as a player of strong technical competence to agree to play his program on an instrument of a few ranks (not even a reed stop!). Yet by agreeing to do just that, he showed how good church music can be communicated effectively on an instrument of "limited resources," as the program described the organ of Presentation Church where the recital took place. By adjusting sensitively to the few tonal resources available, he demonstrated clearly how much of the organ literature of the early periods, especially that of French and German schools, can be and should be played in our churches — even on small instruments.

Tom Sheen

A fun hour, starting at 10:30 p.m. on Thursday evening, was offered by Tom Sheen at the Detroit Theatre Organ Club on a restored Wurlitzer organ. It was a strange sensation to witness the extraordinary virtuosity of this young man in a musical idiom of what most musicians would consider to be a lost art of a by-gone day. Except for the organ at Radio City, which is still used, and isolated instruments scattered through the country, the "mighty Wurlitzer," harking back as it does to the days of the silent movies, is today rarely heard. And yet there he was, a youth of the new generation, improvising in an harmonic and rhythmic style charged with contemporary sophistication through the tremulant-shaken, tibia-laden, 8-foot sonorities that characterized theatre organs of the roaring twenties! Amazing revelation. Tom Sheen's urbane treatment of "Sophisticated Lady" and a Gershwin medley brought down the house.

Lode van Dessel — St. Aloysius Church, Detroit

As accompanist and composer, Lode Van Dessel's presence and competence were keenly felt throughout the convention week. He played organ accompaniments on Tuesday evening at the Detroit Auditorium, and again on Wednesday and Thursday mornings at St. Aloysius Church. He will long be remembered as the composer of the brilliant setting of the 150th Psalm dedicated to Father Ryan and performed by the choir and congregation at St. Raymond's.

Thomas Kuras — Student of Palestrina Institute Fugue in G minor (Litte) — J. S. Bach

Eduard Perrone — Student of Palestrina Institute

Sonata — R. Felciano

Incantation for a Holy Day — J. Langlais
Now Thank We All Our God — Bach, ar-
ranged by V. Fox

After a tentative exposition, Thomas Kuras settled into a studied and carefully articulated performance of the *Little G minor Fugue*. It was an enjoyable rendition of one of Bach's ingratiating musical miniatures. Eduard Perrone's rendition of the Felciano *Sonata* excerpt was convincing as were his performances of the Langlais and Bach pieces. His most impressive contribution, however, was as accompanist for the concelebrated Mass at St. Raymond's. It was in this setting that he seemed at home with the instrument and the music, inconspicuous and all the while setting the bed-rock on which the music of the service was built.

Robert Schaffer — Organist and Choir Director, Cathedral Basilica of the Assumption, Covington, Kentucky

For two days, Robert Schaffer conducted workshops in organ registration and repertoire for the conventioneers, first on the large organ at St. Raymond's, and then on the small organ at Presentation Church. The organists who attended his sessions were rewarded with fresh insights into organ literature as well as by his understanding of the registration problems of the small instruments. They benefitted, too, from Mr. Schaffer's unmistakable stand on behalf of good music and on the high quality of his performance practice.

Not on the program as soloists but present in the capacity of accompanists of considerable talent were *Paul Kelly* and *Gerald Furi* who assisted at the Presentation Church for the Mass and the demonstration that preceded it.

T.M.

NEWS

A Mass of thanksgiving was offered at St. Vincent de Paul Church, Chicago, Illinois, on Sunday, April 21, 1968, to mark the fifty years that Dr. Arthur C. Becker has served the parish as organist and choirmaster. Music for the Mass was selected from Dr. Becker's own compositions, including a new work written in memory of his deceased wife, the *Mass in honor of St. Barbara*. Since 1966, he has been dean emeritus of the school of music of DePaul University which he was instrumental in organizing.



Dr. Healey Willan, widely known as a composer of religious music, died at his home in Toronto, Canada, Friday, February 16, 1968. He was eighty-seven. With more than three hundred compositions to his credit, his influence was great not only in Anglican music but in Catholic circles as well. He served as organist and choirmaster at the Church of St. Mary Magdalene in Toronto and at one time was associated with the Toronto Conservatory of Music. He stressed the necessity of choir schools, pointing out that they are fruitful training grounds for future priests and organists. He spent himself in upgrading church music. He once said that one of the chief faults with church music is insincerity and a desire to produce something attractive and entertaining rather than what is appropriate. RIP.



