

# SACRED MUSIC

Volume 98, Number 2, Summer 1971





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*Editorial correspondence:* Rev. Ralph S. March, S.O.Cist., Route 2, Box 1, Irving, Texas 75062

*News:* Rev. Msgr. Richard J. Schuler, 548 Lafond Avenue,  
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*Music for Review:* Mother C. A. Carroll, R.S.C.J., Manhattanville College of the  
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Rev. Elmer F. Pfeil  
3257 South Lake Drive  
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*Membership and Circulation:* Frank D. Szynskie, Boys Town, Nebraska 68010

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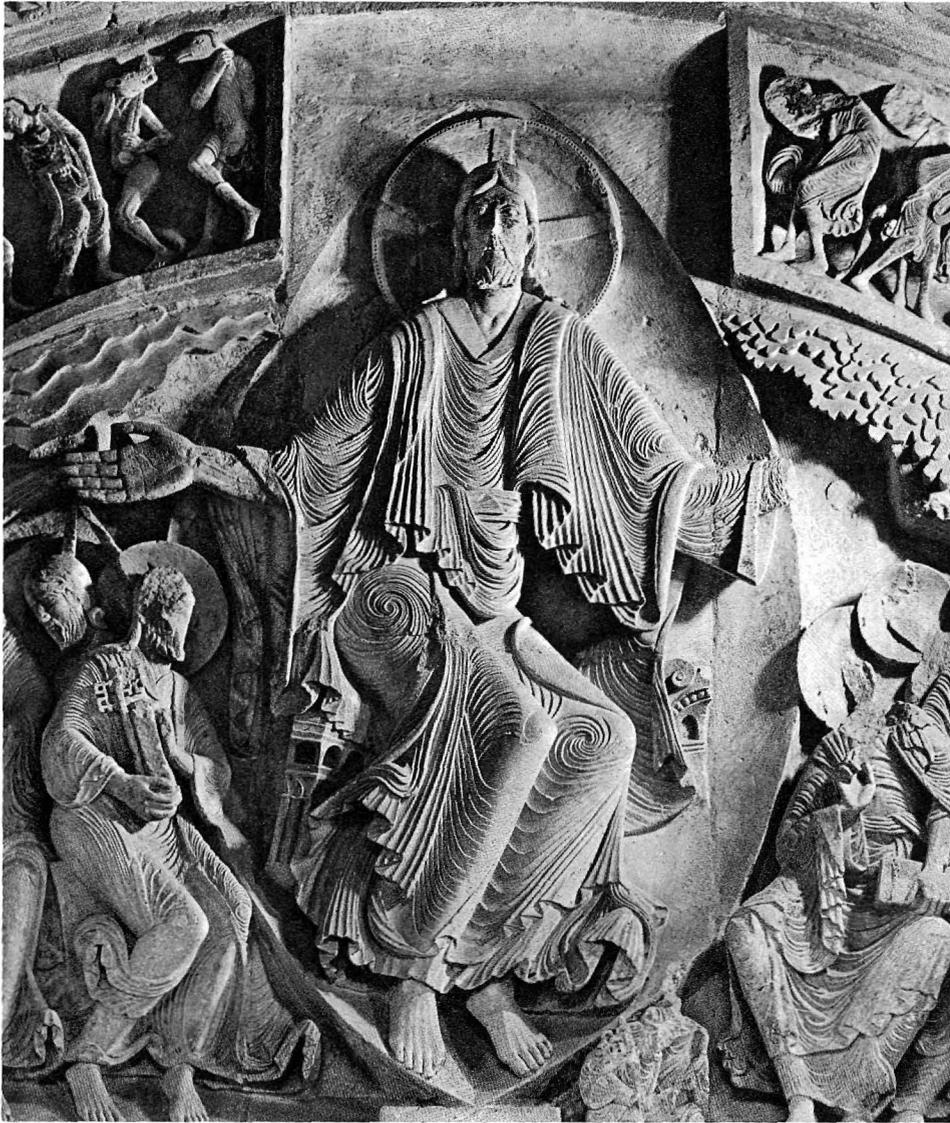
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## POPE PAUL ON SACRED MUSIC

On April 15th, Pope Paul VI granted an audience to a thousand Religious dedicated to the work of liturgical music in various congregations and Religious institutes. The group had participated in a national convention of the Italian Society of St. Cecilia held in Rome.

POPE PAUL ON MUSIC

This is not the first time that the Holy Father has spoken on the subject of liturgical music, nor have the Roman congregations been silent on this matter since the very beginning of the reforms of the liturgy that were ordered by the Vatican Council. Beginning with the *Constitution on the Sacred Liturgy*, given by the Council itself, and continuing through the various instructions, particularly the one of 1967, a clear, definite and logical outline of what the Church wants music for the liturgy to be has been given us. Unfortunately, as in other matters associated with the liturgy, many have simply ignored the directives and even chosen openly to disobey them. From time to time, the Holy Father himself has undertaken to correct, instruct and even to chide the offenders. His words of April 15th leave no room for misunderstanding. Music for church must be "sacred" and it must be "beautiful."

Pope Paul insists that there must be discernment in the selection of music. "All is not valid; all is not licit; all is not good," he says. The two requisites, the sacred and the beautiful, are ignored and often absent in much music that is being used today.

#### SACREDNESS

Some would deny the existence of the "sacred," although the term is used by the Fathers of the Council, by the Instruction on Sacred Music of 1967, by Pope Pius X, Pope Pius XII and by the present Holy Father. A fundamental lack of understanding of the very nature of religion itself is apparent in this. Religion is the binding of man to God, and material things are needed to do this; those material things dedicated to this service of religion are designated as "holy" or "sacred" because they are set aside. They reflect the holiness of God in Whose service they are used. The determination of what is sacred is, of course, not left to individual caprice. Some things are holy by their very nature, as God's Holy Name; other things are holy because the Church has so designated them, as the Holy Scriptures and the Sacraments; other things are holy because of the common consent of the community, and these may, indeed, differ in various ages and various locations. But the common feeling of Catholic people knows what is sacred and what is profane. The Holy Father calls this a *sensus Ecclesiae*, "the inward feeling of reverence and love for the Church." He says that it is drawn "from the inner fount of obedience, prayer and the interior life" and it thereby provides "the lofty and uplifting motives of your musical activity."

