



# SACRED MUSIC

Volume 95, Number 4, Winter 1968



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THE SERIOUS CONTEMPORARY COMPOSER AND THE CHURCH TODAY	3
<i>Arthur B. Hunkins</i>	
KODALY'S SACRED CHORAL MUSIC	7
<i>Reverend Francis J. Guentner, S.J.</i>	
MUSICAL SUPPLEMENT	13
REVIEWS	22
NEWS	31
FROM THE EDITOR	33

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# THE SERIOUS CONTEMPORARY COMPOSER AND THE CHURCH TODAY

Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful<sup>1</sup>.

Thus, in bold and ringing terms, does Vatican II address itself to the contemporary composer. The call is clear; the Church with its new, vernacular liturgy wants — indeed sorely needs — new music. Unfortunately, although literally torrents of new music have been written and published of late, nearly all of it is of inferior quality (if not worse), and the names of leading, serious contemporary composers are conspicuously absent from these publications. It is perhaps not inappropriate to suggest that many of today's would-be church "composers" could profit from a freshman composition course at any reputable music school.

In the past, whenever a genuine need for new music existed, serious composers have been most eager to respond, and in so doing, they created numerous musical masterpieces specifically for the Church. Why, then, is so little liturgical music being written by today's leading contemporary composers?

The plain fact is, unhappily, that under present conditions it is virtually impossible for the serious composer to write the kind of music that the Church apparently wants, without sacrificing his artistic integrity or losing his professional self-respect. It is the purpose of this article to explore this dilemma of contemporary liturgical music from the serious composer's point of view. Hopefully such a discussion will lead to a better understanding of the seemingly insurmountable problems that face the composer as he strives to serve both his Church and his art.

One of the more obvious reasons why the serious composer has not found it possible to respond to the call of Vatican II with any degree of enthusiasm is implicit in Vatican II's own charge, quoted above: "Composers . . . should

DIFFICULTIES

1. Vatican Council II, *Constitution on the Sacred Liturgy*, Chapter VI, Art. 121.

feel that their *vocation* is to cultivate sacred music . . .” (italics mine). Although the primary meaning of “vocation” is undoubtedly that of “calling,” it also implies, at least for the layman, the idea of being able to earn a living doing a specified task. Bonafide composers are highly trained professional men, and they should be paid for their professional services. Let us not forget that during the “Golden Age” of church music, the Renaissance, the Church was the *patron* of the arts. It hired and commissioned composers to write the music it needed. Much (if not most) of our best church music was written under this system because composing music for the Church was a *real vocation*, one that attracted the best composers, and demanded their best efforts. After all, the best *jobs* went to the best composers.

WHY NOT  
COMMISSION?

It would probably be unrealistic today to suggest that the Church should hire composers, either full-time or part-time. What the Church can and should do, however, is to *commission* works from important composers, sponsor competitions for liturgical music, and provide top-notch performance opportunities for this music under liturgical conditions.

Up to now, commissions, competitions, and performance opportunities for liturgical music have been extremely rare; yet the fact that the Church has been reluctant to think of musical composition as an important professional activity is symptomatic of a more fundamental problem. Why hasn't the Church more actively encouraged serious contemporary composers to write liturgical music? What are the real *reasons* behind the Church's apparent lack of concern for *quality* in contemporary liturgical music?

Let us examine a few of the more important reasons in detail. First of all, serious contemporary music is technically difficult to perform. As a result, few choirs—and even fewer congregations—attempt to sing it. Such technical difficulty is unfortunate from the practical standpoint, but it must be accepted as an established fact. Present-day musical language is simply far beyond the average layman's or music lover's vocal ability; and considerable training—as well as patience—is needed even to sing the correct notes and rhythms. The few exceptions to this norm, such as Stravinsky's *Pater Noster*, are conspicuous in their rarity. Contemporary composers do not *try* to write difficult music; their music simply turns out this way, because of the language it uses.

Secondly, serious contemporary music employs a *new* and *unfamiliar* musical language. For this reason most choirs and congregations do not *like* it. Particularly in the area of music, people tend to like what they are most familiar with. Contemporary music does not communicate with most people because they do not intuitively understand its language. This difficulty is compounded by the fact that much contemporary music is extremely rich and complex, so much so that even many professional musicians find it difficult to appreciate. One might say that contemporary music tends to be ultra-sophisticated. In any case, it is evident that contemporary music demands an

active, and often extensive *effort* from the listener. It is not easy music in any sense of the word. The passive listener, with dulled eardrums (a condition all too prevalent in this day and age), will *never* appreciate contemporary music.

Finally, since very few choirs and congregations like contemporary music, or are willing to take the time and effort to perform it, publishers will not publish it. There simply is no real market for serious contemporary liturgical music. Since the music is not published, it is not generally available even to those few who might *want* to try it; and so there is no effective way in which the public can gradually be educated to appreciate contemporary music.

In short, a combination of technical difficulty, unfamiliarity, sophistication, and lack of availability is largely responsible for the lack of interest in what the serious contemporary composer has to offer. It is not difficult to understand why, in such circumstances, the composer does not feel compelled to write for the Church. His music will not be performed, appreciated, published, or paid for, and all this is due to the fact that the Church — in the sense of the *people* — does not really *want* his music.

Admittedly the problem of contemporary music in the Church today is part of a much greater one, that of the place of art music in general. The average layman today thinks of music in terms of entertainment, and art music is not usually very entertaining. This fact is even truer of liturgical music than it is of art music. The vast majority of Catholics do not like or appreciate any kind of serious music. If the main purpose of church music is simply to “edify the faithful,” the Church would be better off apparently without art music. Edification depends upon communication, and evidently serious music does not communicate with the average Catholic.

Assuming for the moment, however, that serious music still has some kind of role to play in today’s liturgy, let us return to the plight of the contemporary composer, and attempt to look at the whole problem from *his* standpoint. What is *his* outlook? What are *his* interests?

By definition, the serious composer is a creative artist. As an artist he has the highest of musical standards. He knows that some compositions are better than others, and that some kinds of music are better than others. He is essentially interested in art music, because he feels that art music is of more inherent value than any other. He is, in a real sense, a musical snob, who is very discriminating, and is never satisfied with anything but the best.

He is also a creator, who is interested in the new and the untried. His music and the language it speaks are of the future. Until he creates it, it does not exist. He is interested in doing things that haven’t been done before, not in redoing the past. He learns from, and is inspired by the past, but he does not imitate it. In this respect he vividly contrasts with the artisan or craftsman who essentially *copies*, lacking the capacity for truly creative thought.

Perhaps the foregoing observations explain why so few serious composers have ever written congregational music such as hymns. Composers are simply

IS CONTEM-  
PORARY  
MUSIC TOO  
DIFFICULT?

HUNKINS: CONTEMPORARY COMPOSER

not interested, by and large, in spending their time and energy doing something that represents so little in the way of an artistic challenge. To do so would be a waste of talent, and below the dignity of the truly creative individual. Congregational music is minimal art at best. It is not limitation nor the need to be simple that discourages the composer; it is the fact that certain limitations, particularly those that are stylistic in nature, are so restrictive that any true exercise of creativity seems well-nigh impossible.

Furthermore, the composer can hardly take pride in writing a successful hymn, because of what he knows about the average congregation's musical taste or lack of it. Success for the composer and for the congregation are two entirely different things. For the composer, it comes only with the creation of something of true artistic value.

Concerning the problems involved in writing congregational music, Robert Blanchard has noted: "Congregational music must be relatively easy, but if it is to be good music it must also be interesting and meaningful. This is a real challenge to the composer. It is very difficult to write easy music that is also interesting and meaningful."<sup>2</sup>

The difficulty of writing easy music in a contemporary idiom has already been mentioned. Yet there is also another important problem: for the composer to be prompted to write anything in the first place, it must be interesting and meaningful to *him*. Most serious composers simply cannot find it "interesting and meaningful" from the artistic standpoint to write congregational music. What is "interesting and meaningful" to him either leaves the congregation "cold," or else scandalizes it. So, to paraphrase Mr. Blanchard's words, one might well say: it is well-nigh impossible for the serious composer today to write easy music that is interesting and meaningful to himself as well as the people.

In the last analysis, the dilemma of the serious contemporary composer in relation to the Church is a simple one: the serious composer is interested in writing contemporary art music, while for various reasons the present-day Church doesn't really seem to want this kind of music. If, indeed, the Church is to make use of the considerable talents of serious contemporary composers, some real changes of attitude must take place. The ideal of artistic excellence must again be raised high, and the interests and aspirations of serious composers clearly recognized and respected.

If and when the Church finds a way of utilizing this reservoir of creative talent, its liturgical life will be ever so much richer and fuller. Let us hope that such an event will come to pass in the not-too-distant future.

ARTHUR B. HUNKINS

2. Robert Blanchard, "Church Music Today — The Center Position," *Crisis in Church Music?* (Washington, D.C.: The Liturgical Conference, 1967), p. 68.

## KODALY'S SACRED CHORAL MUSIC

Zoltán Kodály, like Stravinsky, was born in 1882; but unlike the Russian composer, Kodály did not quite live to see his 85th birthday. His death on March 5, 1967, in Budapest brought to an end not only a most fruitful life, but also an era in Hungarian music. Though only a year younger than Bartók, he outlived his compatriot by twenty-two years. During the 1950's and early 1960's he was all but forgotten in the United States, even though occasional performances and recordings of several of his works turned up.

Then quite suddenly his name came to the fore when he spent part of the summer of 1965 at Dartmouth, and returned to the U.S. in 1966 to lecture at Stanford University and to attend an international conference of music educators at Interlochen.

Colin Mason, in a recent issue of *Tempo* (No. 80), is right in classing Kodály as a "minor talent." But even if he were not internationally recognized as a composer, he would have a secure place in the world of music because of his scholarly publications on Hungarian national music. Further, he earned a special renown in his native land in that almost single-handedly he aroused the conscience of his country to face seriously the problem of the musical education of its children. In recent years his ideas and methods have had a solid and discernible effect on American music educators.

Kodály was persuaded that since the child's way of thinking is objective and free of romantic attitudes, genuine children's music can therefore only be classical music. As early as 1929 he wrote: "What children are being taught to sing at school is for the most part of no artistic value; and the way they are taught is worse than if they were left to themselves. After such a training they can hardly hope to experience music as an art for the rest of their lives. . . . A cultivated taste in literature and the fine arts is often accompanied by a childish ignorance of music, so that people who are prepared to fight for higher standards with their right hand actually encourage what is worthless with their left. . . . While a deplorable fashion in dress may not be a very serious matter, since ugly clothes are not going to injure anyone's health, bad

TEACHING  
CHILDREN

taste in the arts is as serious as a mental illness, for it has the effect of cauterizing susceptibility.”<sup>1</sup>

As a composer, Kodály retained virtually unchanged the style he developed during the 1920's. What Bartók wrote in 1921 might have been written with equal truth in 1961: “Kodály has no connexion whatsoever with the new atonal, bitonal, and polytonal types of music. The guiding principle of all his work is still a balanced tonality. Yet he speaks in a language that itself is new, of things that hitherto have not been spoken of; thus proving that the principle of tonality is still a legitimate one.”<sup>2</sup> In a similar vein, Colin Mason states that Kodály's output “displayed a relatively restricted range and power of invention, and a general contentment with a received musical vocabulary and idiom.”

IN SEARCH OF  
AUTHENTIC  
FOLK MUSIC

It was Kodály's researches into the true nature of Hungarian music that formed the basis for all of his life's work. Interest in investigating living and authentic folk music was not a new enterprise when Kodály, during his university years, directed his steps to the hinterland. “The best way to find out the musical characteristics of a nation is to study its folk-songs.” This statement, made by Romain Rolland in 1908, had been the conviction of many late nineteenth-century composers (a number of Slavic composers come immediately to mind). But the trouble was that very little reliable research had been done in any of the major European countries. According to Young, who gives no source, Franz Liszt in 1838 desired “to get into the most backward districts of Hungary . . . alone, on foot, with a knapsack on my back,” in order to hear and learn the music of the folk.<sup>3</sup> Though he composed various “Hungarian” works, scholars assure us that Liszt did not steal any of his melodies from the countryfolk.

By a striking coincidence both Kodály and Bartók had in 1905 undertaken the same resolve as Liszt, but with the aid of recording gear and paper and pencil they actually obtained musical transcripts of the real thing. Their researches into authentic Magyar folk melodies left an imprint on the later music of both composers, but whereas Bartók integrated many of the characteristics of folk scales, rhythms and melodies into a unique and individual style, Kodály gained from his studies the direction he needed to free himself from a warmed-over German Romanticism. He was, as suggested above, a twentieth-century Romantic, but he speaks in Hungarian accents the way Mussorgsky, for instance, speaks in Russian.

Our specific concern here is with those choral works of Kodály which fit

1. László Eöszé, *Zoltán Kodály His Life and Work*, trans. István Farkas and Gyula Gulyás (London: Collet's Holdings Ltd., 1962), p. 70. This informative but very partisan book emphasizes strongly the “national” aspect of Kodály's life and music.

2. *Ibid.*, p. 95.

3. Percy M. Young, *Zoltán Kodály A Hungarian Musician* (London: Ernest Benn Ltd., 1964), p. 34. Young writes with great admiration of his subject, but endeavors to be more objective in his evaluation and analysis of the music.

into the general category of religious works. It is natural and convenient to divide these choruses into three types. The larger works, like *Psalmus Hungaricus*, are composed for full chorus and instrumental accompaniment. A second group, like the *Hymn to King Stephen* and *Whitsuntide*, are written for a *cappella* chorus, with texts inspired by religious persons or events. The third group, mostly a *cappella* settings, feature liturgical or biblical texts, like *Ave Maria*, *Veni Emmanuel*, and the Psalms from the Genevan Psalter. Many of these smaller a *capella* choruses were written for school choruses, and hence are usually for equal voices.

Kodály wrote four large sacred choral works, *Psalmus Hungaricus* (1923), *Pange Lingua* (1931), *Te Deum of Budavár* (1937), and *Missa Brevis* (1945). Eöszé considers the first, third, and fourth of these the composer's "crowning achievement." The most significant is without doubt the *Psalmus*, composed to commemorate the fiftieth anniversary of the incorporation of three towns — Pest, Buda, and Obuda — into the single city, Budapest. The fact that Kodály, along with Bartók and Dohnányi, was invited to compose a work for the occasion shows that he had attained a unique stature among his countrymen. But they could hardly have expected such a stunning outburst of musical art; one of the critics with some justification wrote that "it is, perhaps, the most accomplished masterpiece ever to have been achieved by a Hungarian composer."<sup>4</sup>

LARGER  
WORKS

The text of the work is a free adaptation of Psalm 55 (Vulgate 54), written by the Hungarian poet, Mihály Kecskeméti Vég, several hundred years ago during the Turkish occupation of his country. The Psalmist sings bitterly and sadly of the oppression he has suffered from his enemies, and he concludes that his only hope is trust in God. The form of the work is that of a free rondo; the ritornello theme, assigned to the chorus, marks off the various episodes. The latter are chiefly sung by the tenor soloist, although the chorus joins in freely from the fourth episode on. The orchestra has an additional theme, an anguished outcry which appears as the introduction to the entire work, and intervenes several times later. It is regrettable that the *Psalmus* is rarely performed in the United States, and it is difficult to understand why none of our major choruses have recorded it.<sup>5</sup>

PSALMUS  
HUNGARICUS

The *Pange lingua* requires only an organ accompaniment, and in the Latin liturgy it might well be used for occasions like the Forty Hours procession. The work opens with an *ad libitum* organ *Praeludium*; following this come the six stanzas of the hymn, each with a different musical setting and a different key, with the exception of the final stanza, which employs the same music as the first. Further variety is provided by the alternation of chordal and contrapuntal passages. The second stanza, for instance, is canonic throughout.

