



# SACRED MUSIC

Volume 97, Number 1, Spring 1970

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## SACRED MUSIC

*Volume 97, Number 1, Spring 1970*

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**SACRED MUSIC**

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## MESSAGE FROM THE PRESIDENT

It is with a sense of gratitude and cautious optimism that I greet you for the first time as president of the CMAA. I am sure I express the sentiments of the entire association when I say that we are especially grateful to our retiring president, Mr. Theodore Marier, and to Sister Josephine Morgan, R.S.C.J., and Mr. J. Vincent Higginson, K.C.S.G., both of whom have been charter members of the Board of Directors. We must all continue to build on the solid foundations our predecessors have laid.

I sincerely hope that our work together toward a common goal can begin, and be carried on, in a friendly and constructive atmosphere. Last fall, His Eminence, Jean Cardinal Villot, Secretary of State to His Holiness, in a message to a meeting of church musicians in Rome, gave what I consider a magnificent definition of the goal to which our efforts must be directed: *Ad priscas Ecclesiae laudes, nostro etiam tempore augendas*. As I see it, this goal implies a triple task for the CMAA:

COMMON  
GOAL

WAGNER: MESSAGE

1) the task of serving the hierarchy, both local ordinaries and the National Conference of Catholic Bishops, as well as the Holy See itself.

2) the task of promoting and extending sacred music, in accord with the new liturgical forms and the prescriptions of the Council.

3) the task of defending the artistic and professional quality of sacred music, and upholding its sacredness and spirituality.

On October 14, 1968, our Holy Father, Pope Paul VI, in an address to the Roman liturgy Consilium, pointed out the abuse which wants to "remove the sacred from liturgical worship and replace the holy with the commonplace and the every-day." In the spirit of these words of the Holy Father, on the theological, spiritual, and artistic basis of the patrimony of sacred music, and in living and responsible contact with contemporary musical life, we want to examine and strive for our goal in the CMAA. I hope I can count on your wholehearted, fraternal cooperation in doing so.

ROGER WAGNER



## EXPLORING THE MUSICAL DIMENSIONS OF THE NEW ORDER OF THE MASS

What a joyous day on which to begin the deliberations of your biennial convention. John has told us of the joy of the disciples in the realization the Lord was with them once again. He has caught the peaceful spirit of the Resurrection days, when the anguish of Good Friday seemed to melt in the triumph of the Lord, as the eternal sign of triumph for those who cast their lot with Him.

Peace was the promise of the Lord for those who labor with Him and for His goals. It might well be the blessing you can and will experience these days.

PEACE

Peter, in the earlier reading, has indicated the burden of your work, made meaningful because of the Resurrection and the peace it promised to those who recognize and serve the Lord. "You are a chosen race, a royal priesthood, a consecrated nation, a people set apart to sing the praises of God who called you out of the darkness into His wonderful light. Once you were not a people

Keynote address given at the Third National Biennial Convention of the Church Music Association of America, Cambridge, Massachusetts, March 30, 1970.

CONNARE: NEW ORDER OF THE MASS

at all, and now you are the People of God; once you were outside the mercy, and now you have been given mercy.”

As musicians you come together to probe the meaning of your “royal priesthood.” You come to discover the implications of singing “the praises of God who called you out of the darkness into His wonderful light.” Your probe and your search will not be without fruit. It will merit from the Lord, whose praise you love to sing, a hearty “Peace be with you!”

HOLY WEEK  
1970

Holy week, 1970, is now a matter of history. For American Catholics generally it has been an historical week. In most of our dioceses the provisionally approved English text of the Order of Mass became the norm for offering the Holy Sacrifice. From my personal experience with the priests, religious and people of my diocese, I have no hesitancy in stating we have made a tremendous step forward in the liturgical reform mandated by the Second Vatican Council.

Perceptive and informed Catholics, I think, will agree. These are they who have read and studied the apostolic constitution of Pope Paul, which on Holy Thursday a year ago, April 3, 1969, made official the step which has become fact this year. These know that by this action the Holy Father merely promulgated the Roman Missal restored by decree of the Second Vatican Ecumenical Council.

Catholics with a sense of history realize this restored Roman Missal replaces the one promulgated in 1570 by Saint Pius V who was responding to the decrees of the Council of Trent. They certainly do not lament this replacement. They realize that 400 years have intervened since Trent. They recognize that the same historical process which brought about the missal of Trent now gives us the missal of Vatican II, both of which are the Roman Missal, prescribing the manner in which the changeless Sacrifice of the New Law is to be offered for men in the memorial prescribed by the Redeemer Himself.

THE MASS  
HAS NOT  
CHANGED

In the superabundance of talk these days about changes in the Mass, and indeed about “the new Mass” as if there is something brand new in the experience in the Church today, it might be well to set the record straight. The Mass has not changed in essence. It cannot. This was fixed by the Lord Himself, and has been jealously guarded by His Church teaching His mind through the ages. Only the manner of the offering is different. Only the manner of offering has changed, as indeed it has been changing more or less through the whole course of the history of the Church.

The Holy Father made this point very clear in his talk to pilgrims attending his general audience on November 26, 1969. Stressing the simple idea that “the Mass is the same,” he said: “If we look at the matter properly we shall see the fundamental outline of the Mass is still the traditional one, not only theologically but also spiritually.” He was obviously responding to critics of the new rite, anxious to set the theology of the matter straight.

To reassure the faithful everywhere he continues: “Indeed, if the rite is

CONNARE: NEW ORDER OF THE MASS

carried out as it ought to be, the spiritual aspect will be found to have greater richness. The greater simplicity of the ceremonies, the variety and abundance of scriptural texts, the joint acts of the ministers, the silences which will mark various deeper moments in the rite, will all help bring this out."

The emphasis of the Holy Father is obvious. The end reaction is achieved only "if the rite is carried out as it ought to be." It can only result from the combined action and the cooperative effort of many people, each assuming responsibility for his own role in the offering of the Holy Sacrifice. The celebrant, the ministers of every rank, the lectors and commentators, the musicians within and without the choir, the entire assembly of the faithful must realize what they are doing together, and seriously set themselves to the task of doing their part to perfection. Otherwise the result can be catastrophe.

Possibly this might answer the questions in the minds of many today: why these changes? were they really necessary? will they result in a better Church, a people closer to God? In an age characterized by its skepticism these questions are natural. They are to be expected, if religion is truly relevant to a skeptical people.

WHY  
CHANGES?

The Holy Father in his remarks was in effect merely amplifying the number of reasons he gave for the changes in his apostolic constitution of April 3, 1969. In summary, his reasons were a direct response to the request of the Council. In the same apostolic constitution he says:

The Second Vatican Ecumenical Council, in the Constitution *Sacrosanctum Concilium*, laid down the basis for the general revision of the Roman Missal: "both texts and rites should be drawn up so that they express more clearly the holy things they signify" (Art. 21); "the rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, and also the connection between them, may be more clearly manifested and that devout and active participation by the faithful may be more easily accomplished" (Art. 50); "the treasures of the Bible are to be opened up more lavishly, so that richer fare may be provided for the faithful at the table of God's word" (Art. 51); "a new rite for concelebration is to be drawn up and incorporated into the Roman Pontifical and Missal" (Art. 58).

Chief among these reasons for change given by the Holy Father, and certainly of paramount importance to the members of this convention, is the desire to promote "devout and active participation" by the faithful in the offering of the Mass. Commenting in the audience talk already alluded to, the Holy Father says: "two indispensable requirements above all will make that richness (the spiritual aspect) clear: a profound participation by every single one present, and an outpouring of spirit in community charity." Certainly the fruit of the Mass, never for a moment prescinding from its own intrinsic value and power, will in large measure depend upon the participation of the ministers and the faithful and their own communal charity. Both must grow in our age, if we are to realize the hopes of the Holy Father, as well as all who take seriously the meaning and the thrust of liturgical renewal.

TO PROMOTE  
PARTICIPATION

Certainly no one would question the role of music in developing the kind of participation envisioned by the Council and encouraged by the Holy Father. Surely "the fine art of combining vocal and instrumental sounds into rhythmic, melodic and harmonic structure," as F. C. Lehner so aptly defines music, can serve people in the expression of their liturgical needs. Truly the presence of music in the religious rites of all people, primitive as well as developed, assures musicians like yourselves of the serious work you not only can but must do in the immediate future, if the new Order of the Mass is to succeed in its avowed purpose of making the faithful real participants and not mere spectators in the offering of the Holy Sacrifice.

Realizing your far superior competence in the field, I shall not prolong this presentation by any detailed discussion of the art, the technique, or even the history of sacred music. I see my role this evening rather as one of encouraging you in your vocation, seeking forms contemporary as well as traditional, and perfecting the same, in which music can be one of the true handmaids of the liturgy. In this vein I would urge that you become thoroughly aware of the details of Chapter VI of Vatican Council's *Constitution on the Sacred Liturgy*, which gives in a very concise form a modern code for sacred music.

PURPOSE OF  
SACRED MUSIC

It does this against a clear profession of the purpose of sacred music as "the glory of God and the sanctification of the faithful." As you well know, there seems to be some confusion on this point in the statement of the bishops' committee, issued in November of 1967. However, I believe the difference is mainly one of emphasis with the latter statement tending to stress the human components of liturgical celebration, as indispensable means to achieve this end.

The *Constitution* emphasizes against the Scriptures and the constant tradition of the Church with particular reference to Saint Pius X "the ministerial function supplied by sacred music in the service of the Lord" (Art. 112). Especially with the introduction of the vernacular, now made practically complete with the use of the new Order of the Mass, "this ministerial function takes many forms, insisting that the music serve the particular congregation and help it express its feelings to the Lord in the liturgical celebration."