Notices of recent significant programs that have reached us include the following:

The Catholic University of America Chorus and A Cappella Choir, under the direction of Dr. Michael Cordovana, presented a program devoted to the works of Claudio Monteverdi, Friday evening, March 22, 1968, in the crypt church of the National Shrine of the Immaculate Conception, Washington, D.C. In addition to many madrigals and *canzonette*, the program featured *Messa a 4 voci* (1651).

The Twin Cities Catholic Chorale presented Antonin Dvorak's *Stabat Mater* at the Church of the Assumption, Saint Paul, Minnesota, on Palm Sunday, April 7, 1968. The soloists were Patricia Richter, soprano, Lois Duffy, contralto, John Kaeder, tenor, and John Jaeger, bass. A thirty piece orchestra made up of members of the Minneapolis Sym-

phony Orchestra and students from the College of St. Thomas assisted. John Vanella was organist. Reverend Richard J. Schuler was conductor.

The Laetare Chorale of the Church of St. Columba, Ottawa, Illinois, performed the *Passion according to St. John* by William Byrd on Good Friday, April 12, 1968, with solo parts being taken by Reverend James J. Swaner, Reverend William H. Schumacher and Mr. James Thomas.

The *Deutsche Festmesse* of Gerhard Track was sung at the Franziskanerkirche in Vienna, Austria, Sunday, April 21, 1968, by the choir of St. Hippolytus from Troisdorf near Cologne, Germany. Director was Adolf Hamacher and Hans Haselböck was organist. Mr. Track is on the faculty of St. John's University, Collegeville, Minnesota. The Mass is also arranged for English and Latin texts. The English title is *Festive Ordinary*. The premiere performance was broadcast over the Austrian radio network.

Saint Paul Choir School of the Archdiocese of Boston presented a benefit concert under the direction of Mr. Theodore Marier at Symphony Hall, Boston, Massachusetts, Sunday, April 21, 1968. Special guest on the program was Anthony Newman, pedal harpsichordist.

The spring concert of the University of Dallas choral groups was under the direction of Reverend Ralph S. March, S.O.Cist., Monday, April 29, 1968, at the Braniff Graduate Building. The Madrigal Singers presented motets by Viadana, Lassus and Schubert, and the University Chorus sang works by Morley, Caldona, Boyce, Mozart and Scandello.

The DeSales Seminary Choir and the St. Pius X Guild Choir joined to perform Fauré's Requiem Mass at a special concert in honor of the late Professor John Rueping who had served the seminary for forty-nine years. Members of the Milwaukee Symphony Orchestra provided the accompaniment. John Balestrieri was baritone soloist and Sister Francis Marie Gnader, OSF, was soprano soloist. The memorial concert was sung at the seminary chapel in Milwaukee, Wisconsin, Sunday evening, May 19, 1968, under the direction of Reverend Robert A. Skeris.

The Pius X Guild of Milwaukee, Wisconsin, formally opened and dedicated its new library at 1851 North Sixtieth Street, Sunday, April 7, 1968.

The new quarters house an extensive collection of church music materials available to the members of the Guild for consultation and study. Reverend Elmer F. Pfeil is moderator of the Guild. The Right Reverend Monsignor Leo J. Brust, chancellor of the Archdiocese of Milwaukee, blessed the new library.

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The diocesan commission for liturgical music in Saint Cloud, Minnesota, recently sent a questionnaire of some fifty items on the problem of compensation for church musicians.

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The annual Festival Mass of the Guild of Catholic Organists and Choirmasters of the Archdiocese of Saint Paul and Minneapolis was celebrated at the Church of Saint Agnes in Saint Paul, Minnesota, May 27, 1968. The combined choirs sang Joseph Kronsteiner's *Krippen-messe* under the direction of Mr. Richard D. Byrne of the University of Minnesota. John Vanella was organist. The Mass marked the observance of the Year of Faith proclaimed by Pope Paul VI. The Right Reverend Rudolph G. Bandas was celebrant.