PANGE LINGUA

4. Eöszé, *op. cit.*, p. 29.

5. The best recording at present is on the Mercury label (90467). Igor Markevitch conducts — ironically — the Russian State Symphony and Chorus; the Hungarian text is used.

Young speaks of the "Schubert-Bruckner flavour of the *Pange lingua*,"<sup>6</sup> and this suggests that the work has more of a Viennese than a Hungarian sound.

TE DEUM

When the *Te Deum* was first performed in 1937, the reaction of some partisans was to consider it the equal of the *Psalmus*. The opening bars, with the trumpet fanfare and the brilliant entrance of the chorus mounting to a high A on the first note of the third measure, are certainly a breath-taking moment. But as A. E. F. Dickinson has pointed out, the lengthy text of the *Te Deum*, with its verbosity, its "undramatic and often enervating features," has defied the best of composers. Unlike the shorter parts of the Ordinary of the Mass, it does not lend itself to an A B A or A B A B form. Consequently, in Dickinson's words, Kodály's *Te Deum* "leaves an impression of forced energy and opportunist endeavor at times, relieved by the genuine power of certain passages."<sup>7</sup>

The work was commissioned by the Budapest municipality as part of the celebration of the 250th anniversary of the liberation of Buda from the Turks. The choral writing is somewhat more complicated than that of the *Psalmus*; unfortunately there has never been a really satisfactory recording of the work, for in spite of some weaknesses it is a notable achievement among this century's choral compositions.

MISSA BREVIS

The *Missa Brevis* is a choral adaptation and amplification of an organ Mass written in 1942. The work as we now know it was completed in 1944 while Russian and German troops were warring over the possession of Budapest; it requires a solo quartet as well as a full chorus, and may be accompanied by either organ or orchestra. In connection with this *Missa*, the late Mátyás Seiber, the Hungarian composer and conductor, pointed out that there are three basic trends in Kodály's choral idiom: the influence of the Palestrina contrapuntal style, the impressionistically oriented harmony, and the ever-recurring influence of Hungarian melody. The opening of the *Kyrie* and *Sanctus* are imitatively contrapuntal, though the lines are short-breathed if compared with sixteenth-century practice. In the *Christe* section (and again in the *Dona nobis pacem*), the unusually high, chromatically shifting block chords somehow sound impressionistic, though one realizes that Debussy would not have written in quite this way.

In the liturgy of ten or twenty years ago the *Missa* might have served well as music for a *Missa cantata*, provided the choir was capable of negotiating the difficult passages (strong high sopranos are needed). Nowadays it does not appear to have enough dramatic strength to serve as a public concert work.

Kodály wrote numerous small-scale choruses for student groups. Many of

6. Percy M. Young, *The Choral Tradition* (New York: W. W. Norton & Co., 1962), p. 285.

7. A. E. F. Dickinson, "Kodály's Choral Music," *Tempo*, No. 15 (June, 1946), pp. 7-10. Though Dickinson's statement is generally valid, one might point to Haydn's *Te Deum* in C, a late relatively brief work (11 minutes), in which a fast-slow-fast form, with an exciting fugal ending, works very well.

these are arrangements of traditional tunes; and if, as I think, they might strike American school children as either strange or unexciting, this merely means that folk tunes of one country do not readily lend themselves to export. A cross section of some of these choruses has been made available in editions with English words.<sup>8</sup> They fit into the general category of religious rather than sacred music, and a mere listing of some of the titles will reveal the variety of subjects touched by the composer. (Publishers and date of printing are included.)

*The voice of Jesus* (SSA; OUP 1929)

*A Christmas carol* (SSA divisi, OUP 1959; SATB, OUP 1961)

*Whitsuntide* (SSA; OUP 1959)

*St. Gregory's Day* (SSA; OUP 1933)

*Cease your bitter weeping* (SSA; BH 1951)

*The angels and the shepherds* (SSAA: BH n.d.)

*Epiphany* (SSA; BH 1939)

*Hymn to King Stephen* (SATB; BH 1939)

*Jesus and the traders* (SATB; BH n.d.)

*Homo perpende fragilis* (SATB; BH 1963)

As might be expected, the equal-voice settings are quite simple and unsophisticated. However the SATB numbers — especially the *Hymn to King Stephen* and *Jesus and the traders* — are original works and demand adult choruses. The latter is a highly dramatic setting of the gospel narrative, much of its strength coming from the use of short contrapunal motives. Young likens the work to a homily: “by a blaze of anger, Kodály condemns not only the money-changers in the temple, but all those who put profit before people.”<sup>9</sup> Its message is perhaps more deeply appreciated today than when the chorus was written some forty years ago.

Several of the smaller works are easily adaptable to the contemporary liturgy. The delicate *Ave Maria* (SSA; BH 1939) contains several references to the chant melody. Kodály's arrangement of the popular Advent hymn, *Veni, veni, Emmanuel* (SAB; BH 1963), is an excellent example of what a competent craftsman can do when faced with a multi-strophed text. Each stanza, from the second to the fifth, develops a new counterpoint; alternating keys add yet another striking feature — F minor, C minor, F minor, B-flat minor, F minor.

8. A certain amount of confusion is caused by the fact that Kodály's music has been published by several companies. His major works were published by Universal Edition, though Boosey and Hawkes were assigned the copyrights for the western European countries. His smaller choruses were usually published first in Hungary. Later some of them were published with English words by Oxford University Press (OUP) and Boosey and Hawkes (BH). In this country Theodore Presser has the rights of distribution of some of the music. Even the biographers are confused on some of the dates. Eösze states that *Jesus and the Traders* was composed in 1935; the BH edition lists it as 1927.

9. Young, *Zoltan Kodály*, p. 99. The *Missa Brevis* and various choruses have been recorded by the Whitehart Chorale on Lyrichord.

Two psalms, No. 114 for SATB and organ (BH 1959) and No. 121 for SATB *a cappella* (BH 1959), reveal in the first case a predominantly chordal and in the second a predominantly contrapuntal texture. Psalm 114 employs the text of the Genevan Psalter, and the rather rigid rhythmic pattern (♩ ♪ ♪) recalls the similar patterns adopted by sixteenth-century French composers (Goudimel, LeJeune). The text is deployed into four stanzas; an ingenious and somewhat demanding organ accompaniment provides an interesting counterpoint.

Percy Young has supplied an “English version” for a song of meditation called *Communion* (SATB; BH 1963). The text is a Eucharistic song of praise, and the composition could very appropriately be used by a choir as a hymn during the distribution of the Eucharist, though I do not know if this was in fact Kodály’s intention.<sup>10</sup>

The evidence gathered here shows that Kodály devoted a considerable amount of time to the composition of religious music. In this he resembles Poulenc and Stravinsky among twentieth-century composers. But whereas these latter men projected most of their sacred music for the concert hall, Kodály spent much energy in the composition of functional music—*Gebrauchsmusik* in Hindemith’s term. His small works with religious or sacred texts are rather few in number when compared to his numerous pieces with secular content; but the imaginative hand of the craftsman is always visible, and the world of music is richer for their presence.

FRANCIS J. GUENTNER, S.J.

10. Yes, he wrote this number for the First Communion of children, an event that was usually celebrated with great solemnity in pre-Communist Hungary (*Ed.*).

For Ronald Gould and the Choirs of St. John's Church, Youngstown, Ohio

# COME DOWN, O LOVE DIVINE

Hymn-Anthem for Whitsunday or General Use    Tune: "Down Ampney"  
For SATB Voices

BIANCO DA SIENA, ca. 1367  
Tr. R. F. LITLEDALE, 1867  
Moderately Slow

RALPH VAUGHAN WILLIAMS  
Arr. P. R. DIETTERICH

SOLO (OR TREBLE VOICES)

The musical score is written for a solo voice (or treble voices) and organ. It consists of four systems of music. The first system shows the vocal line with the lyrics "Come down, O Love di - vine," and the organ accompaniment. The organ part is marked "Legato". The second system continues the vocal line with "Seek thou this soul of mine, And vis-it it with thine own ar - dor -" and the organ accompaniment. The third system continues with "glow - ing; O Com-fort-er, draw near, With - in my heart ap-" and the organ accompaniment. The fourth system concludes with "pear, And kin - dle it, thy ho - ly flame be - stow - ing." and the organ accompaniment. The key signature is one sharp (F#) and the time signature is 2/2.

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COME DOWN, O LOVE DIVINE

Organ *mf*

Unaccompanied, if possible  
*mf*

O let it free - ly — burn, Till earth - ly pas - sions

turn to dust and ash - es in its heat con - sum - ing;

And let thy glo - rious light shine ev - er

on — my sight, And clothe me round, the — while my path il -

*f* *Slower*

lum - ing. And so the year - ing

*Slower*

ORGAN *f*

strong With which the soul will long, Shall

far out - pass the power of hu - man tell - ing;

For none can guess its grace, Till he be-

come the place where - in the Ho - ly Spir - it makes his

dwell - ing. A - men.

*Allargando*

*ff*

COME DOWN, O LOVE DIVINE

# How Lovely Shines the Morning Star

Edited and English  
Text adapted by  
Karl Lishinsky

HUGO DISTLER  
(1908-1942)

S

1. How love - ly shines the morn - ing star whose  
2. O joy to know that Thou, my friend, Art

A

1. How love - ly shines the morn - - - ing star whose beams shed  
2. O joy to know that Thou, my friend, Art Lord, be -

B

1. How love - ly shines the morn - ing star whose  
2. O joy to know that Thou, my friend, Art

beams shed bless - ing near and far, The bless - ed stem of  
Lord, be - gin - ning with - out end, The first and last e -

bless - - - ing near and far, The bless - ed stem of Jes -  
gin - - - - ning with - out end, The first and last, e - ter -

beams shed bless - ing near and far, The bless - ed stem of  
Lord, be - gin - ning with - out end, The first and last, e -

Jes - se! Great Da - vid's Son of Ja - cob's line, My  
ter - nal! And Thou at last, O Glo - rious grace, Wilt

- - se! Great Da - vid's Son of Ja - - - cob's line, My King and  
- - nal! And Thou at last, O Glo - - rious grace, Wilt take me

Jes - se! Great Da - vid's Son of Ja - cob's line, My  
ter - nal! And Thou at last, O Glo - rious grace, Wilt

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King and Bride - groom, He is mine, My love on Him is  
take me to that Ho - ly place, The home of joys su-

Bride - - - groom, He - is mine, My love on Him is pour'd  
to - - - that Ho - ly place, The home of joys su - per -

King and Bride - groom, He is mine, My love on Him is  
take me to that Ho - ly place, The home of joys su-

pour'd forth. per - nal. Sing ye, Glo - rious, Spring ye, gra - - cious, Spring ye, Fair and lord - ly, great and ho - ly,  
per - nal. Sing ye, Spring ye, (quasi  $\frac{6}{4}$ ) in tri - um - phant ju - bi - la - tion,

pour'd forth. per - nal. Fair and lord - ly, great and ho - ly,  
per - nal. in tri - um - phant ju - bi - la - tion,

Pow - er su - preme all - pos - sess - ing.  
Might - y is the King of glo - - - ry.

Pow - - - er su - - - preme all - - - pos - sess - ing.  
Might - - - y is the King of glo - - - ry.

Rich in bless - ing, Pow - - er su - preme all - pos - sess - ing.  
Give thanks all ye, Might - - y is the King of glo - - - ry.

HOW LOVELY SHINES THE MORNING STAR

# THOU KNOWEST, LORD

Anthem for Three-Part Chorus of Mixed Voices  
with Organ Accompaniment

Original: HENRY PURCELL (1658(9)-1695)  
Arranged by VINCENT KNIGHT

Slow *p*

S. Thou know - est, Lord, the se - crets of our hearts;

A. Thou know - est, Lord, the se - crets of our hearts;

Bar. Thou know - est, Lord, the se - crets of our hearts;

Organ *p*

Ped.

*mp*

shut — not, shut — not Thy mer - ci - ful ears un -

*mp*

shut — not, shut — not Thy mer - ci - ful ears un -

*mp*

shut — not, shut — not Thy mer - ci - ful ears un -

*mp*

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to our pray'rs; but spare us, Lord, spare us, Lord most

to our pray'rs; but spare us, Lord, spare us, Lord most

to our pray'rs; but spare us, Lord, spare us, Lord most

ho - ly, *mf* O Lord, *ff* O God most might - y, *mf* O

ho - ly, *mf* O Lord, *ff* O God most might - y, *mf* O

ho - ly, O Lord, O God most might - y, O

ho - ly and most mer-ci - ful Sa - viour, Thou most wor - thy

ho - ly and most mer-ci - ful Sa - viour, Thou most wor - thy

ho - ly and most mer-ci - ful Sa - viour, Thou most wor - thy

Judge e - ter - nal, Suf - fer us not, suf - fer us

Judge e - ter - nal, Suf - fer us not, suf - fer us

Judge e - ter - nal, Suf - fer us not, suf - fer us

not at our last hour for an - y pains of death, for an - y

not at our last hour for an - y pains of death, for an - y

not at our last hour of death, for an - y

pains of death to fall, to fall from Thee. A - men.

pains of death to fall, to fall from Thee. A - men.

pains to fall, to fall from Thee. A - men.

Man. Ped.

THOU KNOWEST, LORD

# REVIEWS

## I Magazines

*ÉTUDES GRÉGORIENNES* — Published by the Abbaye Saint-Pierre de Solesmes, under the editorship of Dom Joseph Gajard, O.S.B.

Of special interest to church musicians and musicologists are the articles by Dom Pierre Combe, O.S.B., on the 19th century Gregorian chant reformation and the issuance of the Vatican *Graduale Romanum* under Saint Pius Tenth, in Volumes VI (1963), VII (1963), VIII (1967), and IX (1968).