SUNDAY  
CONGREGATION

Here there will be real need for musicians to be sensitive to both the nature and the needs of individual congregations. Their effort must recognize younger and older groups. It must realize that groups can be "special" for a hundred different reasons, each of which will require a different musical response. It must never abandon the Sunday congregation in the typical parochial situation which for a long time will be the challenge supreme in a search for music that can reach and move this truly conglomerate group which in a very real sense is the typical Church trying to worship in God in a meaningful way.

The New Order of the Mass clearly identifies areas both in the Liturgy of the Word and in the Liturgy of the Eucharist which lend themselves to musical embellishment. It rather firmly kills the old concept of "High Mass" with em-

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phasis on getting the people to participate in the whole Mass. Ever mindful of this developing responsibility for the people and their participation, “composers, filled with the Christian spirit, should feel their vocation is to cultivate sacred music and increase its store of treasures” (Art. 121).

Here is your clear challenge. In truly modern and contemporary musical forms, relying on the sustaining help of the organ and other instruments demanded by these musical forms, you should produce “compositions which have the qualities proper to genuine sacred music.” You should be concerned with the needs of the small, as well as the large choirs, and most especially for “the active participation of the entire assembly of the faithful.” Responding to this challenge you can be sure of one thing, you will not be without work for the months and years to come.

Your safeguard will be in relying on texts “in conformity with Catholic doctrine.” The new Order of the Mass helps here by drawing heavily “from holy scripture and from liturgical sources.” If hymn texts, old as well as new, respect this admonition of the Constitution, your task should be simplified greatly, and recent trends to the secular in this area should die a happy death.

RESPECT FOR  
THE PAST

Nor does this understandable and necessary insistence on new and fresh musical compositions, sparkling with the goodness and the wholesomeness of the twentieth century, preclude respect for the past. By the very fact that music has a “ministerial function” in the liturgy, as we so strongly emphasized earlier, there will be circumstances which dictate the use of the priceless treasures of the past in musical forms which gave life and meaning to the ancient Latin texts. Article 36 of the Constitution indicates clearly that “the use of the Latin language is to be preserved in the Latin rites.” Certainly in the area of music, and without prejudice to the urgent need for the vernacular in meaningful liturgical rites, there will be situations in which music in the Latin tradition will serve very well the spiritual needs of the faithful.

Balance is the key here, as in so many areas of Church life today. Striving to keep this balance remains an ever delicate art. It will be not merely maintained but gracefully exercised by musicians who see and sense the total Church and her needs today. It will express itself in a restless desire to be on with the joyous work of creating in new and exciting forms, while all the while ready and eager to rely on the old and equally exciting forms quite proper in certain clearly defined circumstances.

BALANCE

Musicians fashioned in this mold understand the real thrust of the new Order of the Mass. They understand and are deeply grateful to the Holy Father who authorized its use. With him, again quoting from his audience of November 19, 1969, they see in this reform an authoritative mandate of the Church.

It is an act of obedience. It is a fact of the Church’s consistency with itself. It is a step forward in an authentic tradition. It is a demonstration of faith and vitality to which we must all promptly adhere.

It is not an arbitrary decision. It is not a fleeting or optional experiment. It is not the improvisation of some amateur. It is a law framed by authoritative scholars of sacred liturgy, discussed and studied at length. We should do well to welcome it with joyous interest and to apply it with punctual and unanimous observance.

This reform puts an end to the uncertainties, to the discussions, to harmful arbitrary abuses and calls us to that uniformity of rites and sentiments which is proper to the Catholic Church, the heir and prolonger of that first Christian community which was wholly "one heart and one soul" (Acts 4:32).

#### OBEDIENCE

Very well does the Holy Father describe acceptance for all, as "an act of obedience" to the mandate of the Church coming out of the Council. For some it might even be a difficult act of obedience. But for all who know and love the Church, as the Lord's presence in the world, there can be genuine consolation in the message of the Gospel we have just heard.

"The disciples were filled with joy, when they saw the Lord. And He said to them again, Peace be with you" *John 20:20*). May you, His beloved disciples, know that same peace, and may it fill your deliberations during these convention days. In this greeting and wish I am joined by all the members of the Bishops' Committee for the Liturgy, grateful for all that you do to advance the work of worship, our common vocation in the Church always. Peace be with you!

MOST REVEREND WILLIAM G. CONNARE  
Bishop of Greensburg



## MONSIGNOR IGINIO ANGLÈS, R.I.P.

The death at Rome of Monsignor Iginio Anglès-Pamies, P.A., former president of the Pontifical Institute of Sacred Music, came as a great sadness to the musicians of the world who knew him as a great churchman, a scholar of the highest rank, and a true defender of the music of the Church. Born at Maspujols, near Tarragona in Spain, on January 1, 1888, he died on December 8, 1969, after a brief illness.

Monsignor Anglès was ordained to the priesthood in 1912. From 1923 to 1927, he studied musicology at Freiburg-im-Breisgau and in Göttingen in Germany, and returned to Spain to become professor at the University of Barcelona in 1933. On October 21, 1947, Pope Pius XII named him president of the Pontifical Institute of Sacred Music in Rome, a position he held with distinction until shortly before his death.

Known around the world for his scholarship and his editions of music,

RECTOR OF  
PONTIFICAL  
INSTITUTE

SKERIS: MONSIGNOR ANGLÈS

Monsignor Anglès was nonetheless a very active organizer and administrator. In 1950, he was chairman of the First International Church Music Congress which met in Rome. He continued to take an active part in the succeeding congresses in Vienna, Paris, Cologne and most recently in Chicago-Milwaukee in 1966, where he spoke to an enthusiastic audience that gave him a great ovation. Pope John XXIII named him a *peritus* of the II Vatican Council, and on the occasion of his resignation as president of the Pontifical Institute, Pope Paul VI sent him a letter of gratitude and a gold chalice.

FUNERAL

Funeral services were held at the Church of S. Agostino in Rome on December 10, 1969, and on April 4, 5, and 6, 1970, the Consociatio Internationalis Musicae Sacrae sponsored a series of liturgical services, concerts and lectures to honor the memory of the one who did so much to bring about the establishment of the international papal church music society. The Cathedral Choir of Aachen sang for the event.

The two great loves in the life of Monsignor Anglès were the Roman Catholic Church and her two thousand years of musical tradition. He wished to see that tradition grow organically in a development of the highest artistic and professional level and in late years especially, for the renewed liturgy. It was for that cause that he spent his life — as a scholar, as an educator, but above all as a priest. RIP

REV. ROBERT A. SKERIS

In memoriam: James Raymond Bookwalter

# I Will Lift Up Mine Eyes

Psalm 121:1-3, 5a, 7b, 8

Rodger Vaughan

Moderato ♩ = 108 - 120

SOPRANO

ALTO

TENOR

BASS

PIANO for rehearsal only

*p* I will lift

I will lift up mine eyes un - to the hills from

up mine eyes un - to the hills from whence

whence com-eth my help, my help com-eth from the

*p* I will lift up mine eyes

MF 119

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I WILL LIFT UP MINE EYES

I will lift up mine eyes un - to the  
 com-eth my help, my help com-eth from the Lord which  
 Lord — which made — Heav'n and earth. He,  
 un - to the hills from whence com-eth my help,

hills from whence com-eth my help, my help com-eth  
 made — Heav'n and earth, He will not be mov - ed,  
 He will not suf - fer thy foot to be mov - - ed,  
 my — help from the Lord, my help com-eth

I WILL LIFT UP MINE EYES

from the Lord — which will — not — slum - - ber.

He that keep thee will not slum - - ber.

He that keep-eth thee will — not — slum - - ber.

from the Lord which will not slum - - ber.

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The lyrics are: "from the Lord — which will — not — slum - - ber." (Soprano), "He that keep thee will not slum - - ber." (Alto), "He that keep-eth thee will — not — slum - - ber." (Tenor), and "from the Lord which will not slum - - ber." (Bass). The piano accompaniment features a 7-measure rest in the first measure.

*mp* The Lord is thy keep - er, — He shall pre - serve thy

*mp* The Lord is thy keep - er, — He shall pre - serve thy

*mp* The Lord is thy keep - er, — He shall pre - serve thy

*mp* The Lord is thy keep - er, — He shall pre - serve thy

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The lyrics are: "The Lord is thy keep - er, — He shall pre - serve thy" (Soprano), "The Lord is thy keep - er, — He shall pre - serve thy" (Alto), "The Lord is thy keep - er, — He shall pre - serve thy" (Tenor), and "The Lord is thy keep - er, — He shall pre - serve thy" (Bass). The piano accompaniment features a 7-measure rest in the first measure and a *mp* dynamic marking.

*poco a poco crescendo* - - - - -

soul, the Lord shall pre-serve thy go - ing out and thy com - ing

soul, the Lord shall pre-serve thy go - ing out and thy com - ing

soul, the Lord shall pre-serve thy go - ing out and thy com - ing

soul, the Lord shall pre-serve thy go - ing out and thy com - ing

*mf*

in from this time forth and ev - en for ev - - er -

*mf*

in from this time forth and ev - en for ev - - er -

*mf*

in from this time forth and ev - en for ev - - er -

*mf*

in from this time forth and ev - en for ev - - er -

*mf*

I WILL LIFT UP MINE EYES

more. \_\_\_\_\_

more. \_\_\_\_\_

more. *p* I will lift up mine eyes un - to the

more. \_\_\_\_\_

Detailed description: This system contains four staves. The top two staves are vocal lines in G major, each starting with a fermata and the word 'more.'. The third staff is a vocal line with lyrics 'I will lift up mine eyes un - to the', beginning with a piano (*p*) dynamic and a fermata over the word 'eyes'. The fourth staff is the piano accompaniment, starting with a fermata.