A person with a true *sensus Ecclesiae* will know that secular ballads, show tunes, popular songs and dance music are not sacred; they are not set apart and dedicated to the service of God either in their composition or in their performance. Rock, jazz, country and western music are not sacred. The Holy Father warns, "These are not meant to cross the threshold of God's temple."

Texts for music to be sung in church must be taken from the Holy Scriptures or liturgical sources. The Holy Father repeats this directive of the Council. Secular words, love songs, folk ballads, musical comedy or operatic arias are not sacred and do not belong in God's house, interesting and salutary as

they may be in their proper place. The excuse that popular songs are meaningful to the young has no validity, since the Holy Father says that the "changing fashions of the day have neither spiritual nor artistic value" as music for the worship of God.

The key word in judging all such compositions is "sacred," since the "liturgy is the exercise of the priesthood of Jesus Christ, the work of Christ the Priest and His Body which is the Church, an action sacred by excellence above all other." Therefore, the singing which accompanies it "must have the same sublime character." The Holy Father does not condemn secular music; he merely says that "there are occasions for these songs and this music: joyful gatherings meant to satisfy the modern aspirations of the young and to foster good resolutions; these, however, are not meant to cross the threshold of God's temple."

Pope Paul touched briefly on another quality of sacred music: beauty. Today many sacred texts have been set to music of less than worthy quality by composers of good will but of less than adequate musical talent and training. The market is flooded with second-rate attempts to create music for the worship of God, but so much of this fails out of lack of true musical value and for that reason is unworthy of the sublime role for which it is intended. The Holy Father speaks of "liturgical taste, sensitiveness, study and education" as qualifications for selecting and composing worthy liturgical music. All the good will or all the faith in the world will not make a composer out of someone who lacks talent or training. Pius XII in his encyclical, *Musicae sacrae disciplina*, clearly explained what a composer of sacred music must be: a man of faith and a man of trained talent. Thus, even when the texts are sacred, the composition may be unworthy of God's temple.

BEAUTY

Who will decide in such matters? In an age which promotes a "one man, one vote" procedure in so many areas, the catastrophe of such action in the field of music and art is quickly apparent. To have grade-school children select music for Mass or even (*horribile dictu*) to attempt to compose it, points up the ridiculousness of the situation. We have graduating classes, brides, "special groups," and musically illiterate priests and Religious dictating what should be sung in church. But the Holy Father points out the need for education, study, sensitivity and taste for such action, and these can be acquired only by long training. In a word, the professional musician alone can compose and direct and select the music worthy of being an adequate medium for God's worship. If the musical reforms of the Vatican Council were left in the hands of trained and talented musicians, the will of the Fathers as expressed in the *Constitution on the Sacred Liturgy* would be underway today. But the musician has been prohibited from doing what the Church has repeatedly asked. Once again the Holy Father has spoken. Let us carry out what he requests and commands.

ROLE OF  
PROFES-  
SIONAL  
MUSICIANS

REV. MSGR. RICHARD J. SCHULER

POPE PAUL ON MUSIC



## THE THIRD INSTRUCTION II

The document entitled the *Third Instruction on the Correct Application of the Constitution on the Sacred Liturgy* prepared by the Congregation of Divine Worship was officially published in the November 5, 1970, issue of the *Osservatore Romano*. It carries the date of September 5, 1970, and is signed by Cardinal Benno Gut, prefect, and by Father A. Bugnini, secretary of the congregation.

This document follows the first instruction, *Inter oecumenici*, of September 26, 1964 (A.A.S. 1964, p. 877), and the second, *Tres abhinc annos*, of May 5, 1967 (A.A.S. 1967, p. 442). Its purpose is to put an end to the period of experimentation and liturgical changes, introduced after the Council and, more precisely, to serve as an official commentary to the New Order of Mass, dated March 28, 1970.

Like the two previous instructions, this is a general treatise involving all aspects of the liturgy of the Mass. The most salient points deal with the place of the Eucharist in the Church; define the responsibilities of the bishops and those of the national episcopal conferences; examine the liturgical texts, vestments, appointments of liturgical spaces, the role of women in the liturgy, etc.

Among the thirteen articles only one refers to music, Article 3. It talks about the respect due to the text of the *Ordo Missae*, the choice concerning the orations, readings and the prayers of the faithful. Only paragraphs b) and c) of this article are devoted specifically to music.

Such plan should not surprise the reader, since this is a general document. However, it seems to indicate that the authors consider sacred music as a minor problem, a part of a much more extensive field, that of the texts used in the liturgy; these texts should be sung in an appropriate way, preferably by the whole community.

There is no reference, in the document, to the particular problems of sacred music, nor to its artistic and pastoral impact. For the church musician the *Tertia Instructio* cannot be compared at all with the instruction *Musicam Sacram* of March 5, 1967. That document is devoted entirely to the present problems of church music, and deals with them in detail. The *Tertia Instructio* is composed entirely from the point of view of liturgists; sacred music is reduced to totally secondary dimensions.

This impression is further confirmed by Article 11 of the Instruction. This article deals with translations and adaptations of liturgical texts, to be prepared "with great care."

If the bishops' conferences find it necessary and useful to add other formulas or make certain changes, these should first be presented for approval to the Holy See; in printing these additions or changes, they should be distinguished from the official Latin text by some typographical sign.

PREVIOUS  
INSTRUC-  
TIONS

LITTLE  
REFERENCE  
TO MUSIC

This work of translation will produce better results if it is done slowly, with the help of many experts, not only theologians and liturgists, but also writers and poets. Thus the vernacular liturgical texts will be works of real literary merit and enduring quality, whose harmony of style and richness of expression will reflect the profound significance of their content.

NEED FOR  
GOOD  
TRANSLA-  
TIONS

The footnote (38) accompanying this text refers to the allocution of His Holiness, Pope Paul VI, to the Italian Liturgical Commission on February 7, 1969. One will notice the strong insistence on prudence, competence, dignity and elegance of form. Justly so, for if such matters were left to the judgment of pastors and celebrants, there would be great danger of mediocrity and of questionable taste.