Although the one-time widely known *Revue Grégorienne* is no longer published by the Solesmes monks, these intrepid scholars continue their intensive research in the history, practice, and development of Gregorian chant. Their studies are now being published more or less regularly in a series called the *Études Grégoriennes*. Each volume includes several lengthy papers by noted Gregorian scholars, numerous book reviews, and critiques of new music.

Of particular note is the series recently completed by Dom Pierre Combe, O.S.B., on the background of the chant reformation of the 19th century and the publication of the Vatican *Graduale* and *Kyriale*. In chronological order, he traces the Gregorian reform from its beginnings under Dom Guéranger in 1833, to the problems of the Vatican Commission on Sacred Music in the first decade of the 20th century. As one reads the topic headings and development of their content, one wonders how such an innocent and un-warlike subject such as Gregorian chant could have been the focal point of such an intense and continuing battle among scholars and churchmen for so many decades. In retrospect, the articles read like a litany of controversy: the publication of the *Processional Lithographie* (1873) and the *Mémoires Grégoriennes* (1880); Dom Mocquereau and Dom Pothier; the founding of the *Paléographie Musicale*; the struggle for recognition in the 1890's; the various congresses at Arezzo, Bruges, and Strassbourg; the discovery and significance of the "old Roman" chants; the legislation and background of St. Pius Tenth's *Motu Proprio*; the Vatican Commission with Dom Pothier, Father De Santi, and others; the minutes of the meetings of the voluminous correspondence relative to the preparation of the manuscripts of the official

Vatican *Graduale* and *Kyriale*. Nor was the war over even after the Vatican *Graduale* was issued!

Although much has already been written over the years on many of the main topics discussed in this lengthy series of articles, it is doubtful that any treatment has heretofore been supported by such impressive and basic documentation in the way of confidential letters, minutes of closed meetings, first-hand reports of conversations, and intimate personality glimpses, as are here set before the reader. The cause of Gregorian musicology is indeed richly served by these articles to untangle the vast mass of hear-say evidence, misinformation, false assumption, and careless reporting, that for years has held the *pro-* and *anti-*Solesmians in its grip.

It is evident that the cause of Gregorian scholarship and church history would indeed be further served if these valuable articles by Dom Pierre Combe could be collected into book form and made available to libraries and students as a permanent and authentic account of a fiery and fascinating period of church music history.

THEODORE MARIER

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*THE AMERICAN ORGANIST* — October 1968.  
New York, New York.

— Robert E. Coleberd, Jr., *Philipp Wirsching the Consummate Builder*, p. 13.

A well-documented article on Philipp Wirsching, builder of Romantic organs in the United States around the turning of the century. Church organs, theatre organs and residence organs (*Orgue de Salon*) were built by this enthusiastic and indefatigable genius who came to this country from Germany in 1885 and devoted his life to his great love, the organ. Among his masterworks are the organs of St. John's Chapel at Queen of All Saints Roman Catholic Church (Brooklyn), St. Peter's Episcopal Church (Geneva, New York) and a residential organ at the E. C. Clark home (Yonkers, New York).

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*THE AMERICAN ORGANIST* — November 1968. New York, New York.

— June Miller, *The First Summer Organ Institute, Freiburg, Germany*, p. 8.

It was over a year ago that our friend, Mr. Klaus Kratzenstein, and his charming and talented wife, Marilou, first mentioned to us their plan to take a group of young organists to a summer

institute in Germany. It eventually became a reality. This report tells the reader the details of that wonderful trip.

— Stevens Irwin *Basic Facts About Wind Pressures*, p. 14.

Somewhat lengthy, but fascinating article on the role of wind pressure in the organ. Mr. Irwin is convinced that a little more technical knowledge of the inner workings of any instrument can be of great benefit to the performer and he proves it in this masterfully documented essay. His knowledge is surpassed only by his enthusiasm and love for the king of all musical instruments.

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*MUSIC*—A.G.O. and R.C.C.O.—October, 1968.  
New York, New York.

Late Summer 1968 saw the merging of two illustrious musical organizations, the American Guild of Organists (A.G.O.) and the Royal Canadian College of Organists (R.C.C.O.). This magazine is going to be henceforth the official journal for both organizations, expanding its influence over both countries.

Leo Sowerby, *A Symposium of Tribute*, p. 25.

Nine short articles by eminent musicians recall the achievements of the late Dr. Sowerby as composer, teacher, organist, and church musician. All his works were inspired by a central thought: to praise God in beauty.

— Adrienne G. Fried, *Early English Magnificat*, p. 29.

Study of the different settings of this great hymn of praise of Mary from chant to polyphony, illustrated by numerous musical examples. In the appendix several practical editions are mentioned and a good bibliography is given.

— James Boeringer, *Jewish Liturgical Music*, p. 40.

A short survey of available recordings of Jewish music, both cantorial recitatives and composed (choral) music.

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*MUSIC*—A.G.O. and R.C.C.O.—November 1968. Official publication of the American Guild of Organists. New York, New York.

— Herman Berlinski, *The Organ in the Synagogue*, p. 34.

Third installment of Mr. Berlinski's essay, begun in the April 1968 issue of A.G.O. The topic of this Part III is the famous "Charleston

Organ Case" during the first half of the 19th century that resulted in the acceptance of an organ in 1841 in the synagogue of that city.

— Mildred Andrews, *How to Deal with an Audition*, p. 40.

An article by an Oklahoma University music professor that parallels the one we published in the Summer 1968 issue of *Sacred Music* by Noel Goemanne: "The Piano, a Necessary Foundation for the Study of the Organ".

Both authors stress the importance of a solid piano technique for the study of the organ, together with discipline, dedication and sacrifice. Superior technique is absolutely indispensable to play the organ well. There are simply no shortcuts. A few hints for preparing audition tapes are also given.

R.S.M.

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*ADEM*—No. 3, 1968. *Bi-monthly journal of liturgical music, published by the Lemmens Institute, Malines, Belgium.*

A highly informative pamphlet about the famous Lemmens Institute is enclosed in this publication. It describes the school's curriculum and its ideas of yesterday and of tomorrow.

Founded in 1879 by the organist Jaak Lemmens, the school reached a very high musical level under the leadership of two of its directors, Edgar Tinel and Monsignor Jules Van Nuffel. Professor Dr. Fl. Van der Mueren writes about the graduates of the school in these words: "It is expected that those who studied here would become special instruments in ennobling the Church's musical life . . . An apostolic influence in propagating a cultivated taste in art has been felt, in and around the Church, through the many young and idealistic artists educated in this school . . ."

In October 1968, the Lemmens Institute moved to Louvain, the quarters in Malines having become insufficient.

— *De liturgie, de hedendaagse mens, en de eigentijdse kunst.*

A most interesting article on a panel discussion that took place in Malines with the editor and board members of *Adem* magazine on the topic: "Is today's man really moved by the present day liturgy, by its literary and musical language?"

There is no easy answer to this question, since there seem to be today two kinds of worshipers, both present at the ordinary Sunday celebration. The first group looks for peace in the Eucharistic

celebration, and considers religion a flight out of this world. Another segment is not satisfied with a religion that is overly concerned with the individual welfare of the soul. They look at faith as a search for God not outside of this world but in this world.

Perhaps liturgists have been too quick to give easy answers and solutions to these questions. The final fruit of the liturgy must always be peace. A radical and sudden change in our liturgy is neither possible nor desirable. A solution was proposed to give all the faithful a more lively liturgy by organizing new forms of church concerts, in which our faith could be presented to the lukewarm believer through new literary and musical idioms. This form then may slowly find its way into regular liturgical celebrations, and thus be of great value to the "people's church".

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*DE PRAESTANT* — No. 3, 1968. *Journal on organ culture in the Netherlands*. Amsterdam, Holland.

— *Het orgel in de Sint Walburgakerk te Veurne*.

An article on the organ of a great church in Flanders showing the greatness of organ building in the Netherlands. St. Walburgakerk had an organ as early as the 14th century, and Veurne (Furnes) in the province of West-Flanders, Belgium, soon became a center of organ building. In 1510, this famous church had two instruments similar to the positive-organ seen in the famous "Lamb of God" painting by the van Eycks. In 1743, Godfried Gobert and Joseph Bosquet of Lille built a new organ for this church. A special stop, a very sensitive and soft regal, called *lusus angelorum* was included in it.

Over the years new pipes were added, but in 1821 the instrument was damaged by an ignorant organ repairman, and in 1840 had to be completely rebuilt by Pieter van Peteghem of Gent. In 1862 the church was declared a national monument, and in 1909 more rebuilding was done to the organ.

World War I caused some damage to the instrument, although the pipes were put in a safe storage. Relocated in the church in 1920, the organ gradually deteriorated, and was rebuilt again in 1959, with the addition of a new mixture and trumpet, and new front-pipes containing 75% tin. However, not enough funds were available to rebuild the beautiful organ case. After eight years the episcopal organ commission obtained

approval of a restoration plan from the Royal Commission for Monuments together with the necessary financial help. The restoration of the organ case as well as the instrument was successfully completed by the Loncke Brothers of Diksmuide. The city of Veurne is now richer by one more pearl, and it is this reviewer's hope that this city again would become a center of organ culture in Flanders.

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*GREGORIUS BLAD* — April 1968. *Dutch journal of liturgical music*.

— Bernard Huijbers, *Gods Geest Zal Ons Leiden*.

In this article the author shows the qualities in music that youth is looking for, and he tries to find reasons why they want this type of music in worship. He comes to the conclusion that this sort of music cannot last, and raises the question whether we really should pay so much attention to it.

"The Spirit of God will lead us" is the title of a new LP on which the whole discussion is based. The author criticizes the texts of the songs on this disc; they are bad as literature and emotionally pretentious, e.g., "Come friend of the young people" and "Jesus did not pay much attention to the laws." He gives us all a bit of advice by telling the "youth-church" in Venlo: "Continue your ways and pay no attention to my sour remarks, but you will soon realize that I was right."

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*GREGORIUS BLAD* — June 1968.

Two fine articles, one by N. De Goede and another by Jan Sicking, deal with the influence that good music had on Dietrich Bonhoeffer, the noted German theologian, during his imprisonment.

He compares the life of the faithful to polyphony. The *cantus firmus* is faith, hope and love of God. On this melody are based the counterpoints: secular love and devotedness to our fellow-man. Each element has its own value, but the love of God is the most important of the three.

NOEL GOEMANNE

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*CHURCH MUSIC* — August, 1968, Vol. 2, No. 26. *Magazine of the Church Music Association of England and Wales*. London. Bimonthly.

Readers are informed that circulation of this journal has doubled in the past year and that new features have been added, including a comprehen-

sive listing of music suitable for each season, a survey of each diocese that shortly will be singled out for a campaign for subscriptions, and a greatly increased news section. An account of developments in church music in Australia by David Branagan provides some interesting information: congregational singing has made great progress there; choir music is in the doldrums but several groups have turned their attention to concert performances; organ playing is generally of a poor standard with electronic instruments being the order of the day; several composers have turned their attention to the vernacular liturgy and show promise of successful work; the usual controversies about "folk" Masses with guitars are present in Australia too; there is no organization of church musicians, but a journal, *Hosanna*, with 1500 subscribers is published.

An interesting interview with Maurice Duruffé, who was in London to conduct a performance of his new setting of the Ordinary of the Mass, entitled *Cum júbilo* and based on the chant Mass IX, provides some interesting comments on the composition as well as on the composer. For example, when asked "What should the congregation sing at Mass?", he replied, "Gregorian Masses." And to the question, "What is your reaction to the new liturgy?", he answered, "Vatican II says we must keep Latin for the Ordinary. The Latin is unique." "Do you not feel you are going against the tide?" brought this reply: "Of course not. I am obeying *Musicam Sacram*. I do not believe in the Mass in French."

An interesting article on the new pipe organ in the Cathedral of Liverpool by Terence Duffy gives a detailed account of the instrument, built by J. W. Walker of London at the cost of nearly £35,000. It has five manual divisions and pedal, playable from a four manual drawstop console about sixty feet from the pipework. The acoustics of the building are good.

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*CHURCH MUSIC* — October 1968, Vol. 2, No. 27.

An article by Geoffrey Sharp on the "Sacred Music of Francois Couperin Le Grand" is the major item in this issue, which announces a campaign for subscriptions in the dioceses of Leeds and Hexham-Newcastle by short treatments of the musical scene in each.

An account of a new organ in the Servite Fathers Priory Church in West Brompton provides a

good description of the 26 rank instrument built by Grant, Degens and Bradbeer. Three manuals and pedal, it has mechanical action, slider chests, low wind pressures, no extensions and drawstop console.

A listing of music for Christmas and Epiphany, called a comprehensive list, provides titles and authors for both Latin and English settings, but the effort falls far short of the publication of the Church Music Association of America, *A Selected List of Polyphonic Propers of the Mass for the Liturgical Year*, prepared by the staff of Saint Paul Choir School, Cambridge, Massachusetts.

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*PSALLITE* — Julio-Setiembre, 1968, Año XVII, Num. 67. La Plata, Argentina.

The lead article, by Monsignor Jean-Pierre Schmit of Luxemburg, president-elect of the *Consociatio Internationalis Musicae Sacrae*, treats "How to interpret and apply objectively the pontifical documents on sacred music." Well written and clearly stated, the obligation of implementing the pontifical decrees in full is stressed as the work of all conscientious musicians, who have a mission to combat the false ideas that are current today. By their example and a clear exposition of the papal documents with objective commentaries it will be possible to give the needed example of using the patrimony of sacred music as well as providing a constructive evolution of sacred music, the only way to stop the destructive revolution in progress today.

Jesus Fernandez Ogueta, a priest from Vitoria, Spain, discusses the relation between the liturgy and priestly vocations in an article entitled, "La Liturgia y las Vocaciones sacerdotales." He says that the liturgy is the most adequate and most effective means for forming the people in the practice of the spiritual life. Holy and wise priests are needed to carry out the liturgical actions. Young men who have lived the life of worship deeply through the liturgy will be the ones to accept the ecclesiastical state.

The British Broadcasting Corporation has supplied an article, "William Byrd y la Religión Católica," with historical data about the English composer who wrote both Latin and English church music during his eighty years that saw two queens and two kings rule in England, in times that were gracious toward the Church and in times that were hostile. Two questions seem to remain unsolved: how Byrd could continue to hold a high

position in the royal service as a Catholic, and what the position of the Catholic authorities was on his activities.

A report on the Sixth Festival of Latin American Music at Bloomington, Indiana, is given, together with several record reviews.

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SINGENDE KIRCHE — Vol. 16, No. 1, 1968.