*p* I will lift up mine eyes un - to the hills from

hills from whence com - eth my help, my help com - eth

*p* I will lift up mine

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'I will lift up mine eyes un - to the hills from', starting with a piano (*p*) dynamic. The second staff is a vocal line with lyrics 'hills from whence com - eth my help, my help com - eth'. The third staff is a vocal line with lyrics 'I will lift up mine', starting with a piano (*p*) dynamic. The fourth staff is the piano accompaniment.

I will lift up mine eyes  
 whence com-eth my help, my help com-eth from the  
 from the Lord — which made — Heav'n and earth.  
 eyes, un - to the hills from whence com-eth my

un - to the hills from whence — com - eth my help, my  
 Lord which made — Heav'n and earth, He will not be  
 He, He will not suf - fer thy foot to be  
 help, my — help from the Lord, my

I WILL LIFT UP MINE EYES

help com - eth from the Lord — which will — not —  
 mov - ed, He that keep thee will not  
 mov - - ed, He that keep - eth thee will — not —  
 help com - eth from the Lord which will not

*poco meno mosso*  
*pp*

slum - - - ber. I will lift — mine eyes.  
 slum - - - ber. I will lift — mine eyes.  
 slum - - - ber. I will lift — mine eyes.  
 slum - - - ber. I will lift — mine eyes.

I WILL LIFT UP MINE EYES

Commissioned by Concordia College, St. Paul, Minnesota,  
to praise God on the occasion of its 75th Anniversary.

# Psalm Concertato

Psalm 150: 1, 2, 6

Daniel Moe

**Allegro** (♩ = c. 120) **Part I**

Trumpets I & II

Trombones I & II

String Bass

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Let ev - ery

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thing that has breath, praise ye the Lord,

praise ye the Lord.

Praise him

(25)

— for his — might - y acts,

praise him ac - cor - ding to his ex - cel - lent

(30)

great - ness. Praise ye the

(35)

Lord, praise him,

*mf*

*mf*

*ff* *cresc.* *f* *p*

praise God in his sanc-tu-ar-y, in his sanc-tu-ar-y, praise

*mp* *mf* *f* *mf*

(40)

God in his sanc-tu-ar-y,

*mf* *cresc.* *f* *mf*

*mf*

45 *mp* *cresc.*

Praise him in the fir -

*mp* *p* *mp*

*cresc.*

*f*

- ma-ment of his pow - er, praise ye the

*f*

*mf* *f*

*ff*

50 *mf*

Lord. Praise him

*mf* *sim.*

*p* *mp*

*ff* *mf*

*cresc.* *f*

— in the fir - ma-ment of his pow - er.

55

Praise ye the Lord, praise ye the Lord.

60

Praise ye the Lord.

*mf*

*cresc.*

*f* Let every thing that has breath, praise the Lord,

*f* *mf*

*ff* *f*

65

praise ye the Lord.

*mf*

*mf*

Praise him for his might - y

*mf*

70 *cresc.*

acts, praise him ac - cor - ding to his ex - cel - lent

75 *f*

great - ness.

*ff*

Praise ye the Lord.

80

Praise ye the Lord.

85

*ff* Praise ye the Lord.

90

*f* Praise ye the *dim.*

----- *mp*

Lord.

*mp*

*f* (95) *dim.* ----- *mf*

*p* *rit.* -----

Praise ye the Lord.

*p* *add mutes* *rit.* *mp* *I* *3*

*add mutes* *p* *I* *#* *Ω*

*rit.* ----- *poco* ----- *a* ..

(100) *e* ----- *dim.* ----- *pp* *Ω*

Praise ye the Lord.

*e* ----- *dim.* ----- *pp* *Ω*

*poco* ----- *arco*

*mp* *#* *3*



# REVIEWS

## I Magazines

PSALLITE — Octubre-Diciembre 1969, Año XVIII, Num. 72. La Plata, Argentina.

Pope Paul's address to the Twelfth International Congress of Pueri Cantores together with the program of that event, held at Guadalajara, December 28, 1969 to January 1, 1970, open this issue. M. de Benito contributes a lengthy article on sacred music among the South American Indians. Concerned chiefly with the Christian missionary efforts in Paraguay and Brasil, the author recounts the enthusiasm of the natives for Catholic religious music. With growing interest in this country in ethnomusicological studies of South American native cultures, this article which is well documented is of some value for a beginning. Another article takes up the three principal forms used in the divine office: psalms, hymns and canticles. Filled with information about the structure of each of these forms and the poetic and rhythmic devices employed in them, the author provides a survey for the church musician of forms long in use, but now becoming more consciously a part of the every day fare of the Catholic. Reviews of records and books close to the issue. Among the books reviewed is the recent volume from Solesmes containing the papal documents on liturgy from the reign of Benedict XIV to the present. Entitled, *Les Enseignements Pontificaux*, it is published by Desclée, Tournai, Belgium.



SINGENDE KIRCHE — Vol. 17, No. 2, 1970.

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

Another issue of what I have long felt is the best church music magazine, both in quality of the contributions and in the very quantity of the material published again provides a variety of well written and informative articles. Monsignor Johannes Overath's address to the September meeting of

the Consociatio Internationalis Musicae Sacrae in Rome is the lead article. In it he gives a survey of the activities of CIMS during the time since the first general meeting in Chicago in 1966, but of greater importance is his analysis of the state of church music and the reasons for the decay that is evident on all sides despite the clear directives of the Council. Delivered originally in Italian, this address also appears in *Musicae Sacrae Ministerium*, the journal of CIMS, in an English translation.

A very practical study of the changes necessary for the musician to conform to the new *Ordo Missae* is done by Anton Wesely in an outline form. In conclusion he points out a paragraph of the new *Ordo Missae* that has gone quite unnoticed in this country, No. 19, which says again that the faithful should be taught to sing in Latin at least the responses, the *Pater noster*, the *Credo* and the parts of the Ordinary. Kurt Knotzinger examines the question of whether or not the emphasis now put on alternating singing between cantor and congregation is something new. He shows clearly that it is not, but rather it is a form that can be found in the writings of Augustine and Leo the Great, not to mention the directions of the *Graduale Romanum*.

Heinz Kratochwil discusses the ever present problem of the use of new musical forms and devices in church music. He is speaking of serious music, not of cras dilettantism that today so often passes under the term of "contemporary" music. An article on the life and works of Ernst Tittel, late professor and composer at the University of Vienna, is of interest to the many friends of Dr. Tittel in this country. His works were rather widely used in the United States, and many here remember him for the wonderful Christian culture that was his. Otto Biba writes an account of the 250th jubilee of the Church of Maria Treu in Vienna with its great musical traditions. Well documented, it shows the kind of scholarship that provides ultimately for larger studies.

Three interesting character sketches of Austrian musicians provide information on Monsignor Franz Kosch whose seventy-fifth birthday is being observed, and on Hans Gillesberger and Peter Planyavsky, organist at St. Stephen's Cathedral in Vienna. A discussion of use of spirituals, gospel songs, beat music and other fads in church points out that most of this music and the texts that accompany it are not Christian but rather examples

of a growing materialism. A short piece on the problems of a pastor and the installation of a new organ seems to show that the same difficulties exist in Austria as in the United States: money, specifications, electric or mechanical action, etc.

The usual features conclude the issue. Always of interest is the listing of the liturgical music performed on the radio each Sunday from various parts of Austria. The great music of the past in Latin continues to have its prime place along side new compositions both in German and in Latin, certainly indicating a much more balanced implementation of the directives of the Council is being followed in Austria than in this country.



CHURCH MUSIC — April 1970, Vol. 3, No. 2.

*Magazine of the Church Music Association of England and Wales.* London, bi-monthly.

In an issue given over chiefly to matter of interest to the administration of the society that publishes the journal, two articles are of wider interest. One is a brief treatment of the musical renaissance in eastern Europe in the sixteenth century, particularly in Poland, Dalmatia, Hungary and Bohemia. Musicologists are finding that what began in Italy a hundred years earlier was gradually exported to all of Catholic Europe, a fact made possible by the international character of the Latin language. A tribute to Monsignor Iginio Anglès by Peter Peacock is a brief remembrance of the career of a great man. The usual music lists, reviews and news items conclude a rather dull issue.

R.J.S.

ADEM — No. 4, 1969. *Bi-monthly journal of music culture, published by the Lemmens Institute, Louvain, Belgium.*

*Menselijk Spreken* by Frans Cromphout.

An interesting article on the necessity of choosing the right words in translating. The Church is now in a transition period in which the faithful have their own word to say in the liturgy, contrary to the past when the liturgy was more "closed." We cannot rest just because the liturgy is now in the language of the people and congregations are more or less participating. The language, the words we use, must leave an impact on the lives of the faithful. Through the words of the liturgy, we are being initiated and brought into the divine mystery.

ADEM — No. 5, 1969.

*Een tijd van hoop* by Jozef Joris.

In this article on music and the liturgy, the author tries to harmonize the two extremes: the absolute need of having good music and a meaningful liturgy. Writers in liturgical magazines who were much in favor of the renewal, now no longer seem to hide their doubts, and openly voice questions, such as *Le temps de la liturgie est-il passé?* and "Does the liturgy have any need for music?"

Between the "conservative" who wants to safeguard the treasures of the past at all cost and the stubborn "progressive" who anxiously looks for "relevant" prayer, there exists a not-to-be-underestimated multitude of plain "indifferents." These are the most difficult to change. They care no longer and have lost all concern for the liturgy and renewal.