But why are all these precautions, all this insistence on quality, missing entirely when the question comes to sacred music? Are not the problems of adaptation and of "translations" into modern musical language even greater and more dangerous than those modifications and additions to the liturgical texts already approved by the hierarchies? Church musicians, sad witnesses of the present situation, would have been glad to read this text in the Instruction:

When creating new forms (hymns, psalms, antiphons, recitatives and preface tunes) one should proceed without haste, using the services of many specialists, not only of liturgists but most particularly those of professional musicians: composers, choir-directors, organists, professors of music schools; so that these new compositions would stand out as recognized works of beauty that will last for a long time because of their dignity, melody, rhythm, elegance, richness of invention and style, all in perfect harmony with the interior richness of the liturgical texts.

Let us now examine paragraphs 3(b) and 3(c), dealing specifically with sacred music. The principles that inspire the Instruction show clearly a noble thought:

The reform of the rites aims to promote a pastoral action whose source and apex is the liturgy and to experience the Paschal mystery of Christ (Introduction).

The Instruction aims to establish a harmony between resistance on one side, impatience on the other, a "fruitful harmony, which is the typical characteristic of the Christian community, assembled in the presence of God." The realization of this goal is trusted to the episcopal conferences, or when general directives are lacking in certain minor points, to the individual bishop.

PARAGRAPHS  
DEALING  
WITH  
MUSIC

3(b) The antiphons at the introit and the communion can be selected from the Roman Gradual, the Simple Gradual, the Roman Missal, and from the collected texts approved by the bishops' conferences. In choosing songs for the celebration of Mass, the conferences should take into account not only their harmony with the time and circumstances of the liturgical action, but also the need of the faithful who use them.

3(c) Every effort should be made to foster congregational singing, even to using new forms which are accommodated to the genius of the various peoples, and to the contemporary spirit of man. For use in Masses for particular groups, *e.g.*, youth or children,

the episcopal conferences should establish some sort of repertory of songs, which will correspond to the dignity and holiness of the place and of divine worship not only in their words, but also in their melody, rhythm, and use of instruments.

For although the Church does not exclude any type of sacred music from liturgical actions, nevertheless not every type of music, song, or sound of an instrument is equally suited to nourish prayer, or to express the mystery of Christ. Since the task of music, song, and instruments is to contribute to the celebration of divine worship, they must possess holiness and goodness of form, correspond with the spirit of the liturgical action and the nature of each of its parts, and not hinder the active participation of the entire congregation, but must rather direct the attention of the mind and the affection of the heart to the sacred mysteries being celebrated.

To determine these matters more specifically is the task of either the episcopal conferences, or, in the absence of general norms, of the individual bishop within the limits of his own diocese. Moreover, musical instruments should be selected with great care, should be few in number, suitable to the place and the nature of the community, should foster piety, and should not be too loud and noisy.

The following reflections come to our mind after the reading of these texts. The footnotes concerning the "holiness and goodness of new forms," the active participation of the assembly and the role of the bishops in authorizing the choice of instruments are taken from the 1967 Instruction; the principle that the Church permits all kinds of sacred music is based, moreover, on the Constitution on the Liturgy (Art. 116). This means that the *Tertia Instructio* insists indeed on the continuity in church directives and intends to remain faithful to the official texts of the Council.

REFLECTIONS

While it seems fair to recall Art. 9 of the Instruction *Musicam Sacram* to show that the Church does not exclude any style of sacred music, we must also insist on the other reference to Art. 116 of the Constitution on the Liturgy. This article, much ignored, declares in fact:

The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services.

But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30. (The subject of this article is active participation and sacred silence.)

In order to foster the active participation of the assembly and to guide souls toward the mysteries celebrated, one would have hoped that the Gregorian Ordinary would be mentioned. These chants after all, are still well known by a considerable segment of the faithful.

"Youth Masses" are explicitly mentioned in Art. 3(c). This should come as no surprise, but when one knows all the abuse that is perpetrated and the more than doubtful musical practices introduced under this pretext, one has serious reasons to fear that this ambiguity will be exploited further in a deplorable way.

"YOUTH  
MASSES"

INSTRUMENTS

The bishops are given the responsibility to determine the choice and the number of instruments for such Masses; they should not be too loud (electric guitars, jazz percussion). The Instruction *Musica Sacram* was more explicit:

Those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions (Art. 63).

The new instruction is less clear; let us remember, however, that it does not intend to abolish the earlier one but wants to complete it. The formal ban of *Musica Sacram* will remain, therefore, always valid and we may well remember it.

WEAKNESSES OF THE TEXT

Our main fear is that the weakness of the new text will ultimately make its principles ineffective against a deterioration that we are witnessing presently. There is, in fact, a well-known trend to truncate all official texts in a biased way. The phrase that the Church "does not exclude any kind of (sacred) music," when taken out of context, will undoubtedly serve as a slogan for fostering church music that is "adapted to the mentality of contemporary man," a euphemism frequently synonymous with desacralization.

It is necessary to "define, in a precise manner, without any possible ambiguity as to its interpretation, the limits, beyond which sacred music will cease to be recognized as such due to its style, the kind of instruments and the associations it suggests. It must fulfill certain conditions of dignity and edification, commonly associated with sacred music, for otherwise it will become a scandal for many of the faithful and has to be excluded from sacred worship." (Taken from the four-point platform by the *Consociatio Internationalis Musicae Sacrae*, December 6, 1970).

One would have loved to read also in the *Tertia Instructio* the declaration that "the conservation of the traditional treasury of sacred music shares in the sollicitude of pastors and liturgists with the fruits of the new repertory" and the desire that "Gregorian chant and sacred polyphony, using the Latin language in the spirit of union and universality, be recognized *de facto*, as they are by law, as one of the normal forms of the post-counciliar liturgy" (*Ibid.*)

POSITIVE ELEMENTS

This new document, despite its particularly serious lacunae in our field, contains, nevertheless, many positive elements that we should remember: in particular the exclusion of numerous and noisy instruments for youth Masses and the *criterion of rhythm*, appearing here clearly for the first time as one of the norms "in harmony with the dignity and holiness of the place and of divine worship." This may be of great importance for the future. It is to be feared that the omissions and silences of this text, prepared seemingly without consulting the musicians, will be exploited by the adversaries of sacred music. It seems important that the defendants know also how to utilize its positive contributions, that are real but could have been more numerous.