*Quarterly of the Church Music Commission of the Austrian Bishops.*

Three significant articles on problems that plague sacred music today are worthy of attention in this issue of one of the finest journals published for church musicians. Dr. Philipp Harnoncourt writes on the parish choir, the bad times it has come on with the changes in the liturgy, but the absolute necessity of the choir for parochial worship. The solution of many problems lies in overcoming the isolation of the choir by recognizing that it must sometimes sing *with* the congregation and sometimes *for* the congregation. In an article reprinted from a Protestant journal, *Musik und Kirche*, Martin Hüneke lists ten theses with reference to the new church songs: 1) Today's new songs are really not new at all; 2) these new songs are an ill-advised offspring of the new church music; 3) in spite of more recordings we have fewer new songs being sung; 4) the new songs often have very inappropriate texts; 5) these new songs have no relation to life; 6) in the so-called "missionary" songs, the desire to be modern is artificial in an attempt to solve the problem of proclaiming the message to the modern world; 7) if the new songs are intended for use in the divine service then one must introduce another idea about the service itself; 8) the more a song demands of us, the better it is; 9) the problem of the new songs reflects the entire Christian situation today; and 10) a failure in this matter can become an important step in the matter of future development. Franz Stubenvoll discusses the very important question of the cantor, asking whether he is a psalmist or a singer, whether he is really necessary and how he should be trained if his function is a true one. The usual news of Austrian musical events, tributes to several composers, notices of new organs and many reviews of books and music complete the issue.

REV. RICHARD J. SCHULER

## II Records

Guillaume de Machaut (1300-77): *Notre Dame Mass*.<sup>1</sup> Alfred Deller directing the Deller Con-

sort and Instrumental Ensemble. Vanguard Bach Guild BGS 5045 (with Perotin).

<sup>2</sup> John McCarthy directing the London Ambrosian Singers and the Vienna Renaissance Players. Nonesuch H 71184 (with chant).

Guillaume Dufay (1400-74): *Missa "Se la face ay pale."* <sup>1</sup> Vocal and instrumental ensemble. Harmonia Mundi HMSt 530683 (with other works).

<sup>2</sup> Hans Gillesberger directing the Vienna Chamber Choir and Musica Antiqua of Vienna. Vanguard Bach Guild BGS 70653 (with Obrecht).

Josquin Des Prez (1440-1521): *Missa "Pange Lingua."* <sup>1</sup> Safford Cape directing the Pro Musica Antiqua (Brussels). DGG Archive ARC 73159 (with other works).

<sup>2</sup> Noah Greenberg directing the New York Pro Musica. Decca DL 79410 (with other works).

There has been a general neglect of the musical era that separates Gregorian chant from Palestrina. Even one who has studied the period could not really familiarize himself with its masterpieces until the recent arrival of some outstanding recordings.

On 78's we had only short pieces or excerpts that would fit on a single record. The arrival of LP brought us the first complete Mass from the period, an atrocious recording of the Machaut. By the late 1950's we could enjoy a satisfactory version of that work and of four other Masses of the period.

In the present decade, however, there have been duplicate versions of a number of works. The three Masses above were composed at intervals of about seventy-five years from the mid-fourteenth to the early sixteenth centuries and represent three pivotal composers of the era. Each is available in a pair of recordings with superb stereo engineering in reasonably correct style of performance by outstanding professional groups.

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The *Notre Dame Mass*, the first complete polyphonic setting of all the parts of the Ordinary, was believed (without foundation, it appears) to have been written by Machaut for the coronation of King Charles V of France in 1364. The only one of three previous recordings now available (Safford Cape, DGG Archive ARC 3032, mono only) was excellent in its day, with the use of mixed solo voices and very sparing instrumental

doubling, but a serious fault was the omission of the chant verses of the *Kyrie*.

The Deller recording originated with Harmonia Mundi in Germany. The consort of solo male voices is accompanied in very striking fashion by a group of ten players on the regal and strings and winds of the period. The superb musicianship evident in every Deller recording is present here, as well as the unique quality of the famed counter-tenor's voice. The even-numbered verses of the *Kyrie* are properly supplied from chant Mass IV, as well as intonations for the *Gloria* and *Credo*.

The McCarthy recording originated with Belvedere in France and was made in Rheims cathedral, producing a well-controlled sound which is resonant without being blurred (as one might fear) by echo. This recording uses a small men's choir alternating with solo voices, a practice more characteristic of the following century. If the counter-tenor is not as fine as Deller, he does blend more smoothly with the other soloists. The intonations are supplied again, and I like the chant *Kyries* better here. I also find the instrumental arrangement, including a bit of percussion, more imaginative than Deller's.

Either version is superb by itself and a choice depends largely on the rest of each program. McCarthy arranges the Mass in a liturgical sequence which includes the (older) chant Proper for the feast of the Assumption, sung very well. Belvedere/Nonesuch should be commended for providing this educational format to the general public, but a church musician may not feel the need of it. For him there is more interest in side two of the Bach Guild record. This pushes our coverage of the period back another century or more by supplying magnificent performances of Perotin's two *organa quadrupla*, *Viderunt* and *Sederunt*. (Four other *organa* recorded at the same time can be found on one side of another Bach Guild release, BGS 70656.) These graduals, the "two most grandly built and massive" works of the Parsian master that are known to us, are performed entire, the words not harmonized by Perotin being sung in chant. The Nonesuch release at half the price is a bargain, but the Bach Guild really has twice as much to offer.

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Of Dufay's eight or nine Masses which survive, the work cited here falls in the middle. The title comes from his own *ballade* which became

the *cantus firmus*. These are its first two recordings.

The first version, recorded in Bad Tölz (Germany), uses a small group, including a boy soprano of incredible musicianship and men's voices, two to a part (when they are not singing solo), with a very effective instrumental arrangement. The nine players, led by Edward Tarr and including some of Deller's personnel, perform on the regal and winds of the period. Recorded close-up, the sound is decidedly angular and highly appropriate to the style of the music.

Gillesberger, on the other hand, employs a mixed choir of some size with more subdued instrumental doubling. The round, full sound is notably different, less suitable here than it might be to a later composer. He supplies no intonations for the *Gloria* and *Credo* (as the other does), a practice that is lately drawing testy comments from informed reviewers ("if not his invention, at least his intention").

Several factors influence a choice here. Bach Guild places the *Agnus Dei* on side two, adding the Obrecht *Missa* "*Sub tuum praesidium*." While this is generous, it leaves no room for dividing bands within either Mass. Without broadening the subject further, the advantage of having the Obrecht Mass may be dismissed by recommending instead a superior recording of the same Mass coupled with the fifth and best version of Ockeghem's *Missa* "*Mi-Mi*" by the Capella Lipsiensis on DGG Archive 198406. *Harmonia Mundi* places the *Sanctus* and *Agnus Dei* on side two, adding two hymns by the composer. Although the latter, an imported label, may be difficult to obtain at present, so many recordings from this company have appeared recently on either Odyssey or RCA Victrola that it would be wise to watch for this one, too. It would be not only more easily obtained but, at half the price, a real bargain.

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The *Missa* "*Pange Lingua*" is one of the last of Josquin's twenty Masses. Its title comes from the Corpus Christi hymn, the chant for which provides the *cantus firmus*. There have been two previous recordings which can be ignored.

The Cape performance is unaccompanied. Mr. Cape uses mixed voices, one to a part, in a recording which is close yet resonant (it was made in the palace of the Count of Egmont in Brussels), yielding a transparent richness of great aural

appeal. As usual he provides intonations for the *Gloria* and *Credo*. I believe he was one of the early practitioners of this on records.

The Greenberg version, conversely, provides the greatest contrast in all of these comparisons. He uses his motet choir of men's voices alternating with male soloists including such original members of his group as Russell Oberlin and Charles Bressler. A group consisting of shawm, trombone and contrabass discreetly doubles the choir. The intonations are unfortunately lacking, as usual with this group, but in the third *Agnus* the *Pange lingua* text is clearly heard in the highest voice. The contrast even extends to tempo, for he shaves five minutes off the 32-minute timing of the Cape performance. Decca's packaging is the most elaborate of all these, with a double-fold album and extensive notes.

There is less need to give weight to the remainder of the records, each consisting of more Josquin. Archive places the *Agnus Dei* on side two, followed by eight secular works—five for voices, the best known being the *Deploration de Johannes Okeghem* and *Parfons regretz*, and three for instruments alone. Decca, on the other hand, places the *Kyrie* and *Gloria* at the end of side one after seven short pieces—four instrumental, two secular vocal works, and the motet *Tu solus qui facis mirabilia*.

All six records are outstanding, even if there is room to distinguish among them. One should not be unfamiliar with this period; anyone who is aware of it ought to live with these treasures, and anyone who lacks any records of the era should not fail to obtain some of these.

REV. JEROME F. WEBER

### III Special Reviews

*Come Down, O Love, Divine* by Ralph Vaughan Williams. for SATB voices and organ. Abingdon Press. No. APM 241 @ 18¢.

Another easy anthem by a world-renowned composer. It may be true that the greatness of a musical genius shines forth better in small compositions than in elaborate ones. By reading this short arrangement of *Down Ampney* one has difficulty to believe that it comes from the pen of the composer of the *Mass in G minor* and the Tallis variations.

The first stanza is in unison, with a simple

organ accompaniment. Nine measures of organ interlude, echoing the second half of the melody, lead to the unaccompanied SATB setting of the second stanza. This is followed by the concluding verse, in unison again, with a few measures of descant toward the end.

Careful diction and a sustained and well-controlled attention to the melodic line (with staggered breath, if necessary) is needed to bring out all the beauty of this charming musical gem. Use it from Easter to Pentecost and any time the help of the Holy Spirit is invoked.

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*How Lovely Shines the Morning Star* by Hugo Distler. For SATB voices, a *cappella*. Arista Music Company. @ 25¢.

All three selections that are reprinted in this issue of SACRED MUSIC are easy and well within reach of even the most modest parish choir. The Distler arrangement of this familiar chorale has a few rhythmical changes that help keep the choir's interest until the end. Old melody blends contemporary style with a naturalness and grace easily noticeable for anyone who has had a chance to perform some of Distler's larger works. Karl Lishinsky did the editing and adapting of the English text in this two-page version. While better suited for Advent, it can also be performed throughout the liturgical year. A rewarding number your choir members will cherish for a long time to come.

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*Thou Knowest, Lord* by Henry Purcell. SA Bar. with organ accompaniment. G. Schirmer, Inc., No. 11197 @ 25¢.

If you are looking for an easy anthem for Lent that is devotional, dignified and still interesting, take some time to look over this number by Henry Purcell. Very limited forces are sufficient; there is no rhythmical difficulty involved, and the piece is eminently suited for the most delicate range of dynamic shading. As an added bonus, it will improve the diction of your chorus! It will alternate very well with the chant melody of the old favorite *Parce Domine* during Lenten devotions.

Organ accompaniment is provided but is not really needed. If you use it, a warning to the organist: there is a misprint in measure 12, the bass note should read F instead of F#.

## IV Choral

In the renewed liturgy, congregational hymn singing is oftentimes the main mode of popular participation. It should be the constant concern of the organist and/or choirmaster to make the hymn meaningful and effective in corporate worship. The collections mentioned below offer suggestions that may further the art of congregational singing.

*New Settings of Twenty Well-Known Hymn Tunes.* Dale Wood, ed. Augsburg. @ \$2.75, organ; @ 75¢ instrumental descants; @ 50¢ vocal descants.

Twenty frequently used hymns have been arranged in unison or SATB with an alternate setting with free organ accompaniment and instrumental and/or vocal descants. The writing is skillfully done. However, choirs with weak treble or soprano sections may have difficulty with the pitch of the descants.

*Hymns in Lower Keys.* Augsburg @ 50¢.

What organist has not heard the complaint: "The keys are too high for me." In this slim volume, thirty-three hymns from the *Service Book and Hymnal* have been selected and transposed to encourage the shy singer in the pew.

*Twelve Folksongs and Spirituals.* David Johnson, ed. Augsburg. @ \$1.00.

For the most part, the rich heritage of American folk hymnody has not been carefully investigated nor used to advantage in the vernacular liturgy. Youth choirs and high school choruses will find in this collection the strong popular idiom of our own culture. The songs are so arranged that they may be sung in unison or SATB with organ accompaniment to which may be added a flute or a guitar obbligato. The folk song in this collection is left untouched by cheap or sensational arrangements.

*The Lord Is.* Sacred Music Press @ \$1.50.

*The Lord Is* consists of eight choral numbers by contemporary composers and is presented as a choral festival for SATB voices. As in all such collections there are choices to be made and not all can be recommended. The volume is interesting to the composer who may find here all the vocal or choral clichés of contemporary provenance.

Lovelace, Austin C. *When I Survey the Wondrous Cross.* SAB, organ. Sacred Music Press @ 30¢.

The combination of a Watts text and a tune from *Southern Harmony 1835* is successful. Exception may be made to the unnecessary and unadroit modulation for the second verse.

Morley, Thomas. *Nolo Mortem Peccatoris.* SATB. Oxford University Press @ 30¢.

Oxford makes available a macaronic motet from the Turor church music repertoire, an expressive example of polyphonic music for the vernacular liturgy.

Sateren, Leland (arr.) *On the Wood His Arms are Stretched.* SATB. Augsburg @ 25¢.

This setting combines Gumpelzhaimer's motet with John Mason Neale's translation of a twelfth century hymn. Not difficult and could be effective.

Wetzler, Robert. *Look, Ye Saints the Sight is Glorious.* SAB. Augsburg @ 20¢.

Ascension texts are not too plentiful and this will fill a need. This is a lively tune harmonized in open sounds of fifths and fourths, almost entirely in block harmony and not too difficult.

Keeley, James A. *Renaissance Motets for Lent and Passiontide.* World Library of Sacred Music. SATB *a cappella* @ 80¢.

Five classic motets using texts of the greater responsories of the Holy Week liturgy have been reset in English and thus made available for choir use during the Lenten season. The adaptations from the original Latin are successful and the four settings by Viadana and one by Inginerio have suffered no violence in English translation.

Couperin, F. *Christ the Lord is Risen again.* Concordia. SA or SS. K. Jewell, ed. @ 25¢.

*With High Delight.* Concordia. Mixed and treble choirs. H. Micheelsen, ed. @ 30¢.

Vulpius M. *Today is Risen Christ the Lord, Alleluia.* Concordia. Double choir and brass @ 25¢.

Concordia presents new settings of three favorites. The Couperin piece makes no great demands except in the continuous high pitch

which may easily be corrected by transposition. *With High Delight* is a little Easter cantata for mixed choir, unison choir or children's choir and organ on the tune, *Mit Freuden zart*. Stanza V is set for male voices, children's choir and organ; stanza 2, unison choir and organ; stanza 3, children's choir *a cappella*; stanza 4, for mixed choir and organ. This is an interesting arrangement, traditional in harmonic style, and practical for the average choir.

The text of the Vulpian piece is a 1966 translation of *Surrexit Christus hodie, Alleluia* with bass realization by F. Oberdoerfer. This can be used for double choir or choir and brass instruments, and will be as sturdy a piece in the English setting as it has been in the original.

Brandon, G. *Easter Canticle*. Concordia. SATB and organ @ 30¢.