We must all get to work now and keep the liturgy, in a living language, alive. To stay alive, things will continue to change, as it is the rule with any living thing. The liturgy henceforth will call upon an enormous potential of creativity, poetic power and imagination. Let us not even mention the necessity of speech training so necessary for the celebrant, ministers and lectors.



DE PRAESTANT — January 1970, No. 1

*Interpretatie Van Oude Muziek* by Dr. Guido Peeters.

A scholarly article on the interpretation of old music in which the author tries to demonstrate that there cannot be a standard interpretation of such music. The problems of interpretation that the performer faces are numerous. Some of these mentioned in this article are: musical notation (which changes from period to period) and ornamentations, especially those that had to be improvised (and thus were never written down). Very little is known as to the correct way of improvising these. Dr. Peeters further mentions the fact that we know so little about the music of the Middle Ages: whether it should be performed vocally and/or instrumentally. He also talks about the voicing of present day organs.

For the performer there is only one interpretation that has authority and authenticity: that of contemporary music by the composer himself or by someone with whom the composer worked very closely. As for the interpretation of old music,

the choice seems to lay between a musicological approach and a contemporary interpretation. Both methods have their defenders: the musicologists and the performing artists. The two sides may eventually meet by sheer necessity since musicologists are seldom accomplished artists and interpreters are often poor scholars.



GREGORIUS BLAD — December 1969, No. 5.  
*Bi-monthly magazine on liturgical music for the Netherlands.*

*Jos De Klerk in Memoriam* by Piet Visser.

The 84 year old Harlem musician, Jos de Klerk, died unexpectedly on November 5, 1969. His name was known to all who had anything to do with church music in Holland. De Klerk received his education at the conservatory of Antwerp, Belgium, from which city he fled after the bombing in 1914. That year he became choirmaster at the St. Jozef-Kerk in Harlem, where Hendrik Andriessen was his organist. Under de Klerk's leadership, a true musical renaissance took place at that church that lasted for several decades until, recently, an untactful pastor, a promoter of "folk singing," put an end to good church music, dispensing with his music director's services.

The funeral service was held in St. Jozef-Kerk, with his own son, Albert, at the organ and the singing of the Gregorian Requiem Mass.

*De Koraalvoorspelen Opus 100 Van Flor Peeters* by Piet Visser.

An analytic study on the greatest work ever accomplished by a composer-organist. Twenty four volumes with a total of 213 arrangements of old and new choral and hymn melodies for the liturgical year, published by Peters Edition, numbers 6401-6424.

Through his many years of liturgical practice at the Cathedral of Malines, Flor Peeters has learned to feel and understand what a "choral-prelude" really means. An improvisator, he strove to bring out the character of a feast, of a Sunday celebration, of a funeral, by means of music and by preparing the faithful for the Word of God that was to be spoken or sung by the priest or the choir. In these preludes, Mr. Peeters leads the people in the adoration of God, helps them express their thanks and makes them aware of their shortcomings before their Creator. This is characteristic of all of

Mr. Peeter's music, but especially of this, his greatest undertaking of all, *Opus 100*.

All the works in *Opus 100* are fitting organ music for the services of any Christian denomination. They will be especially useful as introductions for the congregational singing of hymns.

N.G.

LITURGICAL ARTS — Volume 38, No. 2, February 1970. *Liturgical Arts Society's quarterly. Music — We Must Learn to Celebrate* by Robert W. Hovda and Gabe Huck, p. 42.

This article demonstrates once again what happens when unqualified authors write about topics they know nothing about. This short paper rehashes some of Father Hovda's confused ideas about church music, already printed in his "Manual of Celebration". I am willing to give him credit for his good intentions but nothing else. Let the reader be the judge:

"There are no rigid criteria for selecting good music for the liturgy. In recent months many songs have appeared which could well find an appropriate place in the liturgy; these might include 'Both Sides Now,' 'Abraham, Martin and John,' 'Mrs. Robinson,' 'Gentle on My Mind' (there is a real need for *good* love songs in liturgy), and 'Little Green Apples.' In a sense we need 'disposable' music just as we need, and to some extent have, 'disposable' art — objects which are created to last not centuries, but weeks (or hours). Our secular music is that way; the amount of new material is so great that even many good things pass quickly. While many of the songs from the folk and pop lists (as well as the country-western list or the Broadway list) do not have the depth or quality to last for decades, they still have the power to enrich the liturgy here and now."

Are any further comments necessary?



MUSART — Volume XXII, April-May, 1970.  
*Official Publication of the National Catholic Music Educators Association.*

Almost the entire issue is devoted to two of the most popular music teaching methods that were devised during the last decades. Denise Bacon analyzes the problems of adaptation of the Kodaly method in this country and gives some details and historical background about the method as it developed in Hungary. Katalin Forrai reminisces about the years when the method was first used:

trials and errors, selection of song material; initial failures and ultimate success and recognition of the method in Hungary. Unfortunately, her most informative article is written in a rather clumsy English that might discourage some of the readers.

The Orff method is analysed in several articles. Ruth P. Hamm reports on her classroom experiences, using the Orff approach. Wilhelm Keller tries to dispel some misconceptions about the *Schulwerk* and gives a brief outline of the history of its international development. Toward the end of his article he compares the Kodaly method with the *Schulwerk* and expresses his admiration towards both. One should, indeed, complement the other. Robert Welsh has some interesting remarks for piano teachers. Two of them might be debated by other piano teachers: all melodies are *sung* before being played; no strict fingering is imposed.

All in all, this issue should be read and re-read by anyone who teaches music in the lower grades.



MUSIC — A.G.O. and R.C.C.O. — April 1970.  
*Official publication of the American Guide of Organists.* New York, New York.

*A Thundering Stream . . . Voices of Nightingales* by Audrey Bossert, p. 35. *Brahms and the Organ* by Vernon Gotwals, p. 38.

Two interesting articles on the great romantic composer, Johannes Brahms. The first deals with his personality, as seen by his contemporaries, Robert Schumann, Joseph Joachim, the violinist, Joseph Widman, Elizabeth von Herzogenberg, Edward Hanslick, the critic, and finally Richard Wagner himself.

The second article is a very detailed and scholarly study on his organ music by Vernon Gotwals with numerous musical examples and excerpts from Brahms' correspondence concerning these works. An absorbing reading for everyone and a must for any organist who intends to play Brahms' organ works.



MUSIC — A.G.O. and R.C.C.O. — May 1970.  
*Rural Church Music* by Mark H. Baumbach, p. 28.

A sympathetic, but somewhat disorganized article on the merits of rural church music.

*A Still Better Notation for the Tempered Scale* by Bruce Parkhill, p. 31.

If the author (Paul F. Laubenstein) of "Introducing Lasino" in the April 1969 issue of this magazine knew what a hornet's nest he was going to stir up, he would have thought twice before publishing it. Now we have a third system, proposed by Mr. Parkhill, that looks to me as the most eye-straining of them all. But then, some people like jigsaw puzzles, too.

*Trends in North American Organ Building* by Lawrence Phelps, p. 36.

A lengthy study on new American organs. Well-documented, highly technical, yet still readable and practical. Very useful for anybody who plans a new organ or wants to rebuild an existing one.



MUSIC MINISTRY — Volume 2, No. 10, June 1970. *Publication of The United Methodist Church.*

*Is Your Church Music Showing?* by Kenneth B. Tebow, p. 3.

Helpful hints how to improve singing in church by teaching music in church schools. The author stresses the importance of singing as medium of expression, unifying experience, communication of truth and experience of beauty. To achieve success, a few tools are needed: qualified teachers, good instruments, place for music in the general curriculum and even the involving of other arts.

*We Have This Ministry* by David R. Noble, p. 7.

An optimistic lofty exhortation for the discouraged church musician about his exalted music ministry.

There are also several practical and short articles on choral techniques, organ playing and children's choirs in this issue.



WORSHIP — Volume 44, Number 3, March 1970.

*The New Testament and the State of the Liturgy* by Myles M. Bourke, p. 130.

A thought-provoking article by Monsignor Bourke. It is not an easy reading and it is not very optimistic. With a sharp vision, he pinpoints the extremes from the left and the right. To wit:

“. . . the vernacular liturgy — with the sole exception of the quite admirable Eucharistic prayers — leaves much to be desired in respect to

English expression. What is really distressing is that many of those who were enthusiastic for the changes have now become quite indifferent to them, and, in fact, regard them as having produced simply a relatively less archaic ritual strait jacket out of which the Christian community must break if it is to have a really satisfactory worship."

"Liturgy, we are told, is a celebration of life and of the 'togetherness' of the community, and this must be expressed in the prayers, particularly in the Eucharistic prayer. Reverence for the sacrament is ruled out as a hangover of the mentality shown by the court manners of long-since-dead monarchies; some in their incredible ignorance of the Bible would even imagine that such expressions as 'God of glory and majesty,' which we find in the Roman canon, are derived from the court of the Byzantine emperors or of Louis XIV, rather than from the scriptures."

"At the moment, we are faced with this situation in the Catholic Church: on the one hand, parish after parish with a mechanical, lifeless, ritualistic performance of the liturgy, celebrated by priests who would just as obediently and lifelessly go through any rite imposed on them, good or bad; a liturgy in which biblical readings which neither the celebrant or the people understand are droned or raced through, with the same four hymns each Sunday characterized by such inspiring high poetry as 'Lord, accept the gifts we offer at this Eucharistic feast; bread and wine to be transformed now through the action of the priest'; and, on the other hand, usually in schools and institutions which ought to know better, a hodgepodge of prayers composed by the participants — sometimes including the Eucharistic prayer — which are supposed to be 'relevant,' dialogue homilies in which people who usually have no biblical knowledge, except perhaps the most superficial, contribute their views on 'what this reading means to me,' the whole accompanied by songs which are often of inferior quality, to say the least."