REV. MSGR. R. B. LENAERTS

# Thank We Now the Lord of Heaven

S. A. T. B. a cappella

Based on the plain-song  
Divinum Mysterium  
GERALD KECHLEY

Henry W. Hawkes (1898)

Voice Ranges  
SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
rehearsal  
only

Musical score for the first system. It includes four voice parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked  $\text{♩} = 63$ . The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The lyrics for the Soprano part are: "Al - le - lu - ia,". The lyrics for the Alto, Tenor, and Bass parts are: "Ah, ah, ah, ah." and "Ah, ah, ah, ah." respectively. The piano accompaniment features dynamics of *pp*, *mf*, and *pp*.

Musical score for the second system. It includes four voice parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked  $\text{♩} = 63$ . The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The lyrics for the Soprano part are: "Al - le - lu - ia,". The lyrics for the Alto, Tenor, and Bass parts are: "Ah, ah, ah." and "Ah, ah, ah." respectively. The piano accompaniment features dynamics of *f*, *dim.*, and *p*. The Soprano part has markings for *div.* and *dim.*. The Alto part has markings for *f* and *dim.*. The Tenor part has markings for *f* and *dim.*. The Bass part has a marking for *p*. The piano accompaniment has markings for *f* and *dim.*.

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KECHLEY: THANK WE NOW

Flowing freely (♩ = ♩ throughout)

S. *pp* Al - le - lu - ia for the day-spring he — has giv'n, *mf*

A. *mf* Thank we now the Lord — of heav'n *p* Al - le - lu - ia

T. *mf* Thank we now the Lord — of heav'n

B. *mf* For the day-spring he — has

Flowing freely (♩ = ♩ throughout)

S. *f* For — light of truth — and grace

A. *mf* Shin-ing from the Mas - ter's face.

T. *mf* For — light of truth — and grace shin-ing from the Mas - ter's face.

B. *f* giv'n, For — light of truth — and grace shin-ing from the Mas - ter's (div.)

*f*

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KECHLEY: THANK WE NOW

S. *p* Years have come and years have gone,  
 A. *p* Years have come and gone,  
 T. *p* Years have come and years have gone,  
 B. *unis. p* face. Years have come and years have gone, the

S. *p* Ev - er - more and ev - er - more.  
 A. *mf* still that light is shin - ing on, *p* Ev - er - more and  
 T. *mf* light is shin - ing on, *p* Ev - er - more,  
 B. *mf* light shin - ing on, *p* Ev - er - more,

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S. *p* Al - - - - le -

A. *p* ev - er - more. Al - le -

T. *p* ev - er - more. Al - le - lu - - -

B. *p* ev - er - more. Al - le - lu - - -

Piano accompaniment with *p* dynamic.

S. *f* lu - ia. Where our hearts through love are strong, -

A. *f* lu - ia. Where our hearts through love are

T. *mf* ia, Al - le - lu - ia. Al - le -

B. *mf* ia.

Piano accompaniment with *f* and *mf* dynamics.

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KECHLEY: THANK WE NOW

S. Al - le - lu - ia Al - -

A. strong, Al - le - lu - ia Al - -

T. lu - ia. Still is heard the an - gel

B. Al - le - lu - ia. Still is heard the an - gel

*p* *f* *(f)*

S. - - le - lu - ia. "Glo - ry be to God - on high,

A. - - le - lu - ia. "Glo - ry be to God -

T. song, Al - le - lu - ia. "Glo - ry be to

B. song, Al - le - lu - ia. "Glo - ry be to God - on

*f* *ff* *ff*

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S. *p* Al - le - lu - ia."

A. *p* on high, Al - le - lu - ia."

T. *p* God, Al - le - lu - ia. *p legato* Peace on earth good will - to

B. *p* high, *p legato* Peace on earth good will - to men, -

S. *p* Sing ye an - gels from the sky; -

A. *p* Sing, sing, - sing

T. *p* men, Al - le - lu - ia." Sing, - - - sing - - -

B. *p* Al - le - lu - ia."

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S. *f* Mor - tals raise the glad re -

A. *f* from the sky; — Mor-tals raise the glad re - frain, — Al - le -

T. *f* — from the sky; Mor - tals raise the glad re -

B. *f* Mor-tals raise the glad re - frain, — Al - le -

S. *div.* frain, — Al - le - lu - ia!

A. lu - ia!

T. frain, — Al - le - lu - ia!

B. lu - ia!

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KECHLEY: THANK WE NOW

*poco meno mosso* *mp* *pp* *div.* *poco rit.*

S. Ev - er - more and ev - er - more. A - -

A. Ev - er - more, ev - er - more. A - - -

T. Ev - er - more and ev - er - more. A - - -

B. Ev - - - er - more. A - - -

*poco meno mosso* *pp* *poco rit.*

S. *unis.* *mp* *pp* men. Ah, ah, ah.

A. *mp* *pp* men. Ah, ah, ah.

T. *mp* *pp* men. Al - - le - - lu - - ia.

B. *mp* men.

312-40739-8

# PSALM 33

For Cantor, SSA or SATB Choir, Congregation and Organ

SR. THEOPHANE HYTREK

In free rhythm  
ANTIPHON

Congr/  
Cantor

The Lord is near un-to the con - trite of heart,

Manuals

1st time: *mf*  
2nd time: *ff*

Pedal

CANTOR  
Ps. v.2

he saves the crushed in spi - rit. 1. I will bles the Lord at

8', 4'

*p*

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SR. THEOPHANE: PSALM 33

all — times, his praise al-ways on my lips;

Ps. v. 3  
S.S.A.

2. In the Lord my soul shall make its boast.

CHOIR  
S.A.