Brandon has chosen the hymn-tune, *Hague*, for a set of variations using Easter texts from St. Paul. It lies well for the voices but there is a lack of variety in the harmonic texture that could make this a dull piece.

Okeover, J. *Grant, we Beseech Thee, Merciful Lord*. Concordia. J. Morehen; ed. @ 35¢.

J. Morehen has carefully edited this anthem from the *Barnard Manuscripts* of the Royal College of Music, London. This is another example of the contrapuntal-harmonic practice of early 17th century English music with change of mode, false relation, occasional chromaticism, more closely related to the madrigal than to the church music style.

C.A.C.

## V Books

Edwin Liemohn. *Organ and Choir in Protestant Worship*. Fortress Press, 178 pages, \$4.50.

The reading of such a book would have been a rewarding but rather ordinary experience for a Catholic church musician ten years ago. Now, with the upheaval caused by the interpretation and misinterpretation of the decisions of Vatican II concerning church music, this essay takes on added meanings. The parallels between certain periods of Protestant music and the situation in the Catholic Church today are striking.

Dr. Liemohn achieves his purpose of presenting an historical survey of the use of choirs and organists in the worship of the Protestant churches through four centuries. Much of his essay is standard textbook material lucidly planned and well-written, but there are several chapters that are new to this reviewer and that give fascinating insights into the liturgical and musical life of smaller countries, e.g., Norway, Sweden and Finland.

Chapters II and III deserve repeated reading by Catholic church musicians. They deal with the early Reformation period and the 17th century. Trials and errors, prejudices and puritanistic moves almost ruined church music forever. Some paragraphs could have been written about the year of 1968 at St. Brigid's Catholic Church in Central City, U.S.A. Contrary to the saying, we never seem to learn from history. Disbanding choirs, burning organs, trying to thrust the burden of the singing on a slow-moving, unwilling or simply apathetic congregation; using the "services" of untrained musicians — they have seen it all. Yet, what a wonderful recovery! Most of the great Protestant communions have achieved, since then, a spectacular revival in the field of choral singing and organ playing and have today a well-organized program for training competent church music directors and organists. They have organized church music commissions, schools or conservatories for preparing ministers of music, and some form of certification for practicing church musicians.

R.S.M.

# NEWS

Saint Paul Choir School of the Archdiocese of Boston undertook several special programs during December in addition to the regular services at Saint Paul's Church in Cambridge and the usual class studies. On December 16, 1968, the boys sang two concerts in West Palm Beach, Florida, and on December 20, 21, and 22, they performed the Nutcracker Suite by Tchaikovsky with the Boston Ballet Company at Music Hall, Boston. Theodore Marier, president of CMAA, is director of the school.

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Events of the Fall and Winter seasons at the National Shrine of the Immaculate Conception, Washington, D.C., include organ recitals by Berj Zamkochian on October 25, 1968, John Weaver for the observance of St. Cecilia's Day, November 22, 1968, and Heinz Wunderlich, February 28, 1969. The United States Air Force Academy Catholic Choir presented a concert and sang the Mass in the shrine on Veterans' Day, November 11, 1968, and the National Oratorio Society sang a concert to mark the patronal feast of the shrine, December 8, 1968.

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The Tri-College Choir, made up of the concert choirs of the College of St. Benedict, St. Joseph, Minnesota, St. John's University, Collegeville, Minnesota, and St. Cloud State College of St. Cloud, Minnesota, sang two major works during the first semester. On November 22 and 24, 1968, the choirs presented the premier performance of the oratorio, *Stern des Lebens (Star of Life)*, by Otto Siegl, professor of composition at the Academy of Music in Vienna. Mr. Siegl traveled to Minnesota to conduct the work, which was prepared under the direction of Sr. Maranatha Renner, OSB, of St. Benedict's, Gerhard Track of St. John's, and James Flom of St. Cloud. On December 15 and 16, 1968, the 135-voice group sang Handel's *Messiah* with the Minnesota Symphony Orchestra in Northrup Auditorium in Minneapolis.

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Twenty-one choirs from the Archdiocese of Boston participated in a joint choir service at Saint Paul's Church in Cambridge, Massachusetts, on the Feast of Christ the King, October 27, 1968. In addition to scripture readings and prayers, the service included several hymns. The organ prelude was G. F. Handel's *Organ concerto in A Major*,

followed by Flor Peeters' *Entrata Festiva* for brass, timpani, organ and choir. The recessional was Max Reger's *Rejoice, heaven and earth*.

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Quincy College, Quincy, Illinois, presented a *collegium musicum* which included music from the Renaissance and Baroque eras composed in Europe and in the New World. Among the sacred selections were *Sanctus* from *Missa Phillipus Secundus Rex Hispaniae* by Philippe Rogier, *Veni in hortum meum* by Gerard de Turnhout, several Moravian chorales and motets from the Franciscan missions. The singers and instrumentalists were under the direction of Lavern Wagner. In addition to the performance in Quincy, the concert was also presented in LaCrosse, Wisconsin, and in Galesburg, Illinois, October 28, 29, 1968.

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A special program to commemorate the 150th anniversary of the composing of *Stille Nacht* was arranged by Station KUXL-AM in the Twin Cities. The Saint Paul Cathedral Choir under the direction of Don Dicie sang the cantata, *Rejoice, beloved Christians* by Dietrich Buxtehude and the Boys Choir of the Cathedral of Saint Paul presented Benjamin Britten's *A Ceremony of Carols*. Gerhard Track directed St. John's University Men's Chorus of Collegeville, Minnesota, in several Austrian Christmas pieces for this *Deutsche Weihnachtsfeier*. On Christmas Eve the group sang in Hallein, Austria, at the Midnight Mass which was broadcast over Eurovision to almost all the countries of continental Europe and the British Isles.

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William Ripley Dorr, who spent his life in the cause of sacred music in Chicago and later in Los Angeles, died August 27, 1968, at the age of seventy-nine. A graduate of the University of Southern California, he was associated with the Hall Organ Co. and later with the Aeolian Co., but his great work was done in the area of boys choirs. At the time of his retirement, he was serving as organist at St. Mary, Star of the Sea Church in San Pedro, California. He was associated with the films made of Father Flanagan's Home at Boys Town and taught at the Liturgical Music Workshop held there. He received the St. Cecilia medal for his distinguished efforts for church music. R.I.P.

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On July 7, 1968, Leo Sowerby died at Port Clinton, Ohio. Memorial services were held at Saint James Cathedral in Chicago and at the National

Cathedral in Washington, D.C. He was associated with the composition department of the American Conservatory in Chicago during his 35 year tenure at the Episcopalian cathedral. In 1962 he became director of the newly establish College of Church Musicians in Washington. He was the first American winner of the *Prix de Rome* and in 1946 he won the Pulitzer Prize for his *Canticle to the Sun*. A fitting tribute in music was arranged as part of the final rites. Among the works performed were his *Symphony in G Major*, the *Communion Service in C*, and his *Tu es vas electionis*. Two of his students, John Fenstermaker and Paul Callaway, served as organists for the funeral service. RIP.

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The Eleventh Annual Rochester Festival of Religious Arts will be held from April 18 to 27, 1969. A music competition for one to four-part hymns suitable in style and content for performance in a service of worship will be part of the festival. Three prizes of \$100, \$75 and \$25 are being offered. Each manuscript must be accompanied by an entry fee of one dollar and sent to the festival office at 50 Plymouth Avenue North, Rochester, N. Y. 14614, before March 1, 1969.

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*The American Benedictine Review* of December, 1968, printed a report of a meeting at the Dominican Convent of Méry-sur-Oise, near Beauvais, France, July 1 to 4, 1968, on the subject of the Divine Office. Almost one hundred monks and nuns attended. Of interest to members of CMAA is the section about Archabbot Rembert G. Weakland, OSB: "In a brief report Abbot Primate Rembert Weakland presented a Mass he had composed in a medium that was entirely new to most of those present — 'concrete' music. It consisted of unidentified sounds from city-life, recorded on tape, and arranged according to a rhythmic pattern dictated by an analysis of the liturgical texts. Avantgarde music, we were told, avoided melodies, just as much of contemporary painting avoids recognizable forms. Furthermore, it has promoted the tape-recorder to the dignity of a musical instrument in its own right. This disconcerting concert made even the most eloquent of the participants curiously silent, and was the most 'futuristic' item on the program."

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Some recent organ recitals have come to our attention. The dedicatory concert on the new Schantz organ in the Church of St. Christopher,

Rocky River, Ohio, was played by Ivan R. Licht, November 10, 1968. The program included César Franck's *Piece Heroique*, *Trio Sonata in D Minor and Passacaglia and Fugue in C Minor* by J. S. Bach, Jean Langlais' *La Nativité*, Louis Vierne's *Symphony II* and Marcel Dupré's *Variations on a Noel*.

Cynthia Valukas, a student of Arthur C. Becker, played a recital at St. Vincent de Paul Church in Chicago, October 20, 1968, which included works by Sweeklinck, Handel, Bach, Brahms, Dupré and Vierne.

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The 1968 National Meeting of Diocesan Music and Liturgical Commissions was held at the Conrad Hilton Hotel in Chicago, Illinois, November 20 to 22, under the sponsorship of the Bishops' Committee on the Liturgy. His Eminence, John Patrick Cardinal Cody was host to the meeting, and Archbishop Leo C. Byrne of Saint Paul and Minneapolis, chairman of the Bishops' Committee, was present. The program included several lectures: "A Liturgical and Catechetical Analysis of the New Eucharistic Prayers" by Rev. John M. Champlin, "A Theological Consideration of the Bishops' Statement: 'The Place of Music in Eucharistic Celebrations'" by Rev. Robert Ledogar, M. M., "The Structure of the Eucharist and the Place of Music in Worship" by Rev. Eugene Walsh, S.S., "Biblical Concepts in the New Eucharistic Prayers" by Rev. Neil McEleney, C.S.P., and "The Future of the Roman Liturgy" by Rev. Frederick R. McManus. In special sessions for liturgical commissions, Rev. Gary Tollner spoke of the "Oakland Task Force," and in a similar session for music commissions, Rev. William A. Bauman discussed "The Experience of Kansas City-St. Joseph." Two Masses were celebrated. For a description of them, one is referred to an article by Rev. Ralph S. March, S.O.Cist., "The Chicago Happening," in *The Wanderer*, December 26, 1968.

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The University of Iowa at Iowa City will sponsor a church music workshop, May 16 and 17, 1969, with Peter La Manna giving demonstrations related to the conducting and singing of Gregorian chant. Mr. LaManna is director of music at the Cathedral of Ss. Peter and Paul in Philadelphia, Pennsylvania. He will also lecture on current trends in Catholic music.

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Noël Goemanne, vice president of the CMAA,

played the dedication concert on the new Wicks organ in the Church of St. Monica, Dallas, Texas, where he is organist and choirmaster. The instrument was blessed by the Most Reverend Thomas K. Gorman, Bishop of Dallas and Fort Worth, December 12, 1968. The concert included works by Buxtehude, Jan Baptist Loeillet, Maurice Green, Claude d'Aquin, N. A. Le Begue, J. S. Bach, Flor Peeters and Mr. Goemanne.

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A St. Nicholas concert by the Texas Boys Choir under the direction of George Bragg presented Giovanni Pergolesi's *Magnificat* and Anton Bruckner's *Ave Maria*, with the world premiere of the *Mass "Rex Pacificus"* by Noël Goemanne which was commissioned by Mr. Bragg. A Fort Worth reviewer said, "the modal flavor, the two-

part polyphony of the oboe and cello, and the brevity of the movements combined to give the work a medieval flavor with oriental overtones." The boys were assisted by the North Texas State University Men's Chorus of Phi Mu Alpha.

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MUSIC DIRECTOR—

ORGANIST-CHOIR DIRECTOR WANTED.

St. Joseph's Church, Jasper, Indiana, wishes to obtain the services of a qualified musician to instruct and practice with boy choristers, work with the men's choir, and provide incentive and leadership in liturgical services. The position includes daily organ accompaniment for the liturgical services. Write or telephone Rev. August B. Fichter, 1215 Newton St., Jasper, Indiana 47546 (tel. 812-482-1805).

## FROM THE EDITOR

If any club, association or organization wants to remain effective, it has to grow continually, improve the quality of its work, and generate a desire in its members to bring in new associates to the fold. The Church Music Association of America is no exception. We have a sublime mission that makes our work indispensable: we want to foster orderly renewal in the field of sacred music, against almost impossible odds, by scrupulously adhering to the directives of the Holy See; we want to guard the musical treasures of the past and promote new music of artistic merit for the renewed liturgy. Most American church musicians consider their profession a real *vocation* for the greater glory of God and the sanctification of the faithful. To promote this cause we have banded together and our means of communication is the quarterly of the CMAA, *Sacred Music*.

As your editor begins his third year in his job, he is deeply thankful to God for His blessings on our journal and for the enthusiastic support of the members of the CMAA. During the past two years our membership had doubled, the magazine has considerably expanded in size and, hopefully, in quality. However, we cannot sit back idly, rejoicing in our progress. The task that lies ahead is enormous. In many parts of our country church music has suffered great losses and is under attack

by uneducated iconoclasts who, intentionally or without realizing it, want to do away with our fifteen centuries old musical heritage. There are also several states where the influence of our journal is still minimal and the number of our subscribers is negligible. We must reach every church musician in this country because we need their support and they need us.

We have been able to keep the price of the magazine at \$5.00 per year. Your editor feels, however, that unless we can substantially increase our membership, we cannot keep this price much longer. Most of our readers are probably aware of the ever-rising costs of printing and mailing, not to mention the necessary clerical work and its costs.

Many of the officers of the CMAA have been working hard during the past year to make *Sacred Music* known to church musicians all over the country. The spectacular increase in our membership is due in great part to their efforts. If only every member would obtain *one* new subscription by Easter, the price increase could be put off for at least another year. Do you have a priest, nun, organist or choir member among your friends who could profit from the reading of our journal? Recommend it to them or give them a gift-subscription yourself. By doing this, you will

perform a great service for the cause we all hold so dear and so close to our hearts.

The editor always welcomes your comments and suggestions concerning the content, format and ideas of *Sacred Music*. Feel free to write us any time. From the many letters that reached us since the last issue left the press, one stands out by the lucidity of its observations. It was sent to us by Dr. Arthur B. Hunkins, assistant professor of music, University of North Carolina:

Dr. Tortolano is to be commended for his sincere attempt at music criticism in his recent article on "Rhythm in the Twentieth Century Mass." Serious theoretical studies of liturgical music by qualified musicians are rare; musicians have been reluctant to speak up regarding the intrinsically musical aspects of music in the Church today. Indeed, the question or artistic and esthetic merit of various liturgical types and individual compositions, is one that least frequently receives serious attention. Thus Dr. Tortolano's article represents a noteworthy contribution to the generally neglected area of liturgical music criticism.