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Concerts at the Shrine of the Immaculate Conception in Washington, D.C., during May included the University Brass Players under the direction of Robert Shafer who performed a program of twentieth century American music for brass and organ; the Madison Choir and Madrigal Singers under the direction of Con Haines Guidotti in a

performance of music by Britten, Dupré, Praetorius and Zimmermann.

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Recent organ recitals that have come to our notice include the following:

Reverend Charles Knoll played a program including the works of J. S. Bach, A. Banchieri, Domenico Scarlatti, Antonio Vivaldi and Richard Purvis, Sunday, May 5, 1968, at the Capuchin College, Washington, D.C.

William A. Gorman performed works by Peter Cornet, César Franck, Jehan Alain, Johannes Brahms and J. S. Bach at a recital at the Capuchin College, Washington, D.C., May 19, 1968. A string quartet performed *Aria and Fugue* of Father Charles Knoll on the program.

Joseph O. Connor of the Washington Cathedral College of Church Musicians played the *Adagio and Fugue in C minor* by W. A. Mozart and Charles Vierne's *Symphony No. 6 in B* at a recital at the Shrine of the Immaculate Conception, Washington, D.C., May 19, 1968.

J. Reilly Lewis, organist at the Church of the Holy Family, New York City, performed works by Bach, Franck, Alain and Duruflé at the Shrine of the Immaculate Conception, May 26, 1968.

Saint Paul Choir School of the Archdiocese of Boston presented two alumni in organ recitals, May 12 and 19, 1968. Leo Abbott played works by J. S. Bach, G. Martini, Louis Vierne, L. Lenel, H. Howells and H. Mulet. Charles Callahan presented compositions by D. Buxtehude, J. S. Bach, L. Sowerby, J. Langlais and L. Vierne.

FROM THE EDITOR

We wish to apologize to some of our wonderful music publishers whose music was reprinted (with their permission) in the Spring issue of *Sacred Music*. Due to a series of misunderstandings, involving post-office regulations, correspondence with reviewers and printing technicalities, the copyright did not appear on their music and, in two instances, the publishing house's name was not mentioned in the *Special Review*. Your editor feels that it is his duty to rectify this omission. Here are the complete credits for those four compositions:

O Praise the Lord, All Ye Nations by Donald Johns, No. PS 618, copyright 1966, Augsburg Publishing House.

Unto Thee, O Lord by Virgil T. Ford, No. 11506, copyright 1967, G. Schirmer, Inc.

A Canticle of Light by Richard Purvis, No. 84914, copyright 1967, Harold Flammer.

Benediction by Jean Berger, No. 9592, copyright 1963, J. Fischer & Bro.

We are thankful to the publishers for their patient understanding and assure both them and our readers that we shall try to avoid such confusion in the future.

□ □ □

It is still too early to assess the achievements of the Detroit Convention. It was good to see all those familiar faces again. Old friendships were renewed, new ones started and a valiant effort was attempted to improve sacred music in the United States by simple and practical demonstrations, Masses, concerts and discussions. Elsewhere in this issue will you read about some of the happenings at the Convention and also about the result of the elections.

□ □ □

The mailman dropped by again:

Congratulations on the last issue of *Sacred Music*. The journal continues to meet high standards of excellence. I want you to know that your efforts are appreciated. I use material from *Sacred Music* constantly in my liturgical music course. Beginning next fall the course will be required for all Franciscan seminarians (about 30) who attend Quincy College classes in conjunction with their training at Our Lady of Angels Seminary. The course will be taught at the junior level.

Dr. Lavern Wagner
Quincy College
Quincy, Illinois

CONTRIBUTORS

Dr. William Tortolano is associate professor of music and chairman of the Fine Arts Department at Saint Michael's College in Winooski, Vermont. Dr. Tortolano is also chairman of the music commission of the Diocese of Burlington and dean of the Vermont Chapter of the American Guild of Organists.

Noël Goemanne, the newly elected vice-president of the CMAA, is a Belgian-born American composer, organist and teacher. His compositions were published by the leading publishers of Europe and of the United States. Mr. Goemanne studied with Flor Peeters and is a graduate of the Lemmens Institute of Belgium.

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