2. In the Lord my soul shall make its boast.

T.B.

(ad lib.)  
(ad lib. mp Choir parts)

Repeat  
ANTIPHON

The hum - ble shall hear and be glad.

The hum - ble shall hear and be glad.

CANTOR  
Ps. v. 3

3. Glo-ri-fy the Lord with me. To-gether let us praise his name.

*mp*

Ps. v. 5

4. I sought the Lord and he answered me;

4. I sought the Lord and he answered me;

*mf*

Repeat ANT.

from all my ter - rors he set me free.

from all my ter - rors he set me free.

CANTOR  
Ps. v. 8

5. The an - gel of the Lord is en - camped

*mp*

a - round - those who re - vere - him, to res - cue them.

Ps. v. 9

6. Taste and see that the Lord - is good.

6. Taste and see that the Lord - is good.

*mf*

Repeat ANT.

He is hap - py who seeks re - fuge in him.

He is hap - py who seeks re - fuge in him.

CANTOR  
Ps. v. 14

7. Then keep your tongue from e - vil and your lips from speak - ing de - ceit.

Ps. v. 15

Repeat ANT.

8. Turn a - side from e - vil and do - good; seek and strive af - ter peace.

8. Turn a - side from e - vil and do - good; seek and strive af - ter peace.

CANTOR

9. Praise the Fa - ther, the Son and Ho - ly Spi - rit,

The first system consists of three staves. The top staff is for the Cantor, with a treble clef and a key signature of two flats. The lyrics '9. Praise the Fa - ther, the Son and Ho - ly Spi - rit,' are written below the notes. The middle two staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two flats. The piano part begins with a mezzo-forte (*mf*) dynamic.

A - men, A - men. Repeat ANT.

both now and for - e - ver. A - men, A - men, A - men.

both now and for - e - ver. A - men, A - men.

A - men, A - men.

A - - men, A - men.

The second system continues the musical piece. It features three vocal lines (Soprano, Alto, and Tenor/Bass) and piano accompaniment. The lyrics are: 'A - men, A - men. Repeat ANT.', 'both now and for - e - ver. A - men, A - men, A - men.', 'both now and for - e - ver. A - men, A - men.', 'A - men, A - men.', and 'A - - men, A - men.'. The piano accompaniment includes dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo). A 'Pedal' instruction is present in the bass line of the piano part. The system concludes with a double bar line.



## REVIEWS

### I Magazines

LITURGICAL ARTS — Volume 39, Number 1, November 1970.

*A New Song for a New Liturgy* by C. Alexander Peloquin, p. 7.

An article with an uneasy, phony optimism about the "new song" in the new liturgy. Biased, full with half-truths and insinuations. In one paragraph the author praises chant and polyphony ("deeply moving," "truly beautiful," "extatic," "the greatest music to come to us," "mountainous waves of joy," "superb Masses," etc.). Yet, in almost the same breath he condemns this form ("utter disregard for simplicity," "the most undemocratic music ever written," "monk's music," etc.). He wants this music to go into the "concert repertoire" and bids a "sad adieu" to it. This reviewer has the impression that Mr. Peloquin has been carried away by his own eloquence and his undeniable flair for flashy words and shocking expressions.

He ignores the Constitution on Sacred Liturgy of Vatican II when he says:

"Let us not be afraid of giving up Gregorian chant. History is on our side. It can be preserved as part of our musical heritage, but let it go into the concert repertoire. If there is a love for it, it will be saved — but it no longer inspires. The *new* liturgy does."

Thus, he contradicts the will of 2600 Bishops who said: "Gregorian chant, as proper to the Roman liturgy, should be given pride of place, other things being equal" (Art. 116). This certainly does not mean to "let it go into the concert repertoire"!!! I have been an admirer of many of Mr. Peloquin's compositions for years and I know his competence in sacred music. But it saddens me to see him joining those who see progress only if they destroy the beauty of the past.



MUSIC — A.G.O. and R.C.C.O., Volume 5, Number 3, March 1971. *Monthly publication of the American Guild of Organists*, New York.

*An Organ Safari* by Aileen Cohalan, Part I, p. 27.

First installment of a travelogue across parts of Europe to visit famous organs. After a general introduction, the first two French organs are described: Strasbourg Cathedral and Ebersmünster, both in Alsace-Lorraine. The specifications of the Ebersmünster organ are included, as well as a map showing the location of the other organs that will be described later.



MUSIC — A.G.O. and R.C.C.O., Volume 5, Number 4, April 1971.

*In Defense of Byzantium* by Maureen M. Morgan, p. 36.

A sympathetic account of some of the debates at the First Byzantine Congress held at Grottaferrata, Italy in 1968, by the Byzantine scholar, Maureen Morgan. She sees the problem — in a simplified form — as scholars (the Westerners) vs. musicians (the Easterners). Her love for both Byzantine music and Gregorian chant is evident throughout the entire article.



MUSIC — A.G.O. and R.C.C.O., Volume 5, Number 5, May 1971.

*Majesty and Mysticism — the Miracle of the Organ* by Henry S. Humphreys, p. 28.

A delightful and practical article that all organists should read and keep in their files for reference. After some musings about the importance and merits of improvisation, Mr. Humphreys gives a fairly complete list of organists-composers. He has his favorites, of course, and you may argue with some of his selections or even more with his evaluations but, on the whole, he gives a splendid picture of the world of organists. He has a sense of gentle humor and serenity, extensive knowledge and enormous enthusiasm. An article that everyone will love.



MUSIC — A.G.O. and R.C.C.O., Volume 5, Number 6, June 1971.

*An Organ Safari* by Aileen Cohalan, Part II, p. 30.

In this second installment, Miss Cohalan talks about two more historic French organs. The one in Souvigny was completed by M. Clicquot in 1782, just before the French Revolution. Its standard of pitch was raised one tone from the original in 1890, but all the rest was left intact and is still in good shape today.

The other organ in Poitiers is also by Clicquot, built between 1787-1790, with the help of his twenty-five year old son. It is of a remarkable size, containing Great, Positif, Récit, Echo and Pedal. Organ buffs will read with interest the many comments and background information in this article.