Although Dr. Tortolano's intensions, and the directness and clarity with which they are carried out, are exemplary, some of his conclusions, and the reasoning behind them, will raise a few eyebrows. After discussing a number of contemporary Masses, principally from the rhythmic standpoint, Dr. Tortolano summarizes his findings as follows: "The conclusion is that the most distinctive and liturgical Masses approach 'plain chant in movement, inspiration and feeling.' . . . The folk Masses by Sister Elaine and Harrison have an affinity to chant through their 'movement, inspection (*sic*) and feeling.' . . . Kodaly 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. . .'"

In this statement, Dr. Tortolano ranks a number of contemporary Masses according to liturgical propriety (and also, apparently, according to quality — he seems to equate the two): 1) (most liturgical) folk Masses by Sister Elaine and Harrison, 2) Kodaly, 3) Stravinsky, and 4) (least liturgical) Poulenc (whose Mass "is also poor music.")

Non-Catholic choral musicians will hardly be

less than shocked at such conclusions. Catholic musicians will wonder whatever became of Pius X's first qualification for sacred music, that it be "true art." For most serious musicians would place Stravinsky and Poulenc at the very top of the liturgical ladder on strictly artistic merit. (Dr. Tortolano elsewhere admits that the Poulenc may have its "rights in the concert hall." In view of this statement, his assertion that the Poulenc Mass is "poor music" makes little sense.)

One wonders, in short, why recognized liturgical masterpieces are placed at the bottom of the liturgical "heap." Is there something about good contemporary music that makes it inherently non-liturgical? Or is rather our concept of "what music is liturgical," too limited?

In order to answer these questions, we must examine the basis of Dr. Tortolano's criticism. On what grounds does he find the Stravinsky and Poulenc Masses unacceptable? Throughout his article, Dr. Tortolano focusses on two principal criteria: 1) resemblance to Gregorian chant, and 2) fidelity to "proper" text accent. Let us examine these points briefly, and then apply them to the works in question.

The idea that all liturgical music should resemble plain chant "in movement, inspiration and feeling" is fine in principle, but it is extremely difficult to apply as a practical, critical yardstick. The question of "inspiration" is an intuitive one that has to do with what we assume to go on in the mind of the composer; in reality, the music's effect on the listener is a far more important issue, however. The "movement" of Gregorian chant is certainly not a recommendation as to specific rhythmic style, or else all "measured music" would be forbidden; it would seem to refer to the smooth, ongoing rhythmic character of the music. At any rate, the most concrete musical interpretation of such a statement would seem to be that liturgical music should convey a certain general mood, *i.e.*, create a prayerful (or otherwise appropriate) atmosphere.

Applying this interpretation to the Stravinsky and Poulenc Masses, the central question emerges as: do these Masses possess the appropriate character for liturgical performance? Do they help create the appropriate liturgical mood? Most musicians familiar with twentieth century idioms would answer this question in the affirmative. The Stravinsky composition is in the best tradition of austerity and economy of means, while the Poulenc is bold, majestic, and exalted in over-all effect.

At this point, a particular "problem" concerning the character of the Poulenc Mass, to which Dr. Tortolano points, should be mentioned. He feels that Poulenc often courts disaster with his "treatment of misplaced word accents and *rhythmic energy smacking of something comic*" (italics mine). Although Poulenc's rhythmic treatment is certainly unusual and unorthodox, I personally have never thought of it as comic. The composition has never had anything but a profoundly inspirational effect on me. Comedy, indeed, would be close to heresy in liturgical music; such a criticism, if justified, would perhaps be the most serious of all possible criticisms. Some perspective on the question may be had by considering Poulenc's long and distinguished career as a sacred vocal composer. To even insinuate that a man of Poulenc's stature and deep devotion to sacred and liturgical music would make a joke at the expense of the Church is preposterous. To maintain that Poulenc was not aware of what he was doing, makes equally little sense.

Consideration of Poulenc's "misplaced word accents" leads us into Dr. Tortolano's second area of criticism. A "misplaced word accent" involves durational, metric, or other emphasis on a syllable that does not deserve such emphasis. Now if "correctly placed" word accents are so important to text comprehension, Gregorian chant cannot be considered good liturgical music either. It simply abounds in long melismas on unaccented syllables (for example, the long vocalises on the final syllable of *Alleluia*). Many important word accents are given no more than a single note in a florid passage, which is often a melodically unimportant note. Yet this same chant projects its text well, and is considered the very model of "sung prayer."

Perhaps the example of chant illustrates the *real* criterion as to how liturgical music should treat a text: it must *project* its text, make it comprehensible to the listener. Now if a text is to have maximum comprehensibility, it should not be sung at all; it should be recited, by a single speaker. For music to be limited to speech rhythm, however, is in most cases boring to distraction. The general restriction that the text be comprehensible is the only one that allows music sufficient freedom to develop its own artistic and expressive impact on the listener, and thereby make its maximum contribution to the celebration of the liturgy.

Again applying this general criterion to the

Poulenc and Stravinsky Masses, the important question turns out to be: can the text be comprehended in the two Masses? The answer must once again be in the affirmative. Indeed, with respect to comprehensibility, the Poulenc and Stravinsky works are close to models of perfection; in both, it is nearly impossible to misunderstand the text.

It cannot be denied that the Poulenc Mass contains some unusual treatment of text. We should remember, however, that more freedom can rightly be taken with familiar (as compared to unfamiliar) texts, since familiar texts can be more easily recognized and followed. Since the Mass is one of the most familiar of all Latin texts, greater liberties can be taken in matters of accentuation, etc., without fear of confusing the listener.

Poulenc can hardly be accused of not "knowing" Latin; he knew exactly how he was treating word accents, and undoubtedly also realized that he was not treating them in the conventional way either. Perhaps this is one of the reasons why Poulenc's Mass is one of the creative masterpieces of the twentieth century: the fact that it projects text in a new, and highly sensitive way.

The previous discussion leads to at least one important conclusion: it is difficult to recognize and appreciate significant contemporary music precisely because it *is* new and different. Creative individuals, including composers, are by definition interested in new and different things. We are all used to traditional means of achieving certain desired results, such as "correct" word accents to project a text, and familiar rhythmic, melodic, and harmonic treatments to create certain liturgical moods. The point is that, as musical styles change, so do means of projecting text, creating moods, etc. As contemporary music broadens our horizon of esthetic experience, let us judge it within its own frame of reference, not according to that of a former musical era.

In conclusion, I would like to offer my own, musically oriented definition of good liturgical music: good liturgical music is artistically significant music that projects a liturgical text and conveys an appropriate liturgical mood. In other words, it is functional liturgical music (in a broad sense) that is also esthetically satisfying.

In this day of bringing the liturgy to the people, one of the most important concerns of the music director is how to preserve (or set) some kind of artistic standard for liturgical music. Although this is not the place to go into this matter in detail, a

few remarks may be appropriate: 1) our wealth of traditional Latin choral music should not be lightly cast aside or ignored; 2) the quality of this immense treasure has not begun to be matched, on the whole, by recent vernacular publications; 3) the choir — a well-trained choir — is the only group capable of rendering this great body of literature (or indeed any serious vocal music written for the Catholic church); 4) in musical matters, the congregation must be led and uplifted by the high musical standards of the music director. The musical taste of the average congregation cannot be “appealed to” or overly “taken into account,” because its appreciation of serious music is generally non-existent. The congregation certainly knows what it likes, and even what it most readily identifies with; but it is in no position to know what music is best or most worthy.

On the whole, today, the outlook for serious contemporary music is not very encouraging. It is particularly bleak in the Church, where “modern music” is viewed with the utmost suspicion, almost as if it were the devil in disguise, trying to take over the Church via the choir loft. With the average congregation not appreciating serious music, and the average music lover not appreciating contemporary music, it is not surprising that so little fine liturgical music is being written today. So, when an occasional twentieth century masterpiece does turn up unexpectedly, let us not relegate it to the bottom of the liturgical “heap,”

thereby burying it forever as far as the Church is concerned. Our leading contemporary composers surely deserve better treatment than this!

DR. ARTHUR B. HUNKINS

□ □ □

We welcome among our reviewers Father Jerome Weber. A hi-fi enthusiast, he has promised to share with us his opinions on new records. In the review section you will find the first samples of his efforts.

□ □ □

The Right Reverend Monsignor Francis P. Schmitt has been appointed Mid-West regional chairman of CMAA. We welcome him warmly to this important post. Long a champion for the cause of good church music in America, Monsignor Schmitt was editor of *Caecilia* magazine for many years. He is the head of the music department at Boys Town, Nebraska, and director of the world-famous choir of that institution. He is also a frequent contributor to this magazine. We greet him here and wish him continuing success in his work for CMAA.

□ □ □

And since we are at greetings, we also welcome two illustrious members of the American hierarchy among our honorary members, His Eminence, John Cardinal Cody, Archbishop of Chicago, and the Most Reverend Terrence J. Cooke, Archbishop of New York. *Vivant sequentes!*

## CONTRIBUTORS

*Fr. Francis J. Guentner, S.J.* is professor of music at the Saint Louis University and has previously written for *Sacred Music*.

*Dr. Arthur B. Hunkins* is the assistant professor of cello and theory at the University of North

Carolina, and the music director at Our Lady of Grace Church in Greensboro. He previously taught at North Texas State University at Denton and served as choir director at Immaculate Conception Church in Denton.

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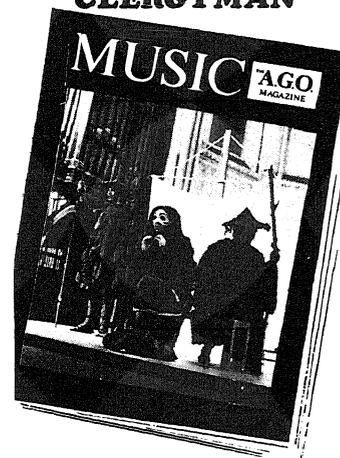
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# SACRED MUSIC

Volume 95

Numbers 1, 2, 3, 4.

- Abbott, Leo II, 54  
Abert, Hermann III, 48  
Affelder, Paul I, 47  
Agey, C. Buell III, 39  
Ahrens, Josef III, 45  
Ainslie, John II, 43; III, 35  
Alain, Jehan II, 54; III, 46  
Altmeyer, Theo II, 45  
Anders, Charles II, 49  
Andrea I, 55  
Andrews, Mildred IV, 23  
Anerio, Giovanni II, 45, 46  
Anglès, Msgr. Higinio I, 40, 45; II, 44  
Andriessen, H. II, 51  
Anneessens, P. III, 34  
Aristoxenos II, 6  
Ashfield III, 39  
Atthill, Thomas I, 44  
Auler, W. III, 34
- Bach, J. S. I, 51, 54, 55, 57; II, 17, 18, 19, 39, 41, 42, 45, 46, 50, 51, 52, 54; III, 13, 33, 37, 40, 41, 42, 46, 47; IV, 32, 33  
Bales, Gerald I, 57  
Balestrieri II, 53  
Bamer, Alfred III, 36  
Banchieri, A. II, 54  
Bandas II, 54  
Bangert, Mark I, 54  
Barnard, Parke S. III, 40  
Bartha, Sister Mary, O.S.F. I, 54  
Bartholome, Bishop Peter III, 46  
Bartók IV, 7, 8, 9  
Basch, Peter J. III, 35, 45  
Batten, Adrian II, 48  
Bauman, Rev. Wm. A. IV, 32  
Baumann, Max III, 45  
Becker, Dr. Authur C. II, 53; III, 42; IV, 32  
Beethoven I, 54; II, 17, 19  
Behrmann, Martin II, 45  
Beier, Paul I, 46  
Bender, Jan I, 50, 56; II, 48; III, 9  
Berger, Jean I, 39, 49, 55; II, 55; III, 41, 43  
Bergt, Robert I, 56  
Berlinski, Herman II, 42; III, 35; IV, 23  
Bernheimer, Martin I, 56  
Bernier, Conrad III, 46
- Bernstein, Leonard II, 46; III, 47  
Berrigan, Philip III, 48  
Berry, Walter II, 45  
Bertali I, 54  
Beuerle, Herbert III, 32, 38, 43  
Bévenot, Dom Laurence, O.S.B. I, 44  
Biggs, E. Power II, 44, 45  
Bingham I, 49  
Blanchard, Hayden III, 47  
Blanchard, Robert I, 52; III, 43; IV, 6  
Blanton, Joseph E. III, 10  
Boeringer, James IV, 23  
Boetticher IV, 48  
Bomm, Abbot Urbanus III, 45  
Boner, Sidney III, 43  
Bonhoeffer, Dietrich III, 48; IV, 24  
Bosquet, Joseph IV, 24  
Boyce II, 53  
Braganda, Rev. Joaquin de Oliveira III, 46  
Brahms, Johannes I, 55; II, 17, 51, 54; III, 33, 47; IV, 32  
Branagan, David IV, 25  
Brandon, George II, 49; III, 40; IV, 30  
Brás, Canon Mário III, 45  
Braud, Rev. Dominic, O.S.B. III, 47  
Brauer, James I, 52  
Bressler, Charles IV, 28  
Brietske, Rev. Richard D. I, 53  
Britten, Benjamin I, 42, 55; II, 54; III, 43, 46; IV, 31  
Brubeck, Dave II, 42, 43  
Bruckner II, 17; III, 36; IV, 10  
Bruselow, Anshel I, 47  
Brust, Rt. Rev. Msgr. II, 54  
Buberl, Ludwig M., O.S.M. I, 46  
Buchanan, Rev. John I, 56  
Burkley, Rev. Francis III, 48  
Burns, James J. I, 53  
Buszin, Walter E. III, 35  
Buxtehude, Dietrich, I, 51, 54, 57; II, 17, 45, 46, 54; III, 37, 46; IV, 31  
Byrd, William I, 42; II, 53; III, 46; IV, 25  
Byrne, Archbishop Leo III, 46; IV, 32  
Byrne, Richard D. II, 54  
Cabena, Barrie III, 44
- Caldona II, 53  
Callaway, Paul IV, 32  
Cape, Safford IV, 26, 27  
Carissimi, Giancomo II, 45  
Carson, Leon II, 42  
Casals III, 46  
Cassler, G. Winston III, 43  
Cavaillé-Coll III, 11  
Chabay, Leslie I, 56  
Champlin, Rev. John M. IV, 32  
Charles V, King IV, 26  
Charpentier, M. A. I, 54  
Chaumong, L. II, 51  
Chen, Marjory Liu II, 41  
Chookasian, Lili I, 47  
Chopin II, 19  
Christiansen, F. Melius I, 54; III, 42, 43  
Christiansen, O. C. III, 42  
Christman, Rev. Bernard E. I, 5-19, 59  
Church, Darrell III, 44  
Chute, Marian Jean I, 51  
Clark, E. C. IV, 22  
Clark, Terrence III, 46  
Clark, Tom H. III, 33, 44  
Clementi, II, 18  
Clerambault, L. II, 51  
Cody, John Patrick Cardinal IV, 32, 36  
Coertse, Mimi II, 45  
Coggin, Eileen III, 46  
Coggin, Elwood III, 41  
Cohalan, Sr. Aileen, R.S.C.J. III, 35  
Coleberd, Robert E. Jr. IV, 22  
Collins, John III, 34  
Combe, Dom Pierre IV, 22  
Commenda, Hans III, 36  
Conner, Joseph O. II, 54  
Cooke, Most Rev. Terrence J. IV, 36  
Copland, Jeri II, 42  
Cordovana, Michael E. I, 45; II, 53  
Corner, David G. II, 44  
Cornet, Peter II, 54  
Costantini, Alessandro I, 50  
Couperin, F. II, 51; I, 29  
Couraud, Marcel II, 46  
Creston, Paul II, 9, 10, 11  
Cremins, Rev. John P. I, 57  
Crook, Sr. Mary Eleanora, R.S.M. I, 45  
Crosby, Bing III, 33