What are Monsignor Bourke's conclusions? He almost hesitates to draw any and closes his article by a quote from the Swiss Calvinist theologian, Jean-Jacques von Allmen: ". . . the test of the authenticity of worship shall be the courage, the imagination, the apostolic and diaconal will which the Church will have drawn from the worship. The authenticity of Christian worship is not measured by Sunday, but by the period from Monday to

Saturday. On this point almost all of us have to learn afresh. However, I do not think that this new apprenticeship is in good condition, if we try to put worship directly into the service of the apostolate and of diaconia, as if we were ashamed of taking a moment of rest and rejoicing in the presence of Christ. It is indirectly that worship is missionary and diaconal. It is the centre from where evangelism and service shine forth, because it is the place where we meet him who is the Word of God and him who has given his life for the world."

To this I say Amen!

*Liturgy and Ceremony: Catholic-Protestant Cross Currents* by Leigh D. Jordahl, p. 171.

Another article on the new liturgy, from the pen of a Lutheran scholar. His thesis is that the recent liturgical changes in the Catholic and Protestant churches "have tended to cross and even to contradict each other."

"Our imaginary observer will begin his day by attending an early morning service in a small Episcopal parish of Anglo-Catholic persuasion. The building itself is small but is laid out in a long and narrow gothic pattern with a deep chancel. The stranger will observe a small group of scattered worshipers kneeling in their pews. The choir and priest will process in and after genuflecting toward the altar will take their places in the chancel. At the time of the *Introit*, clouds of incense will arise. There will be bows at the *Gloria Patri*, and then the priest while facing the altar, will 'rehearse distinctly but without note' the Ten Commandments while the male choir chants the *Kyrie* to plainsong melody after each commandment. The liturgy proceeds in this fashion and at length will end with an altar boy making numerous bows as he extinguishes the candles while the worshipers are kneeling in private prayer. The observer will have caught a distinct motif which has communicated a certain message."

"The observer will next attend a Roman Catholic Mass in a progressive parish. At eleven o'clock he will attend a service at a large upper-middle-class Presbyterian church. That same afternoon he will observe the intimate liturgy of a small ecumenical group that has been influenced by sensitivity training."

And what happened in the Catholic Church?

"Gone are the statutes and side altars. The

new altar stands free and looks like a table. The tabernacle is not in sight. The sanctuary lamp has likewise disappeared. The women attending have their heads uncovered. Genuflections upon entering the pew are uncommon. There is no altar boy and neither is there incense. All the bows have disappeared. The priest speaks English and looks his congregation in the eye. An unvested layman reads a lesson. There are no *Sanctus* bells and almost no signs of the cross. Chanting has disappeared and there is no kneeling at any point in the liturgy. A relaxed atmosphere has developed and a directness and simplicity of ceremonial will appear to have destroyed the old sense of awe and mystery and reverence. The Catholic parish has been 'Protestantized' and the Lutheran parish has gone 'Catholic'."



WORSHIP — Volume 44, Number 5, May 1970.

*Squalor on Sunday* by Ralph A. Keifer, p. 292.

This reviewer is more and more amazed by the reading of the last few issues of *Worship* magazine. Do I detect a trend toward sobering up in some of the recent articles? "Squalor on Sunday" seems to be a case in point. Mr. Keifer gives a realistic assessment of the *actual, practical* results of the latest liturgical reforms. One notices an undercurrent of disillusionment and pessimism or, probably, an honest admission that changes alone do not make a better liturgy.

Mr. Keifer is clearly dissatisfied with the *recited* acclamations of the congregation during the Eucharistic prayer:

"We have made the people's parts of the Eucharistic prayer not solemn and exuberant, but downright trivial. This is accomplished by the device of making the recited acclamations (*Sanctus*, 'Eucharistic acclamation', and Great Amen) the normal practice. In our culture, acclamatory speech is always a chant, a shout, or a song. It is never a monotonous recitation in unison. Recited acclamations give the eucharistic prayer all the grandeur of the multiplication tables."

His remarks concerning the altar facing the people seem to echo the latest thoughts (shall I say second thoughts?) of that great liturgical scholar, J. A. Jungmann himself:

"The introduction of the altar facing the people has presented difficulties for all parishes where the

sanctuary was constructed without a premonition of things to come with the Second Vatican Council. The complete reorientation of the sanctuary which is required in such cases has not been emotionally or financially possible in many parishes. We need not question the motives of those who have not renovated their sanctuaries. It may be a genuine sense of pastoral responsibility which refuses to throw out furniture lovingly donated, or which does not give architecture priority in the parish budget. The pastor who refuses to shock the sensibilities of his people is not necessarily a foot dragging reactionary.

"Unfortunately, the solution in such cases has been to introduce a makeshift second altar into the sanctuary. Already small sanctuaries are crowded, not only by the new altar, but also by the new assistants and the furniture they require. It should be no surprise when people complain that they are 'distracted' by the new liturgy. The prospect of facing half a dozen people maneuvering uneasily around one another while they dodge a plywood table is enough to leave any sensible person distraught.

"It can be seriously asked whether the insistence on the altar facing the people is desirable in such cases. A Eucharist with the celebrant's back to the people need not suggest arcane mumbo-jumbo muttered at a wall any more than face to face contact between priest and people necessarily suggests that the Eucharist is an enormous sensitivity session. Face to face contact is not the only way of ritualizing the oneness between priest and people.

"Keeping the use of the old altar in parishes which are not ready or able to renovate their sanctuaries might not produce a liturgy which is overwhelming in its loveliness. But it would relieve us of the theological and esthetic atrocity of two altars."

Mr. Keifer's third set of remarks concerns the exaggerations of the community and love aspects of liturgical celebrations in large, frequently impersonal urban parishes:

"Many of the objections to the current emphasis on love and community in much contemporary hymnody and homiletics are written off as the result of an individualistic piety and a legalistic ethic. While some of the objections may stem from that source, many of them also have their source in a serious appreciation of reality.

"A liturgy in a large parish which suggests that

its primary reality is the gathering of an intimate fellowship is, quite simply, a sociological and liturgical lie. Parishioners are separated from one another by diverse interests, activities, places of residence, and sheer numbers. And they know it. To suggest that they are coming together primarily to celebrate their love for one another is to invite them to hypocrisy and self-righteousness."

I must, however, disagree with Mr. Keifer's two final paragraphs, for I simply cannot believe that "the refusal of the chalice" stems from our "perverse preference for accentuating the non-essential and ignoring the obvious." Nor can I accept his allusion that . . . "a distinction between (priest and people) . . . has no basis in theology, history or common sense."

All this does not mar, however, the general value of this honest and lucid article. My only wish is that some of our liturgical reformers would read it and would finally descend from the clouds of unreality they have been flying on for the past few years.

R.S.M.

## II Records

*Vêpres Du Commun.* Fifteen pieces for organ founded on antiphons by Marcel Dupré, Opus 18. McNeil Robinson, organist, at the church of St. Mary the Virgin, New York City. LIRS Records.

How refreshing it is to hear such superb organ music performed so splendidly on a marvellous instrument in a church acoustically ideal for organ sound. It is indeed a rare combination, in an age where "everything goes" and mediocrity fills our churches."

McNeil Robinson shows himself particularly well-suited to the French style of interpretation and is no doubt on his way up to achieving permanent recognition for his artistry.

N.G.

*Delius and Elgar Partsongs.* The Louis Halsey Singers; Louis Halsey, Director. Argo ZRG 607 (stereo).

An absolutely delightful record of choral numbers heretofore unknown to this reviewer. Delicate, impressionistic, lacelike compositions, performed

with sensitivity and impeccable blend among the voices. Add to this a faultless diction, mature, yet still youthful voices and you have another favorite record in your collection to enjoy and to play for your friends.



*Noye's Fludde* (The Chester Miracle Play) by Benjamin Britten. Owen Brannigan (Noye); Sheila Rex (Mrs. Noye); Trevor Anthony (the voice of God); children's chorus; children's orchestra; the English Chamber Orchestra; Norman del Mar, conductor. ARGO ANF 1 (stereo).

Another jewel from the ever-prolific restless mind of Benjamin Britten. It is a mystery-play opera, based on the well-known events of the Flood. It has naive charm, childlike simplicity and true religious feeling, yet one *knows* now much fun the cast must have had in preparing, performing and recording this masterpiece.

The recording was made on location, at the fourteenth Aldeburgh Festival in Oxford Church, Suffolk, England. A handsome, richly illustrated booklet contains the complete text of the libretto. Children of all ages (five to eighty-five) will love this record.



*The Crucifixion* by John Stainer. Richard Lewis, tenor; Owen Brannigan, bass; The Choir of St. John's College, Cambridge; Brian Rummett, organ; George Guest, director. ARGO ZRG 5320 (stereo).

Organist, scholar, composer, choir-director, John Stainer is unjustly smiled upon today by those who do not understand the situation of church music in 19th century England and the enormously important role Stainer played in it.

This romantic Passion is witness of the composer's faith and piety. One must approach the work from the same angle.

It is needless to say that both the performance and the recording are absolutely first class.

Richard Lewis' tenor is full of warmth and rings out with *éclat* when the score calls for it like in the aria "King ever glorious." Owen Brannigan has some moving movements singing Christ's words from the cross.

Lovers of romantic English church music: this record is for you.

*Missa super "O Praeclara"* by Heinrich Isaac; Motets and chansons. Capella Antiqua of Munich (with original instruments). Konrad Ruhland, conductor. TELEFUNKEN SAWT 9544-A Ex.