MUSIC MINISTRY — Volume 3, Number 8, April 1971. *Official publication of the United Methodist Church.*

*A Company of Thieves*, an editorial, p. 1.

A warning that all church musicians should think about periodically. Copyright violations are sins against the Seventh Commandment. They deprive composers, publishers and printers from their rightful income, diminish the incentive to writers and hurt the cause of sacred music.

*Meaningful Motions* by Franklin P. Poole, p. 36.

Some elementary reminders to conductors of choral music concerning rests, sustained notes, fermatas, releases and dynamic nuances. As all the previous articles by Mr. Poole, this is short, practical and useful.

MUSIC MINISTRY — Volume 3, Number 9, May 1971.

*A Future for Church Music?* an editorial, p. 1.

This editorial might look pessimistic at first reading, but after the second reading one realizes that the author is a realist who dares to face the facts concerning the church musician today and in the near future. Some of the article's conclusions deserve thorough debate.

*Keep 'Em Singing* by Cecile Settle, p. 2.

Useful hints about the role of boys with changing voices in choral groups. Suitable literature is listed for *cambiata* voices and seating arrangements are proposed.

*The Christian Psalmist* by John H. Johansen, p. 9.

Next to Charles Wesley and Isaac Watts, the Moravian poet James Montgomery is probably the most beloved composer of hymns in common use today. Editor, arranger and author of hymns, Montgomery exercised strong influence on his field that still continues today. Informative and practical essay.



MUSIC MINISTRY — Volume 3, Number 10, June 1971.

*Improving Tone Quality in the Youth Choir Rehearsals* by Phillip Landgrave, p. 32.

Another of the innumerable short articles trying to condense years' study into a few pages. This one takes only *one* page, and the author elaborates on *his* method of how-to-get-rid-of-that-breathy-sound-of-youngsters. Phonation and resonance, says he. And how is that done? By using your mind! For those who have voice training this page will say precious little; those who haven't, won't understand it.

*Building and Maintaining Repertoire* by Richard DeVinney, p. 35.

Practical recommendations to organists about their repertoire. New works should be learned every other week or at least every month. How do you select them? By consulting with other organists; by writing to publishers; perusing display

tables at workshops and re-learning pieces that have been forgotten. Whatever you do, you must have a regular schedule and stay with it.



MUSART — Volume XXIII, Number 5, April-May 1971.

*Our Bishops and Liturgical Music*, p. 4.

An interesting sampling of the opinions of some fourteen American bishops on liturgical music. More of these are promised for the next issue. All complain about the present sad state of liturgical music and express wishes for a new renaissance. But, alas, few venture to say that all this could have been avoided, if we kept using the treasures of the past, as the Council ordered, and work on new compositions *in the meanwhile!* Now we have created a void . . . and what is it filled with?

*Singing with Grace in Our Hearts* by Helen E. Pfatteicher, p. 8.

A medium-length article that explores new possibilities in church music by describing the activities of five or six important American churches (St. John the Divine in New York, St. Peter's Lutheran in New York, Osage in Iowa, Emmanuel Lutheran in Hartford, Connecticut, the Episcopal Church of St. Mary in San Francisco) and several individual best-selling composers, such as Jean Berger, Gerhard Kraft and Daniel Moe. You may not agree with all the suggestions of the author, but she will make you think.

*Above All, Sing Spiritually* by Ivy Reed, p. 10.

One of those rare articles that, while being mercilessly honest and realistic, still contains a great deal of optimism and enthusiasm. Mrs. Reed sees the problems of the non-singing American congregations, the limited budgets, not too-well trained "musicians" and clergy; yet she offers a few practical suggestions that may, hopefully, work.

*What is Sacred Music* by David N. Johnson, Ph.D., p. 12.

A remarkably lucid essay on the sacredness of music. In contrast with the other articles in this issue, it does not deal with concrete situations but tries to go to the bottom of the problem. We

all know how difficult the whole question is. *Sacred Music* has published several articles on this same topic, without reaching a general consensus. It really boils down to two or three questions. *Who* decides what is sacred and beautiful? Should sacred music *do* something to us or *is* it something? If there is no universal agreement, should we follow the taste of the majority? The article is worthy of repeated, meditative reading.

*Dancing for God* by Gloria Gabriel Weyman, p. 13.

The only dissonant article in this remarkable issue. One gets tired of the old argument that since King David danced before the Ark, it is all right for Mrs. Schmitt and Sister Terpsichore to do the same at St. Jude's Church in Waxacogie. No more question of "active participation" of the congregation here — unless Miss Weyman intends to move out all the pews from the church, wax the floor and provide ballet shoes at the door.

*Contemporary Practices in Church Music* by Donald E. Brown, p. 14.

Less clear than the previous articles. As a matter of fact, after two readings, I still am not sure what is Mr. Brown's point. Just to say that everything seems to go in a church today, cannot have been his purpose. We all know that. He does not complain, nor does he seem to approve, and offers no solutions or alternatives. Then . . . what?

*What Does the Music Say?* by John W. Hubbard, p. 16.

After a rather slow and hesitant take-off, this essay brings home a powerful conclusion:

"All true art has a timeless quality, from the simplest folk tune to the music of a great cathedral. The Church can use any music — old or new, simple or complex, native or foreign, 'secular' or 'sacred' — that *says what Christians have to say*, within the comprehension of the congregation and its ability to participate meaningfully. But if Christian worship and witness says one thing with words and another with music, we run the risk of undermining our credibility and the very purpose of our ministry. *Deep truth and experience are not effectively expressed in shallow*

terms. There is no 'great trash.' The issue is not modernity or popularity; it is appropriateness, wholesomeness, helpfulness, integrity. Jesus would undoubtedly have gained a crowd of listeners by jumping off the temple, but evidently the means was not suited to His message."



THE HYMN — Volume 22, Number 1, January 1971.

*A Short Essay on Hymn Accompaniment* by Kenneth Mansfield, Jr., p. 20.