- Cruieger-Wolff I, 53  
 Cruger, J. III, 42  
 Curry, W. Lawrence I, 53  
 Cyr, Valmond I, 56  
 Czerny II, 18  
  
 d'Almendra, Julia III, 45  
 Darwall, John III, 39  
 David, Johann Nepomuk III, 36  
 Dawney, Michael I, 44  
 Debussy, II, 19, 42; III, 35; IV, 10  
 de Chardin, Teilhard III, 48  
 de Goede, N. IV, 24  
 Deller, II, 44; IV, 25, 26, 27  
 de Machaut, Guillaume IV, 26  
 Demantius, Christoph II, 45  
 DeMille, Robert I, 55  
 de Santi, Rev. IV, 22  
 Dessel, Lode van II, 52  
 de Wegne, Paul L. Van III, 45  
 D'Hooghe Kamiel I, 57; III, 33, 34  
 Dicie, Don IV, 31  
 Dickie, Murray II, 45  
 Dickinson, A.E.F. IV, 10  
 Diemente, Edward III, 42  
 Dietterich, P. R. I, 51  
 Dimmer, Gordon I, 44  
 Distler, Hugo, I, 49, 55; II, 48, 49;  
 III, 12, 38, 44; IV, 17, 28  
 Dohnányi IV, 9  
 Dominguez, Alberto III, 47  
 Door, William Ripley IV, 31  
 Doppelbauer, Prof Josef F. II, 44;  
 III, 36  
 Douglas, Winfred III, 44  
 Dower, Catherine III, 34  
 Downing, Ellen C. I, 45  
 Dufay, Guillaume IV, 27  
 Duffy, Lois II, 53  
 Duffy, Terrence IV, 25  
 Dufourcq, Norbert III, 33, 34  
 Duintjer, Ir. III, 10  
 Dumm, Robert I, 45  
 Dunn, John, III, 37  
 Dupré, Marcel II, 17, 54; III, 46; IV,  
 32  
 Duruflé, Maurice II, 39, 50, 54; III,  
 37, 46; IV, 25  
 Duruflé-Chevalier, Marie-Madeleine,  
 III, 37  
 Dvorak, Antonin I, 56; II, 53  
  
 Eagleton, Terrence III, 48  
 Ebel, Rt. Rev. Basilus III, 45  
 Eberling, Johann III, 40  
 Eckels, Fred I, 46  
 Egan, John B. II, 41  
 Elaine, Sister M. II, 9, 10, 15; IV, 34  
 Ellington, Duke II, 43  
 Elvey, George J. III, 39  
 Englert, Eugene III, 42  
 Equiluz, Kurt II, 45, 46  
 Erickson, William P. I, 54  
 Ernster, Dezso II, 45  
  
 Evans, James W. III, 35  
 Ewerhart, Rudolf II, 45  
  
 Faria, Canon Manuel F. III, 46  
 Farrell, Rev. Gerard, O.S.B., III, 46  
 Fauré II, 53  
 Felciano, R. II, 52  
 Fellerer, Karl G. III, 48  
 Fichter, Rev. August B. IV, 32  
 Fenestemaker, John IV, 32  
 Fillinger, Valentina I, 54  
 Fissinger, Ed I, 55  
 Flickinger, Marge I, 45  
 Flom, James IV, 31  
 Foery, Most Rev. Walter A. I, 54  
 Folts, Martha I, 55  
 Ford, Virgil T. I, 25, 49, 50; II, 47,  
 55  
 Forshaw, William III, 33  
 Fortunate, Lou III, 45  
 Foss, Lukas II, 41  
 Foster, Rev. Edward C. II, 40, 41  
 Fox, V. II, 52  
 Franck, César I, 57; II, 17, 50, 54;  
 III, 46; IV, 32  
 Frank, Georges II, 42  
 Fraser, Hamish I, 44  
 Frescobaldi III, 46  
 Fried, Adrienne G. IV, 23  
 Friesenhausen, Maria II, 45  
 Frings, Josef Cardinal III, 3-6, 47  
 Frobenius III, 10  
 Furi, Gerald II, 52  
  
 Gabrieli, Andrea II, 44, 51  
 Gabrieli, Giovanni, I, 51, 55; II,  
 44; III, 46  
 Gajard, Dom Joseph, O.S.B. IV, 22  
 Gall, Rev. Florian J. I, 53  
 Gallagher, Rev. David, C.S.S. III,  
 46  
 Gallos, Rev. George III, 47  
 Gallos, Mrs. George III, 47  
 Gehart, Sr. Joan IV, 46  
 Gehrke, Hugo I, 56  
 Geissel, John Cardinal III, 3  
 Gelineau, Rev. Joseph I, 6; III, 34  
 Gerhardt, Paul III, 40  
 Gerken, Very Rev. Msgr. Carl A.,  
 I, 57  
 Gershwin II, 52  
 Gibbons, Orlando I, 55  
 Gilana, Sr. M., O.S.F. III, 40  
 Gillesberger, Hans. III, 36; IV, 26, 27  
 Ginastera III, 47  
 Glarum I, 53  
 Glasgow, Robert II, 50; III, 47  
 Glick, Edwin I, 55  
 Gluck I, 54  
 Gnader, Sr. Francis Marie, O.S.F. I,  
 55; II, 53  
 Gobert, Godfried IV, 24  
 Goemanne, Noël, II, 3, 16-20, 51,  
 55; IV, 23, 24  
  
 Göller, Gottfried II, 43  
 Gorman, William A. II, 54  
 Goudimel I, 51, IV, 12  
 Gould, Glenn II, 19  
 Graham, George II, 49  
 Grams, Werner III, 43  
 Grasberger, Franz III, 36  
 Graun I, 53  
 Green, Rev. H. Benedict I, 7, 9, 13  
 Greenberg, Noah IV, 26, 27  
 Greener, Joseph H. II, 21, 46  
 Greglak, Robert A. II, 41  
 Gretchaninoff III, 41  
 Gropius, Walter III, 9  
 Grossmann, Ferdinand II, 45  
 Gruber, Franz I, 55  
 Gruber, Josef III, 36  
 Guardini, Romano I, 22  
 Guentner, Rev. Francis J. II, 40; IV,  
 1, 7-12, 36  
 Guéranger, Dom IV, 22  
 Guidotti, Con Haines II, 54  
 Gumpelzhaimer IV, 29  
 Gundermann, Romy II, 45  
 Gut, Cardinal III, 33  
  
 Haberl, Msgr. Ferdinand, I, 41; III,  
 45  
 Hall, John III, 47  
 Hamacher, Adolf II, 53  
 Hammond, Peter I, 7  
 Handel, G. F., I, 54; II, 17, 46, 50;  
 III, 37, 46; IV, 31, 32  
 Handy, Marian Patricia III, 46  
 Hannahs, Roger III, 43  
 Hanon II, 18  
 Hansen, Edward A. I, 46  
 Hansen, Rev. Prof. Walter A. I, 54  
 Harnoncourt, Philipp IV, 26  
 Harris, David S. III, 35  
 Harrison, G. Donald III, 10, 11  
 Harrison, Peter I, 44; II, 9, 12, 15;  
 IV, 34  
 Hartman, Edith I, 46  
 Harvey, Bailey I, 54  
 Haselbock, Hans II, 53  
 Haselbock, Lucia II, 44  
 Hash, David I, 57  
 Hassler III, 47  
 Hayburn, Rev. Robert F. I, 45; II,  
 41  
 Haydn, Joseph II, 45, 46; III, 46, 47  
 Haydn, Michael I, 55; II, 7  
 Hedberg, Dennis II, 42  
 Hegarty, Charles M. III, 48  
 Heiberg, Harold III, 32, 43  
 Heifetz, Jascha II, 16  
 Heiling, Hans I, 47  
 Heillert, Anton IV, 47  
 Held, Wilbur III, 42  
 Hennessey, Thomas III, 46  
 Hennigan II, 39  
 Hermann, Nickolaus II, 48  
 Hillert, Richard I, 54

Hilty, Everett Jay I, 51; III, 39  
 Hincmar III, 46  
 Hindemith II, 17; III, 46; IV, 12  
 Hoban, John I, 42  
 Hofmann, Walter I, 47  
 Hollerweger, Hans III, 35  
 Holtkamp, Walter III, 10  
 Holst, Imogene IV, 42  
 Honegger III, 46  
 Horenstein, Jascha II, 45  
 Hoskins, Leslie J. II, 41  
 Hough, Jim III, 7-14, 47  
 Houkom, Alf S. II, 41  
 Hovhaness I, 54; II, 48; III, 39  
 Howells, H. II, 54; III, 46  
 Hoyer, George I, 56  
 Hruby, Dolores I, 55  
 Huenke, Martin IV, 26  
 Hueler, Sr. Mary III, 45  
 Huffman, W. S. II, 50  
 Hughes, Dom Anselm I, 41  
 Huijbers, Bernard IV, 24  
 Hume, Paul I, 55  
 Hunkins, Arthur B. IV, 1, 3-6, 33, 36  
 Huybrechts, Louis III, 44  
 Hytrek, Sr. M. Theophane III, 45, 46

Ingeborg, Sister III, 36  
 Inginerio IV, 29  
 Irwin, Stevens II, 39; IV, 23  
 Isaac, H. II, 51  
 Ives, Charles I, 55

Jackson, Nicholas I, 55  
 Jaeger, John II, 53  
 Jennings, Arthur II, 39  
 Jennings, Carolyn I, 50; III, 42  
 Jennings, Kenneth III, 41  
 Jensen, Donald II, 42  
 Jergenson, Dale II, 44  
 Jewell, K. IV, 29  
 Jochims, Wilfried II, 45  
 John XXIII, Pope III, 3  
 Johns, Donald I, 29, 49; II, 55  
 Johnson, D. N. II, 49; III, 40; IV, 29  
 Johnson, Marlowe W. III, 35  
 Joio, Norman Dello, I, 55  
 Joris, Canon Josef III, 47  
 Joseph, Sr. John, C.S.J. I, 45; II, 41  
 Joseph, Sr. Mariam, C.S.J. I, 57  
 Josquin, Des Prez IV, 26, 27, 28  
 Just, Alois I, 47

Kabalensky II, 19  
 Kaeder, John II, 53  
 Kagan, Shel II, 43  
 Kantorei, Spandauer II, 45  
 Kauffman, Georg F. II, 48  
 Keble, John I, 9  
 Keeley, James A. IV, 29  
 Kehr, Günter II, 45  
 Keller, Altman III, 36  
 Kelly, Paul II, 52

Kelly, William T. I, 54  
 Kennedy, Sen Robert III, 47  
 Kindermann, Johann Erasmus I, 51  
 Kingo, Thomas H. III, 43  
 Kirk, Theron I, 50  
 Kister, Daniel S.J. I, 58  
 Klein, Maynard I, 51; III, 27, 44  
 Kline, James P. III, 40  
 Kluforth, Theodor III, 9  
 Knight, Vincent IV, 19  
 Knoll II, 54  
 Kodály II, 9, 10, 15; III, 39, 47; IV, 7-12, 34  
 Kolch, Rev. Albert I, 57  
 Kosch, Franz I, 47  
 Kosik, Rosemarie  
 Kozinski, David III, 43  
 Kratzenstein, Klaus II, 4; IV, 22  
 Kratzenstein, Marilou IV, 22  
 Krebs, Johann Ludwig II, 41  
 Krenek I, 55  
 Kretzmann, Adalbert I, 56  
 Krider, Dale III, 46  
 Kronsteiner, Hermann I, 46; III, 36  
 Kronsteiner, Joseph II, 53; III, 36  
 Kuhl, Alex Werner III, 9  
 Kunz, Hans F. II, 45, 46  
 Kuras, Thomas II, 52

Ladd, Paul R. I, 51  
 LaManna, Peter IV, 32  
 Lambert, Marie III, 45  
 Lane, Ada I, 22  
 Langlais, Jean I, 52; II, 9, 12, 13, 52, 54; III, 46; IV, 32  
 Lanier, Sidney I, 51  
 Lash, Nicholas I, 44  
 Lassus II, 53  
 Lauermann, Hans I, 46  
 Lawrence, Arthur P. II, 42  
 Lazicki, Fern III, 43  
 Lechner, Leonhard II, 45  
 Ledger, Philip III, 42  
 Ledogar, Rev. Robert IV, 32  
 Lee, John III, 42  
 Leeb, Helmut I, 47  
 Legler, Robert C. I, 50  
 LeJeune IV, 12  
 Lehner, Walter I, 46  
 Leighton, Kenneth I, 55  
 Lekberg, Sven I, 50; III, 39  
 Lemmens, Jaak IV, 23  
 Lenaerts, Professor I, 40; III, 48  
 Lenahan, Rev. Daniel I, 53  
 Lenel, Ludwig I, 51, 52; II, 54; III, 9  
 Lennards, Professor Joseph I, 40, 45; III, 45  
 Leonette, Sr. Joan Tabat, O.S.F. I, 40-43, 59  
 Lercaro, Cardinal I, 10, 11  
 Levitt, Richard II, 44  
 Lewis, J. Reilly II, 54  
 Libby, Bernice II, 42  
 Licht, Ivan IV, 32

Liemohn, Dr. Edward IV, 30  
 Lindusky, Rev. Eugene M. I, 45, 53; II, 40  
 Lipp, Wilma II, 45  
 Liszt, Franz II, 17, 49; IV, 8  
 Litaize III, 46  
 Loeillet I, 57; II, 51  
 Lord, Robert Sutherland III, 46  
 Lotti I, 55  
 Lovelace, Austin C. III, 41; IV, 29  
 Ludlow, G. Edward II, 41  
 Ludwig, Christa II, 45  
 Luebeck, Vincent I, 55  
 Lueger, Wilhelm III, 45