This Mass is taken from a printed edition of various Masses (Nuremberg, 1539) and performed superbly by the no-nonsense Munich group. Their unbelievable precision is like that of an IBM machine. It almost hurts. Yet, compared with some of the overblown, romantic performances, it turns out to be a refreshing experience. The transparent polyphony of Isaac shines through in every section, especially in the *Sanctus-Benedictus* and in the canonic parts of the *Agnus Dei*. Though a musicologist, this reviewer did not care too much about the instruments doubling the voices in certain passages. The sound quality of the recording is absolutely first class and the competence of Herr Ruhland is undisputable.

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*Antiphon "Veni Sponsa Christi"; Motet "Veni Sponsa Christi"; Mass "Veni Sponsa Christi"; Advent Hymn "Jesu Rex Admirabilis"; Exsultate Deo"; "Tua Jesu Dilectio"; Magnificat VI Toni*, by J. P. Da Palestrina. Choir of St. John's College, Cambridge; George Guest, director. ARGO ZRG 578 (stereo).

Printed posthumously in 1599, the "*Veni Sponsa Christi*" Mass is a parody Mass, based first of all on the Gregorian antiphon and on the motet by Palestrina himself (1563). They are performed in this order by Mr. Guest's group (For some reason, they have appended an *Amen* at the end of the antiphon).

The *Gloria* comes off beautifully with fervor, verve and a perfect balance between the different parts. The canons of the *Sanctus* ("*Hosanna in excelsis*") and of the *Agnus Dei* are models of imitation by the greatest of all 16th century composers.

The second side is devoted to three hymns, a motet and one of the thirty-five *Magnificats* composed by Palestrina. Best known of these is "*Jesu Rex Admirabilis*" in three parts only, sung with restrained enthusiasm. In short: a record to go with your other polyphonic discs for those times when you want heavenly peace, contemplation and serenity. But . . . where are our Catholic choirs and their records?

R.S.M.

### III Special Reviews

*I Will Lift Up Mine Eyes* by Rodger Vaughan. SATB a cappella. Mark Foster Music Company No. FM 119, @ 35¢.

Several verses from Psalm 121 are used in this a cappella anthem by Rodger Vaughan. Each has a different setting. The first ("I will lift up mine eyes") is treated in strict canonic imitation; the second ("The Lord is thy keeper") is homophonic, with open fifths and octaves; the concluding verse repeats the canon of the beginning, making the ABA form complete. It is an easy and devotional composition, ending in a hushed pianissimo. Diction must be most carefully rehearsed and an easy-going rubato-parlando style kept throughout. The range is very reasonable with some voice crossing between tenor and alto. I am sure that directors will watch out and will not let the former overpower the latter in those passages.

This meditative number will have several uses, particularly where supplication, trust, confidence and reliance on God is the main theme of the Mass or other service.

✦

*Psalm Concertato — Part I* by Daniel Moe. For Brass quartet and string bass. Augsburg Publishing House, Minneapolis. SATB, No. 11-632 @ .40c.

"Let everything that has breath, praise ye the Lord".

The composer intended that his work of three parts be performed as a single work. Nevertheless, the individual movements can be sung separately: Part I and III are joyful; Part II is more meditative.

The first section is reprinted in this issue of *Sacred Music*, with the gracious permission of the publishers. It is not an easy work. It should be, however, within the possibilities of a good parish choir that is accustomed to modern, moderately dissonant works. Good brass players are needed and a string bass. (Would Mr. Moe object if you replaced the latter by organ pedal? The pizzicato quality would suffer but . . . who has bass fiddle players roaming in his choirloft?)

There are some strong syncopations in the introduction; these should sound crisp, alert and meticulously precise with brilliant tone and solemn pomp. The chorus parts take it for granted that

the choir has mastered the fine points of careful diction and enunciation — not always the case with Catholic choirs when they sing in the vernacular.

This reviewer would not attempt to do this festive number with a small choir. He would experiment, however with two endings: the one, *pp* as indicated in the score and a joyful *ff*.

R.S.M.

## IV Choral

*Blessed Is He Who Walks Not in the Path of the Wicked* by Heinrich Schütz. From the *Kleine Geistliche Konzerte, Part I*, R. Wunderlich has chosen and edited another composition for the Concordia Choral Series. This is not difficult and should be useful for youth choirs. SA, continuo. Concordia, @ .25¢.



*O Sing Ye to the Lord* by Heinrich Schütz. The Latin original of the *Cantate Domino* cannot be improved upon even with such a careful editing as Mr. Peek's. SATB, optional continuo. Concordia, @ .50¢



*O Praise the Lord* by Karl H. Graun. This is a jubilant piece and could be very effective, given a good soprano section. SSA, organ. Marks Music Corporation, @ .25¢.



*Worthy Art Thou, O Lord* by Anton Bruckner. Richard Peek has edited the piece for SATB and brass accompaniment. Since the score calls for divided sections more or less consistently, this composition will appeal to the large mixed choir and/or glee club. SATB, four trombones, organ. Augsburg, @ .85¢.



*Above All Praise and All Mystery* by Felix Mendelssohn. This anthem is the third of a set of six anthems for eight-part chorus composed by Mendelssohn in 1843, and is generally representative and typical of his choral writing for religious texts. SSAATTBB, organ. Oxford University Press, @ .35¢.

*Gospel Motets for Equal Voices* by Jan Bender. *Gospel Motets for Unison Voices or Vocal Solo* by Gerhard Krapf. Two series of Gospel motets in contemporary musical idiom. Both composers have succeeded in setting the English text so that melody and word unite to project the meaning and mood. Mr. Bender's harmonic style abounds in open-sounding sonorities of octave, fifth and fourth. Mr. Krapf's are mainly tertian, dissonant in the linear contrapuntal tradition. Concordia, @ .30¢ and .25¢.



*Psalm 46* by Charles Anders. This is a setting of Psalm 46 in unison chant for congregation, choir and organ. Verses of the psalm may be sung by male or female voices. A simple organ accompaniment provides a harmonic background that reflects and intensifies the meaning of the text. Unison, organ. Augsburg, @ .40¢.



*They Cast Their Nets* by Herbert Draesel. This is a contemporary Gospel hymn, a simple tune with an occasional syncopated rhythmic pattern that links it with the pop folksongs. The accompaniment, simple naive harmonies, is notated for guitar, a better medium for it than organ. Unison chorus and organ. E. B. Marks Music Corporation @ .20¢.



*God Is My Strong Salvation* by Halsey Stevens. The present edition is a revision of the 1943 version. The writing is very skillfully done, each part has a distinctive melodic contour. The harmonic idiom is a conservative modal statement with sufficient dissonance and movement. The anthem should be very useful and can be an addition to any choir's repertoire. SATB *a cappella*. Marko Press, @ .25¢.



*Almighty God Who Hast Me Brought* by Thomas Ford. L. H. Davies has made an SA adaptation of the SATB original, retaining the freshness and color of the English polyphony with its frequent false relations, occasional sprung rhythms. A useful piece for children's choirs. SA, organ. Oxford University Press, @ .20¢.



*Lord, Grant Grace We Humbly Beseech Thee* by Orlando Gibbons. C. Simkims has transcribed and

edited this verse anthem and chorus from a Christ Church, Oxford, manuscript. It is typical of the form and a beautiful example of choral writing. The piece is well structured, opening with an SA section in imitative counterpoint, followed by a five-part acclamation, Holy, Holy, and ending with a double chorus section for a full SAATB doxology and great Amen. SATB, organ. Concordia, @ .30¢.



*O Lord, Give Thy Holy Spirit* by Thomas Tallis. A solid hymn to the Holy Spirit in 16th century polyphonic style. There has been considerable editing in the organ part. SATB, organ. Oxford University Press, @ .25¢.



*O Come Let Us Sing Unto The Lord* by William Byrd. This piece is a version of the *Venite* from the Short Service and is here set for full chorus and alternating choirs. The texture is chordal, the idiom, 16th century English with its major-minor dichotomy. SATB. Concordia, @ .30¢.



*Three Settings from the Bay Psalm Book* by Jack Beeson. Mr. Beeson has chosen three psalms from the historic *Bay Psalm Book*, Psalms 131, 47 and 23, and has subjected the seventeenth century text to twentieth century musical treatment. Musically, the settings are interesting and imaginative. The wedding of text and music raises many questions. SATB, optional accompaniment. Oxford University Press, @ .25¢.

C.A.C.

## V Organ

*Praeludiale, Opus 113 (16 einfache Präludien für Orgel ohne Pedal)* by Flor Peeters. Easy contemporary organ music in good taste. Original, dissonant, but useful even for the beginner organist. Highly recommended, especially for organists who believe in bringing 20th century music to the 20th century church. Not recommended for organists whose pastors think that contemporary music is "weird." Your job may depend on it. Schwann, Düsseldorf.



*Five Marburg Fugues* by Friedrich W. Marburg (1718-1795), edited by Robert M. Thompson. Ex-

cellent music by a not too well-known composer. The five fugues range from easy to medium difficult and will prove very useful during or outside any church service. Traditional in harmony, they will be a welcomed relief from the stagnant repertoire of many of our organists. Augsburg Publishing Company.

N.G.

## VI Books

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II. North Central Publishing Co., 274 Fillmore Avenue East, Saint Paul, Minnesota 55107. \$15.

This well bound and attractively illustrated volume of nearly three hundred pages is a complete account of the Fifth International Church Music Congress held in Chicago and Milwaukee during the August of 1966. Editions in French and German are also available. Though one of the appendices lists the published proceedings of the four previous congresses it would be interesting to know if their account was achieved in such detail and produced in such a permanent form. We are indeed indebted to the editor, Mons. Prof. Dr. Johannes Overath of Cologne, until recently the president of the *Consociatio Internationalis Musicae Sacrae*, and to Rev. Richard J. Schuler of St. Paul, Minnesota, who was responsible for the publication of the English edition.