Some well-known and some lesser known principles concerning hymn accompaniment are presented in a concise, clear style in this article. Choice of text; variety and forcefulness in the accompaniment; role of an unequivocal introduction; treatment of the second, third and fourth verses are explained without wasting words. An eminently practical check-list for organists.

R.S.M.



PSALLITE — Enero-Marzo 1971, Año XX, Num. 77. La Plata, Argentina.

An editorial entitled "Cantar Bien" makes several good points. Singing is an art, and therefore in using it one is subject to all the canons of the art. Thus voice production, intonation and vocalization are important when singing is employed in church, just as they are necessary when singing is used for TV, theater, concert or movie purposes. One is, of course, reminded of Father Joseph Gelineau's contention to the contrary that "we must give up the idea that liturgical celebrations, in the performance of their music, ought to rival the standards of the concert hall, the radio, the theater, and the achievements of professional composers and performers." But the editorial maintains that just as architectural monstrosities disgust the artistically sensitive, so in the other arts also one must expect goodness of form to be present. This is especially true when one is concerned with the worship of God and the reverence due to the presence of Christ in the Holy Eucharist. Today many wish to sing even though they lack the necessary training in the art of music; ability to perform folk music does not constitute true liturgical-musical preparation which is absolutely required so that the worship of God through music be accomplished *digne, attente ac devote*.

Professor Tobias Bonesatti contributes an article, "Velocidad y cambios en el arte." Beginning with J. S. Bach and continuing on to Arnold Schönberg he studies the changes in music from the harmonic-contrapuntal techniques of the seventeenth century to the dodecaphonic writing of the past fifty years. The problem is the speed of the change. He quotes Pope Paul VI, saying that arts in general and music in particular cannot be oriented only to caprice and pleasure, but must rather have an educational function together with an ethical and social responsibility. Schönberg's music is the art of the future, but it demands time for assimilation.

Rev. Roger Delsinne, director of the Little Singers of Paris, continues his presentation on the role of the boy choir following the reforms of the liturgy in an article entitled "La función de los Niños Cantores según la reforma." He remarks that there are many opportunities for singing by the boys at baptisms, marriages, confirmations and funerals as well as during Holy Week and Christmas when the liturgical year is so rich with musical treasures. The formation of these boys must be given great importance, both their musical and their interior religious training. No conflict need exist between the congregation and the boys choir, since each has its proper role.

Gerardo R. Alfaro, writing originally in the journal, *Roma*, published also in Buenos Aires, has an article entitled "Folklore y autodemolición." He is concerned with the desacralization of the liturgy by the continuing introduction of profane music. Syncopation is an alteration in the normal and logical musical accent, characteristic of jazz and dance music. It creates a nervousness and personal excitement not proper for sacred music. Such music lacks both in excellence and sanctity of form, requirements frequently repeated by Pius X and Paul VI. Jazz and folk music do not come into the categories clearly named in the Instruction of 1967, which lists the forms of sacred music as Gregorian chant, ancient and modern polyphony in its various forms, sacred music for the organ and other approved instruments, and liturgical and religious songs. The author mentions many examples of abuses current in Argentina, especially folk forms employed in processions and other Eucharistic devotions. He also speaks of several efforts being organized to stop the self-demolition of religion by admitting such profane music into the liturgy.

SINGENDE KIRCHE — Vol. 18, No. 3, 1971.  
*Quarterly of the Church Music Commission of  
the Austrian Bishops.*

In the third installment, Anton Wesely continues his discussion of the problem of the sacred and the profane in his article, "Sakral Profan." He contends that the ultimate decision rests in the human heart; things indeed can be sacred or profane, but the important thing is the heart of man itself. He asks, "Do we have time for God?" Some give excuses that they find Him in nature and in every activity in the world, but they do not approach the altar or the Holy Sacrifice of the Mass. "Where your treasure is, there your heart is also." There is time in life for everything, but there must be order. This is true for things that are sacred and for those that are profane. It is difficult to summarize this well-written article that provides many insights into the on-going question of the sacred and the secular. It well bears to be translated and published.

Kurt Knotzinger in an article entitled "Der Wiederentdeckte Jubilus" says that with the new developments in church music, compositions with the title "Jubilus" are frequently appearing. Through the centuries, the term has had many meanings which are explained. Music without words can express profound truth and emotion. The use of the *jubilus* on Alleluia is a good example and one of value in today's new composition. Christian Feer has an article entitled "Der Dienst des Kantors aus der Sicht des Pfarrers." He lists the requirements needed by a cantor to do his work: 1) a recognition by the congregation of his service, and a similar relationship with the choir, organists and celebrants; 2) a good training himself in musical and liturgical matters as well as courses in how to teach; and 3) a just compensation for his service.

Otto Biba writes a travel guide for visitors to the valley of the Danube, "Das Donautal, ein Österreichisches Orgelbauzentrum des Barocks." For anyone familiar with the area between Passau and Vienna with all its abbeys and great churches, this article is most fascinating. With such an array of organs from the time of the Baroque there is little wonder that such a phenomenal amount of church music should have come from Salzburg and Upper Austria.

Two articles provide bibliography of German settings to be used on various liturgical feasts.

A most practical arrangement, these listings provide suggestions for the vernacular liturgy from sources readily available. The usual lists of concerts and radio programs, reviews of books and records, diocesan and world-wide church music news and even some interesting advertisements complete this issue.

R.J.S.

## II Records

*Staatsmusik der Renaissance.* Capella Antiqua München, Konrad Ruhland, conductor. SAWT 9561-62-B, TELEFUNKEN (stereo).

At this writing (June 23rd) the superb Capella Antiqua of Munich is performing in New York at a Josquin des Près festival that we are, alas, unable to attend. Konrad Ruhland has been one of our favorite conductors of Renaissance music for many years.

This collection shows why. The title of the album could best be translated as "State Music": festive, ceremonial music to enhance celebrations in honor of some dignitary, military victories or peace treaties, coronations, weddings and solemn entrance processions. Naturally, most of this music was written for a given occasion or for praising a specific person and as such, cannot be performed functionally today, under totally different circumstances. Other pieces have more universal appeal and can, therefore, add pomp, splendor and *éclat* to ceremonies four hundred years later. To this group belong No. 3 (*Absolve quaesumus* by Josquin des Près), No. 13 (*Bone Jesu Dulcissime* by Matthieu Gascongne), No. 16 (*O, Angele Dei* by Jachet de Mantua) and No. 19 (*Venite populi terrae* by Jean Courtois). All the compositions are performed with mastery and are accompanied tastefully by instruments that were manufactured before 1700. A record to be cherished for many years to come.