McAfee, Don III, 40  
 McCarthy, John IV, 26, 27  
 McClure II, 44  
 McCreary, John I, 46  
 McEleney, Rev. Neil IV, 32  
 McGrath, Dr. Joseph J. I, 54  
 McIntyre, James Francis Cardinal I, 57  
 McManus, Rev. Frederick P. IV, 32  
 McNaspy, Rev. C.J. III, 48  
 Machaut IV, 26  
 Machen, Hilary III, 36  
 Mahrenholz, Christhard III, 9  
 Malcolm, Sir George I, 42  
 Manz, Paul I, 54, 55, 57; III, 39, 47  
 Manzárraga, Thomas I, 40  
 March, Rev. Ralph S., S.O. Cist., I, 54, 55; II, 43, 53; III, 35; IV, 32  
 Marie, Sr. Carla, R.S.H.M. I, 57  
 Marie, Sr. Joan, R.S.H.M. I, 57  
 Marier, Theodore I, 3, 4, 48, 55, 56; II, 3, 4, 53; IV, 22, 31  
 Marte, Hubert I, 46  
 Marthaler, Rev. David I, 53  
 Martini, G. II, 54  
 Mason, Colin IV, 7, 8  
 Mattern, Rev. Joseph I, 55  
 Matthen, Paul II, 46  
 Mendelsohn I, 54; II, 17  
 Messiaen, O. II, 17, 50, 51; III, 35, 46  
 Messner, Prof. Joseph II, 44  
 Meunier, Nancy Ann I, 54  
 Michaud, Joseph III, 37  
 Micheelsen, H. IV, 29  
 Miller, June IV, 22  
 Miller, Percy Chase II, 39  
 Milton II, 46  
 Minkler, Bill II, 41  
 Mocquereau, Dom IV, 22  
 Monett, Louis G. III, 34  
 Monteverde I, 54  
 Morales II, 44  
 Morehen, John III, 46; IV, 29  
 Morley I, 54; II, 53; IV, 29  
 Morris, R. O. II, 5, 8  
 Mozart I, 55; II, 7, 17, 45, 46, 53, 54  
 Mück, Prof. Wilhelm II, 44

- Muffat, Georg III, 13  
 Mulberry, David II, 41  
 Mulet, H. II, 54  
 Müller, Karl F. III, 35  
 Mussorgsky IV, 8
- Nazarita, Sr. Mary, R.S.M. I, 53  
 Neale, John Mason IV, 29  
 Near, Gerald I, 57  
 Negri, Victorio II, 44  
 Nelson, Ronald A. III, 39, 40, 43  
 Newberry I, 55  
 Newman, Anthony II, 51, 53  
 Nicolai, P. III, 43  
 Nielsen, Carl III, 12  
 Nugent, Rev. Peter I, 20–24, 57, 59;  
 III, 48, 49  
 Nuffel, Msgr. Jules van IV, 23  
 Nye, Robert I, 45, 55
- Oberdoerffer, Fritz I, 51, 52; IV, 30  
 Oberlin, Russell II, 44, 46; IV, 28  
 Ockeghem IV, 27  
 Odile Sister I, 45  
 Ogueta, Rev. Jesus Fernandez IV, 25  
 Offenbach I, 54  
 Okeover, J. IV, 30  
 Olson, Oliver K. III, 35  
 O'Meara, Thomas F. III, 35  
 Overath, Monsignor Johannes I, 45;  
 III, 45  
 Ousley, John III, 47
- Pachelbel, Johann II, 49  
 Page, Robert I, 47  
 Palestrina II, 7, 44; III, 34, 46, 49;  
 IV, 10, 26  
 Palmer, John III, 46  
 Palmer, Larry I, 49  
 Parry, W. H. III, 43  
 Parthun, Paul III, 39  
 Pasquet, Jean I, 50, 51; II, 33, 47,  
 48, 49; III, 39, 40  
 Paterson, Donald III, 13  
 Patrick, Sr. Mary, O.S.B., I, 54  
 Patzak, Julius II, 45  
 Paul VI, Pope II, 54; III, 3, 33, 45,  
 49  
 Peacock, Rev. Peter I, 41; IV, 47  
 Peeters, Flor I, 57; II, 17, 55; III, 46,  
 47; IV, 31  
 Pepping, Ernst III, 27, 38, 44  
 Pergolesi, Giovanni III, 46  
 Perotin IV, 27  
 Persichetti II, 9, 11  
 Pfautsch, Lloyd II, 42  
 Pfeil, Rev. Elmer F., I, 54, II, 47,  
 49, 54; III, 38, 40, 47  
 Phelps, Lawrence III, 13  
 Philbin, Most Rev. Wm. J. I, 44  
 Phillips J. Gerald I, 53; II, 48; III,  
 42  
 Phillips, Nancy L, III, 34  
 Phillips-Thornburgh, Maurita III, 47
- Piepkorn, Arthur Carl I, 56  
 Pietkiewicz, Miroslaw III, 33  
 Pike, Bishop James II, 42  
 Pinkham, Daniel III, 12, 35, 46  
 Pius IX, Pope III, 38  
 Pius X, Pope I, 8, 10, 43; II, 11, 15;  
 III, 5; IV, 22, 34  
 Pius XIII, Pope III, 3, 5  
 Plato II, 6  
 Portnoy, Julius II, 6, 8  
 Pothier, Dom IV, 22  
 Potvlieghe, G. III, 34  
 Poulenc, Francis I, 55; II, 9, 13, 14,  
 15, 17; III, 45; IV, 12, 34, 35  
 Pracy, Elizabeth I, 45  
 Praetorius, Michael I, 54, 55; II, 54;  
 III, 8  
 Pratt, Oscar I, 57  
 Priscilla, Sister F.C.S.P. I, 57  
 Proulx, Richard I, 55, 57; III, 46  
 Purcell, Henry I, 45, 57; II, 45; III,  
 42, 46; IV, 19, 28  
 Purney, Rev. Wilfrid I, 42  
 Purvis, Richard I, 31, 49; II, 54, 55
- Raevens, Jean III, 46  
 Rameau, Nelson III, 43  
 Rameau, Philippe III, 40  
 Rambusch, Riggo F.E. I, 5, 6  
 Raver, Leonard II, 39  
 Rayburn, Dr. John I, 54  
 Reardon, Rev. Thomas I, 54  
 Reger, Max IV, 31  
 Reinburg, Peggy Kelley III, 33  
 Renner, Sr. Maranatha, O.S.B. IV,  
 31  
 Repp, Arthur I, 56  
 Rich, Alan, I, 47  
 Richardson, Harriet Slack I, 56  
 Richter, Patricia II, 53  
 Rilling, Helmuth II, 45  
 Rockwood, Gay H. III, 43  
 Roff, Joseph III, 39  
 Rogers, Elizabeth III, 34  
 Rogier, Philippe, IV, 31  
 Rolland, Romain IV, 8  
 Romita, Monsignor I, 40  
 Rorem, Ned II, 48; III, 16, 38, 39,  
 45  
 Rosenmüller, Johann III, 41  
 Rosolack, Mary I, 54  
 Rottura, Joseph I, 57  
 Rueping, II, 53  
 Rütgers, Hildegard II, 45  
 Ryan, Rev. Robert V. I, 3, 4; II, 4,  
 52
- Sachs, Curt II, 6  
 Sailer, Rev. William J. I, 53  
 Saint-Saens III, 46  
 Salamunovich, Paul I, 56, 57, 64;  
 II, 4; III, 47  
 Sanders, Robert I, 55  
 Sateren, Leland I, 55; IV, 29
- Satie, Eric I, 55  
 Satz, Ralph III, 40  
 Saventem, Eric I, 40  
 Scandello II, 53  
 Scarlatti, Alessandro II, 45  
 Scarlatti, Domenico II, 54  
 Schabasser, Josef I, 46  
 Schaffer, Robert II, 52  
 Schein, Johann Hermann I, 51  
 Schmeltzer I, 54  
 Schmid, Karl N. III, 45  
 Schmit, Msgr. Jean Pierre IV, 25  
 Schmitt, Msgr. Francis II, 31; III,  
 47; IV, 36  
 Schmutz, Franz III, 36  
 Schoenberg I, 55  
 Schroeder, Hermann II, 9, 11; III, 45  
 Schroeder, J. III, 47  
 Schröder, Rudolf Alexander III, 32  
 Schroeter III, 39  
 Schubert II, 53; III, 46; IV, 10  
 Schuler, Rev. Richard I, 21; II, 4, 40,  
 53; III, 36, 46  
 Schumacher, Rev. Wm. H. II, 53  
 Schumann, II, 17, 19; III, 37, 46  
 Schronx I, 57  
 Schütz, Heinrich I, 51, 55; III, 39  
 Schweitzer, Albert III, 8  
 Sears, Lawrence I, 45  
 Seiber, Mátyás IV, 10  
 Selner, Rev. John II, 3  
 Shafer, Robert II, 54  
 Shannon, Dr. Paul E. III, 46  
 Sharp, Geoffrey IV, 25  
 Shaw, Martin II, 48  
 Shaw, Robert II, 46  
 Sheehan, J. Robert I, 45  
 Sheen, Rom II, 52  
 Shurr, Sister Janet I, 55  
 Sicking, Jan IV, 24  
 Siegl, Otto IV, 31  
 Silberman III, 11  
 Silcox, Mrs. Florence I, 53  
 Simon, Geoffrey III, 46  
 Sinzheimer, Max I, 52  
 Skeris, Rev. Robert A. I, 54; II, 3,  
 4, 53; III, 6, 45  
 Skolnik, Walter III, 40  
 Smith, Emmet I, 54  
 Soehnlén, Edward John II, 39  
 Sowerby I, 49; II, 54; IV, 23, 31  
 Spassky, Piotr I, 48  
 Speiser, Elisabeth II, 45  
 Spisak, Rev. Rodger A. I, 53  
 Staeps I, 54  
 Stainer I, 53  
 Stanley I, 45  
 Staplin, Dr. Carl B. II, 39  
 Stepan, Cal I, 54  
 Stevens, William I, 57  
 Stillman, Gertrude III, 47  
 Stoklassa, Gertraut, II, 45  
 Stolarik, Dr. Ino III, 47  
 Stone, Kurt I, 46

Stravinsky II, 9, 14, 15; III, 35; IV, 4, 7, 12, 34, 35  
 Stringham, Phyllis III, 47  
 Strobl, Stefanie I, 47  
 Stroud, Ray I, 50  
 Sullivan, Arthur I, 55  
 Supper, Dr. Walter II, 40, III, 34  
 Swaner, Rev. James II, 53  
 Sweelinck, Jan P. I, 55; III, 46; IV, 32  
 Szynskie, Frank II, 3  
  
 Tallis, I, 55; IV, 27  
 Tamblin, William I, 44; II, 43  
 Tartini, I, 55  
 Tcherepnin, Nicholas III, 41  
 Telemann, Georg Philipp I, 52, 54, 55; III, 46  
 Tchaikowsky II, 19; IV, 31  
 Thomas, Paul I, 52; II, 50; III, 44  
 Thomas, James II, 53  
 Thompson, Randall I, 55  
 Thomson III, 43  
 Tinel, Edgar IV, 23  
 Titcomb I, 49  
 Tittel, Dr. Ernest II, 44; III, 46  
 Tollner, Rev. Gary IV, 32  
 Tortolano, Martha Kane I, 56  
 Tortolano, William I, 56; II, 5-14, 55; II, 35; IV, 34, 35  
 Tournemire, III, 37  
 Track, Gerhard I, 53, 55; II, 53; IV, 31  
 Tschaikowsky III, 41  
 Turnhout, Gerald IV, 31  
 Twynham, Robert II, 50  
  
 Unfried, Johannes III, 36  
 Urbani, Patriarch Cardinal III, 33  
  
 Vagaggini, Cipriano I, 44  
 Vallek, Ita, I, 57  
 Valukas, Cynthia IV, 32  
 Vanella, John II, 53, 56; III, 46  
 van der Leeuw, III, 49  
 van der Mueren, Prof Dr. Fl. IV, 23  
 Vaughn, Donald Jon III, 46  
 Vèg, Mihaly Kecskeméti IV, 9  
 Venancio, Most Rev. João Pereira III, 46  
 Verdi III, 47  
 Vermulst, Jan I, 53  
 Verona, Sister M. I, 54  
 Viadana II, 53; IV, 29  
 Vierne, Charles II, 54  
 Vierne, Louis II, 54; IV, 32  
 Vittoria I, 42, 55; II, 44  
 Vivaldi, Antonio II, 54  
 Vulpius M. IV, 29  
  
 Wagner, Jeannine, III, 47  
 Wagner, Sr. Mary Jane III, 46  
 Wagner, Lavern II, 55; IV, 31  
 Wagner, Roger I, 55, 56; II, 33, 46, 47  
 Waits, Jeanne Gentry III, 46  
 Walker, J. W. IV, 25  
 Walsh, Rev. Eugene IV, 32  
 Walter, Karl I, 47  
 Ward, Sr. Cecelia, S.C. I, 45  
 Ward, Mrs. Justine I, 40  
 Warland, Dale III, 44  
 Wasson, D. Dewitt, III, 35  
 Watts, Isaac I, 51  
 Weakland, Archabbot Rembert G., O.S.B. IV, 32  
 Weaver, John IV, 31  
 Weber, Rev. Jerome F. IV, 28, 36  
 Weelkes I, 54  
  
 Wegner, Msgr. Nicholas H. III, 47  
 Weitz, Guy I, 44  
 Weitzel, Eugene J. I, 6  
 Wenk, Erich II, 45  
 Wesley, S. I, 55  
 Westcott, Wendell III, 35  
 Wetzler, Robert I, 51, 53; III, 43, 44; IV, 29  
 Whitehead, Alfred II, 48  
 Willaert I, 57  
 Willan, Healey I, 46, 49, 53  
 Witt, Rev. Franz X. III, 45  
 Wills, L. Jeanette I, 45  
 Williams, Ralph Vaughan I, 51, 54, 56; II, 48; III, 44, 46; IV, 13, 28  
 Wilson, Winifred, R.S.C.J. I, 45  
 Wirsching, Philipp IV, 22  
 Wise, Edward III, 47  
 Wolf, Friedrich I, 46  
 Wolff, S. Drummond, I, 51; III, 39, 44  
 Wolle, F. Fred III, 41  
 Wood, Dale III, 41, 42, 43; IV, 29  
 Wüllner, Franz III, 42  
 Wunderlich, Heinz IV, 31  
 Wunderlich-Schütz II, 49  
 Wyton, Alec I, 46; II, 25, 42, 47; III, 46  
 Wurm, Rev. Robert III, 47  
  
 Yardumian, Richard I, 47  
 Young, Carlton, II, 49  
 Young, Percy M. IV, 8, 10, 11, 12  
  
 Zachau, Friedrich W. I, 51  
 Zamkochian, Berg IV, 31  
 Zhoray, Robert III, 46  
 Zimmerman II, 54  
 Zimmermann, Heinz Werner III, 38