It is a factual account of great veracity and clarity of what may well prove to be the most important gathering of church musicians of the century. It is certain to be a book which is quoted and consulted for several generations because it is a record of the feelings, aspirations, fears and endeavours of those connected with church music and the liturgy following the recommendations of the Council. Even at this early juncture after the Congress there are many indications that the concern expressed about the great heritage of the Church's music was, in fact, justified. Many readers will remember the attacks of conservatism and restriction, which were levelled at the Congress both in the American press and in this magazine; it is to the credit of the editor that these are all answered in an appendix.

These were the early days of the vernacular and, at the Congress, the Latin High Mass, with active participation by the people, was placed side by side with the vernacular ceremony, and, if problems confronted the church musician in 1966 the year 1970 only finds these more complex and no nearer an artistic solution.

The various papers read by scholars of international repute are published in full. I mention a few which may be of pointed interest in 1970 — “Problem of Congregational Singing and Art Singing in the Liturgy” (Eric Werner — Hebrew Union College, New York); “Possibilities and Limits of Congregational Singing” (Joseph Lennards — Roermond — Netherlands); “Function of Sacred Music and Actuosa Participatio” (Most Rev. Miguel Gomez — Archbishop of Mexico).

Another section of the book details the discussions of practices in postconciliar church music which took place in Chicago. The days of live music at Milwaukee including Masses, recitals, concerts of sacred music are reported fully. All sermons and programmes are included and make most interesting reading especially retrospectively. I felt a tinge of sadness in re-reading about what was probably

the last liturgical performance of much great church music.

In his opening sermon in St. John’s Cathedral, Milwaukee, Archbishop Cousins said, “You will not forget that music as used in God’s service must provide Man with the most sublime opportunity to express his loftiest thoughts and considerations.” I found myself pausing and reflecting over this, and indeed over many pleas, many hopes, and many observations contained in this volume. It is sad that much had been ignored and that not a small amount of so-called church music has identified itself with the current sub-culture. At least the readers of this book will find it recorded that the serious hopes of the Congress were that the new Church’s music would have to do with “Man’s loftiest thoughts and considerations.”

It is the duty of every church musician to read and digest its contents. A great debt is owed to those who have made these proceedings available to all. The hopes of a clean, well-tempered and dignified “Ars Nova” may not yet have been realised, but readers will be left in no doubt about which paths should be taken.

MICHAEL CALLAGHAN



## FROM THE EDITOR

This is the first time in over three years that *Sacred Music* arrives with a considerable delay. The reasons were totally beyond the control of the editor, who had his hands tied for months and got the green light only by mid-May for the preparation of the Spring issue, usually in the mail by late March. Since production takes around six weeks, this means that the Spring volume will not reach you before the end of June. There were two possibilities open in order to catch up with the delay: 1) to have a combined Spring-Summer issue; 2) to print the next two or three issues at two months' interval. We have chosen the second solution for practical reasons. The Summer issue will be mailed late August and the Fall issue will be ready by the end of October.



The biennial meeting of the Church Music Association of America was held in Cambridge March 30-April 2. In the opinion of your editor it was a rather mixed bag of goodies. Undoubtedly, the organizers spared no time, sacrifice and work to make it a success. The attendance was good, certainly better than in Detroit two years ago. There were some interesting lectures and some that were rather repetitious and dull. Most of the debates were lively and manifested a considerable polarization among the delegates present.

There were two aspects however, that left many delegates dissatisfied. The first was the quality (or rather the lack of it) of most of the music offered in the convention booklet. While a few genuinely artistic compositions were prepared, most of the music was uninspired, trite or — in a few cases like the guitar songs — outright offensive to the taste of the majority of the musicians present.

The second was the confused and confusing closing meeting of the voting members and the ensuing attempts to invalidate the recently held elections. Bitter words were spoken, temperaments clashed and sensibilities were hurt in the heated debates. Yet, finally, the voice of the majority prevailed and the elections stand as voted. It is our wish that all of us forget the bitterness and differences of opinion and close our ranks again for

the common cause, the betterment of sacred music in America.

Your editor planned to publish all or most of the papers of the convention but obtained only one of them, the keynote address by the Most Reverend William G. Connare, D.D., Bishop of Greensburg, printed elsewhere in this issue. The outline of another paper follows:

On Wednesday morning and afternoon, Father Gerald T. Broccolo, executive secretary of the Chicago archdiocesan liturgical commission and professor of liturgy at St. Mary of the Lake Seminary, Mundelein, Illinois, addressed the delegates on the Liturgy of the Eucharist, according to the new order of Mass.

In commenting on the first part of the Liturgy of the Eucharist, the offertory rite, Father Broccolo highlighted the implications of the new terminology for this part of the Mass — the rite of preparation. The new order clarifies the fact that the actual self-oblation of the participants in union with Christ the Victim is made in the context of the Eucharistic Prayer, and that the aspects of this offertory should not be anticipated within the rite of preparation. In this context, he mentioned the need for liturgical and aesthetic balance in planning and implementing a Mass, so that the hierarchical importance of the various parts can be maintained. In speaking of the Eucharistic Prayer, Father Broccolo suggested that the celebrant's manner of proclaiming this prayer should be such as to elicit an enthusiastic participation of the faithful in the three acclamations which occur during this prayer.

In commenting on the "rite of fraternal peace and communion in Christ," Father Broccolo said that all of the individual elements and rituals of this part of the Mass were intended to be liturgical explications of the theological significance of Holy Communion. "Communion with the Father and with one another is the whole purpose and scope of the entire Mass," he said. Thus the rituals surrounding this climactic point of the Eucharistic action, such as the "kiss of peace," are intended to highlight various aspects of Communion. After "remembering" our identity in Christ, we renew our covenant to be God's People, in union with Him and with one another, not only in word but also in actual fact of reality. In sharing in the one Body and Blood of Christ, we become one. Even though the "kiss of peace" could have slightly

different connotations if it were located elsewhere in the Mass, it takes on this rather specific intent when now located within the context of the Communion rite. Father Broccolo concluded that the ultimate criterion of good or poor liturgy is the spiritual effectiveness which the liturgical rites mediate in bringing a specific, local congregation to the prayerful dimension of God's people in communion with the Father and one another.

✠

Results of the 1970 Spring elections:

President: Dr. Roger Wagner,  
K.C.S.G.

Vice-President: Mr. Noel Goemanne

General Secretary: Rev. Robert A. Skeris

Treasurer: Mr. Frank A. Szynskie

Members at large: Dr. John McManemin  
Rev. Elmer F. Pfeil

✠

Four centuries after St. Pius V promulgated his Roman Missal (the so-called Tridentine Missal), Paul VI published the new *Missale Romanum* on Holy Thursday, March, 25, 1970.

The first printed copy of the new Missal was presented to His Holiness on May 11 by Cardinal Benno Gut, prefect of the Sacred Congregation for Divine Worship. It has several parts: 1) The Apostolic Constitution, *Missale Romanum* of April 3, 1969; 2) the Motu Proprio *Mysterii Paschalis*, February 14, 1969, promulgating the new Roman calendar; 3) the *Institutio Generalis Missalis Romani*, already published last year, but reworked and enlarged by two additions: a preface and a general revision of the rest of the text, correcting some of the vagueness that has been widely criticized during the last year.

The preliminary notes occupy 130 pages, after which the text of the Missal proper begins, exclusive of the lessons, contained in another volume, the Lectionary. Almost 2000 *orationes* and 81 prefaces are printed in the Missal and a host of votive Masses, ritual Masses and Masses for various occasions are included. We hope that, in the near future, a detailed analysis could be published

in *Sacred Music*, concerning most particularly those points that have some connection with music.

✠

Readers' reactions to Father Buchanan's article:

Hearty compliments to you and Father Buchanan on the excellent article, "The Subject is Worship," in your Winter issue. I particularly like the section, "quality of our offering," the line that worship should be given "the very best that artistic effort and personal dedicated care can afford." As I see it, the trend seems to be to cater to the taste of youth instead of inspiring them with the best. Keep up your good work and again congratulations.

Rev. C. Henri Tessier  
Glens Falls, New York

✠

I'm a subscribing member of the CMAA, and I would humbly request that you extend my sincerest congratulations to Rev. John Buchanan for his excellent write-up on "The Subject is Worship." We need more such articles.

Sister M. Veronica, F.D.C.  
Bethlehem, Pa.

✠

I thought that Father Buchanan's article in *Sacred Music* was very good. In the manner of that humanism which he rightly states is necessary to the practice of worship, he gently, yet acutely, sets forth the problems which engulf us now. His perceptions of the position of art in the Liturgy are most interesting. I agree with his indictment of Catholic education when he says that "for the schools to have failed in their education to worship is to have failed in their most important particular." His wonderment at what has so abruptly and destructively fallen on us, should make all his readers give much thought to our present problems.

I eagerly look forward to the arrival of *Sacred Music*. It is a joy to read its fine article, reviews and editorials. Reading *Sacred Music* is like talking things over with a good and knowledgeable friend. In these days of spiritual and artistic desolation, *Sacred Music* is always a welcome arrival.

James E. Hough  
East Cleveland, Ohio

## NEWS

Programs of choral music that have come to our attention include these:

St. Francis Seminary Choir, of Milwaukee, Wisconsin, December 12, 13, 14, 1969, under the direction of Reverend Elmer F. Pfeil, presented a program of Advent and Christmas music with the assistance of a chamber orchestra. Works performed included excerpts from Handel's *Messiah* and compositions by Lloyd Pfautsch, Paul Manz, Ron Nelson and others. Accompanists were Reverend Thomas Lijewski and Robert Verwoert.

The Eastman Polyphonic Choir of Rochester, New York, presented a program at the Lutheran Church of the Incarnate Word, December 15, 1969, entitled "Christmas at the Sainte-Chapelle." Eighteenth century composers represented were Claude Balbastre, Marc-Antoine Charpentier, Louis Claude Caquin and Nicolas Lebegue. M. Alfred Bichsel conducted and David Craighead was organist.

A concert of sacred music of two faiths was presented at Caruth Auditorium on the campus of Southern Methodist University, Dallas, Texas, February 22, 1970. Reverend Ralph S. March, S.O.Cist., conducted the combined Dallas Catholic Choir and the Temple Emanu-el Choir in Anton Bruckner's *Mass in E Minor*, and Thomas Merriman conducted them in Darius Milhaud's *Sacred Service*. The orchestra was made up of members of the Dallas Symphony.

The Chorale of the Colleges of St. Catherine and St. Thomas in Saint Paul, Minnesota, performed J. S. Bach's *Passion according to St. John*, March 1, 1970, in the chapel of Our Lady of Victory at the College of St. Catherine. The group was assisted by the Saint Paul Chamber Orchestra under the direction of Leopold Sipe. Earl Norwood conducted.

The Choral Society of Saint Dominic and the Dominican Chorale, under the direction of Cal Stepan, presented a concert of sacred music for Lent and Easter, March 8, 1970, at the Church of St. Dominic, Shaker Heights, Ohio. Franz Schubert's *Mass in G* and works by Brahms, Lotti, Palestrina and Gallus were on the program.

The Twin Cities Catholic Chorale, with thirty-five instrumentalists from the Minnesota Symphony Orchestra, gave its third annual presentation of Antonin Dvorak's *Stabat Mater* at the Church of

Saint Agnes, Saint Paul, Minnesota, March 25, 1970. Soloists were Patricia Richter, Lois Duffy, John Kaeder and James W. Scheu. Reverend Richard J. Schuler was the conductor.

The Youth Choir of Essen-Mulheim, Germany, sang a concert at Emery Auditorium, Cincinnati, Ohio, March 30, 1970. Compositions by composers of the Renaissance, Baroque and Romantic periods were programmed under the direction of Konrad Haenisch.

Dr. Arthur C. Becker directed the choir of St. Vincent de Paul Church, Chicago, Illinois, in a spring concert, April 5, 1970. Several motets from the Renaissance period preceded the *Requiem* by Fauré. An instrumental ensemble assisted the choir.

Two ecumenical services of music, February 1 and 15, 1970, were presented at the House of Hope Presbyterian Church and at the Cathedral of St. Paul, Minnesota. The main musical work was Franz Joseph Haydn's *Theresien-Messe*. Don Dicie is organist at the Cathedral, and Benjamin W. Lehn, minister of music at the House of Hope.

A concert of sacred music was presented by the combined choirs of the Church of the Assumption and the Church of the Incarnation, Minneapolis, Minnesota, May 3, 1970. Charles Byrne and Richard Byrne conducted their groups in J. S. Bach's *Christ lag in Todesbanden* and several other compositions by Handel, Mendelssohn and Franck.

The musical organizations of St. Louis University, Saint Louis, Missouri, have presented several programs during the past year. The Chamber Singers sang Mozart's *Missa Brevis, K. 194*, Bach's *Cantata 131*, and Rosenmueller's *Psalm 138* under the direction of Robert J. Neidlinger, and the University Chorale under Father Francis J. Guentner, S.J., sang Vaughan Williams' *Festival Te Deum* and Beethoven's *Mass in C*.

On January 14, 1970, Cardinal Villot, Secretary of State, announced that Pope Paul VI had ratified the elections of the Consociatio Internationalis Musicae Sacrae, held in Rome on September 29, 1969. The new praesidium of the Consociatio will be made up of Professor Jacques Chailley of Paris, president, Monsignor Johannes Overath of Cologne, and Father Richard J. Schuler of Saint Paul, Minnesota, vice-presidents. The members of CIMS also elected a board of directors: Professor René Lenaerts of Louvain, Belgium; Professor

Joseph Lennards of Roermond, Netherlands; Monsignor Fiorenzo Romita of Rome; and Professor Jean-Pierre Schmit of Luxembourg. A new set of statutes under which the Consociatio will operate for the next five years was also ratified by the Holy See. *Musicae Sacrae Ministerium*, journal of CIMS, has resumed publication after a period of inactivity during the reorganization of the society.



On February 20, 1970, Cardinal Garonne, Prefect of the Sacred Congregation of Christian Education, announced the appointment of Monsignor Ferdinand Haberl, head of the Church Music School in Regensburg, Germany, as the new rector of the Pontifical School of Sacred Music in Rome. Monsignor Haberl has degrees in musicology and in theology. He assumes the position left vacant by Monsignor Angles.



Organ recitals that have come to our attention include the following:

Peter Hurford, master of music at the Cathedral of Saint Alban, England, played a program of the works of Kropfreiter, Alain, Franck and Bach at the National Shrine of the Immaculate Conception in Washington, D.C., January 23, 1970.

Ivan R. Licht, organist at the Church of Saint Christopher, Rocky River, Ohio, presented a program at the Church of Saint Martin of Tours, Valley City, Ohio, on February 1, 1970. Works by Walther, Stanley, Krebs, Mendelssohn, Rheinberger and Bach were included. Mr. Licht also played a similar program on March 1, 1970, at the chapel of Borromeo College, Wickliffe, Ohio.

Paul Manz, organist at Mount Olive Lutheran Church in Minneapolis, Minnesota, presented a concert on February 15, 1970. In addition to his own *Improvisation on Saint Anne*, the program included works by Bach, Pachelbel, Dupré, Langlais and Peeters.

Robert Strusinski and Patrick McGee, students at the University of Minnesota, played a program at the Church of Saint Agnes, Saint Paul, Minnesota, on April 5, 1970. Works by Bach, Pachelbel, Purcell and Frescobaldi were performed.

The students of Arthur C. Becker played a recital at the Church of St. Vincent in Chicago, Illinois, May 17, 1970. Works by Bach, Langlais, Alain, Dupré, Tournemire and Messiaen were included.

The organ recital series at the National Shrine

of the Immaculate Conception in Washington, D.C., has presented concerts by the following artists: Clyde Holloway, February 27; Frederick Swann, April 24; Preston Rockholt, May 3; James Moeser, May 10; Billie Moore, May 17; Robert Blaine Grogan, May 24; Robert S. MacDonald, May 31; William Maul, June 7; Robert Sutherland Lord, June 14; Nancy Marchal, June 21; and Kenton W. Stellwagen, June 28.

Miss Louise Florencourt, charter member of the CMAA, was honored on the occasion of her retirement from the position of organist at the Church of the Holy Spirit in Carroll, Iowa, March 15, 1970. She has completed thirty-two years in the service of her parish. In 1958, she was awarded the *Pro ecclesia et pontifice* medal and just recently she received recognition from the Sioux City Diocesan CYO.



John G. Yonkman, organist and choirmaster at the Cathedral of the Immaculate Conception in Fort Wayne, Indiana, died on June 6, 1970. As chairman of the department of music at St. Francis College, he was active in music for many years. He had been secretary of the diocesan music commission and coordinator of the diocesan unit of NCMEA. Bishop Leo A. Pursley of Fort Wayne-South Bend, celebrated the funeral Mass. RIP.



Programs of liturgical music that have reached us include the following:

At the Church of the Holy Childhood, Saint Paul, Minnesota, the solemn Mass of Easter Sunday, sung by the Schola Cantorum under the direction of Bruce Larsen, included music instrumental by Charles Gounod, Samuel Rosseau, William Melvil and Pietro Yon. A small instrumental ensemble assisted the boys and men.

Midnight Mass at Saint John's Church, Menominee, Michigan, was sung by the parish choir under the direction of Robert DeMille. Composers whose works were included in the program before the Mass as well as the Mass itself are Bach, Pinkham, Diemente, Hassler, Palestrina, Vaughan Williams and Handel, as well as the director himself.

Holy Week music at the Church of the Nativity of our Lord, Cincinnati, Ohio, included Charles Gounod's *Seven Last Words* and works by Ravello, Refice, and Dubois, as well as Gregorian chants. Jeanne Picciano is organist.

R.J.S.

DID YOU MISS . . .

"Some Thoughts on the Organ Today"  
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"The Serious Contemporary Composer  
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Hunkins . . . . . Winter, 1968

"A Fairy Tale" by Emmet G. Smith . .  
. . . . . Spring, 1969

"Pope Paul on Sacred Music" . . . . .  
. . . . . Summer, 1969

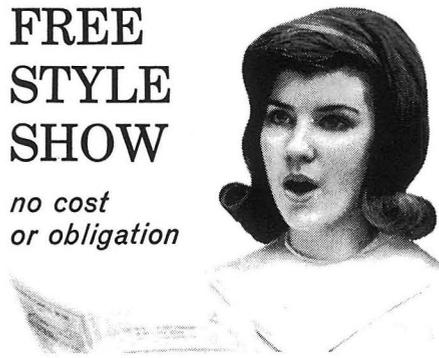
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| 97-4602 | Trumpet II |         |             |

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- |         |            |         |             |
|---------|------------|---------|-------------|
| 97-4640 | Score      | 97-4643 | Trombone I  |
| 97-4641 | Trumpet I  | 97-4644 | Trombone II |
| 97-4642 | Trumpet II |         |             |

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