*Monteverdi and Gesualdo Motets and Madrigals.* The Monteverdi Choir, John Eliot Gardiner, conductor. ZRG 645 ARGO (stereo).

A fascinating collection of a half dozen motets and another half dozen madrigals by the two Italian musical giants of the early 17th century.

The Monteverdi Choir approaches these rather emotional motets with admirable restraint, yet they still succeed to convey the sadness (*O Vos Omnes*), the joy (*Cantate Domino*) and fervent adoration (*Adoramus Te*) that is so manifest in the works of these late Renaissance composers who, by their chromatic style, were at least fifty years ahead of their contemporaries. The blend is marvelous, the phrasing impeccable, and the overall sound and artistic effect simply glorious.

R.S.M.

### III Choral

*Easy Anthems for Mixed Voices* by David N. Johnson. This collection contains anthems which are easy to perform but which have been arranged with artistic integrity and musical know-how. Independent organ accompaniments, optional instrumental parts, flexibility of arrangements, occasional descants add interest and vitality to standbys of the hymn repertoire. Augsburg Publishing House @ \$1.75.



*It is Good to Give Thanks* by Jean Berger. A setting of verses 1-9 and 26 of Psalm 136. The harmonic interest lies in the planning or parallelisms, and the rhythmic treatment of the text preserves the speech patterns of the Psalm. Not too difficult. SATB, children's voices, 2 flutes, organ ad lib. Augsburg Publishing House @ .40¢.



*Choral Settings of the Psalms: Psalm 23, Psalm 100* by Heinz Werner Zimmermann. Zimmermann's settings are sophisticated; very effective in performance. SATB with organ and double bass. Augsburg Publishing House @ .30 and .40¢.



The Marks Sacred Music for Today's Church offers a variety of material for choirs.

*12 New Hymn Tunes* by Malcolm Williamson and *21 Hymn Tunes* by Mark Hankey. These two collections present undistinguished tunes for 19th century texts for unison chorus with optional descant and organ or piano accompaniment. Guitar tablature is included and the tunes might be better served with the string accompaniment. Marks Music Corporation.



*Ring Out the Heavens* by Marty Lunn. This is from the 150 Psalm Series and treats only a small portion of the text. The writing is chordal, minimally dissonant in patterns of 7/8 or 4/8, 4/4 meters. SATB and piano with optional string bass and drums. Harold Flammer, Inc. @ .30¢.



Interest in the traditional repertoire is maintained by new arrangements of masterpieces of another era. Among these are the following:

*Come, Holy Spirit* by Orlando Gibbons, arranged by A. C. Becker. SATB with organ. GIA Publications @ .25¢.

*Ave Verum Corpus* by Josquin des Près, arranged by M. Klein. SAB with organ. GIA Publications @ .25¢.

*This Is My Commandment* by Thomas Tallis. AATB. Oxford University Press @ .30¢.

*Salvation is Created* by Tschesnokoff, arranged by A. C. Becker. SATTBB a cappella. GIA Publications @ .25¢.



From the treasures of American folk hymnody, the composers and arrangers are drawing fresh, new and relevant material. Especially to be noted is a collection published by GIA: *Early American Hymnal* compiled by E. Kellenbenz @ \$2.50.



*Saw Ye The Savior* by W. Ehret. This is a simple straightforward setting of an American folk hymn from Church Harmony, 1834. Mr. Ehret demonstrates his skill in choral arranging and has produced an interesting anthem. SATB organ or piano. Flammer Choral Series @ .30¢.

C.A.C.



*What God Ordains Is Always Good* by Joh. Seb. Bach. If you have a few instrumentalists, this chorale may become a favorite with your choir. The chorus parts are medium-difficult, the text is pious and confident, fitting almost any occasion. Can be performed with organ, two violins, two oboes and viola; organ and soprano instrument or organ alone. Concordia. No. 98-3006 @ .35¢.



*Sing to the Lord with Thanksgiving* by George Brandon. A few verses of one of the "thanksgiving psalms" (146) are used in this attractive, moderately difficult composition. It is eminently practical, since you may perform it in unison, two-part mixed, SAB or SATB version, depending on the forces available. The tempo direction says "with bounce," and bounce it will if you attack it boldly. The translation is that of the Confraternity version. Concordia. No. 98-2087 @ .35¢.



*Eternal God, Whose Power Upholds* by George F. Root, arranged by George Brandon. Another multi-purpose arrangement by Mr. Brandon, with the same possibilities for performance as the number above (unison, 2 part, SAB or SATB). This time he uses a 19th century American hymn "Eley." It has a good, almost march-like rhythm, reverent text, and an easy to medium-difficult organ accompaniment. Concordia. No. 98-2083 @ .40¢.



*Praise the Lord, O My Soul* by William Laud. Thanksgiving will be here before we realize it. This full anthem by William Laud (1573-1645) gives you the 1st, 2nd and 8th verses of Psalm 103, so well fitted for that occasion. Not really difficult, but you need a well-balanced choir, since the entire anthem is in polyphonic style. Keyboard accompaniment is optional, but you will do better without it. Only thirty-five measures. Concordia. No. 98-2042 @ .40¢.



*I Am the Lord* by Ernst Pepping. Much more difficult than the previous four compositions. Modern counterpoint, rhythmical complexities and long phrases. The joyous text is suitable for gen-

eral use, Easter and Thanksgiving. Needs a well-trained, well-balanced choir with a good bass section for the *divisi*. Concordia. No. 98-2044 @ .40¢.

R.S.M.

## IV Special Reviews

*Thank We Now the Lord of Heaven* by Gerald Kechley. Theodore Presser Company, No. 312-40739 @ .35¢.

This medieval chant-tune presents itself as an almost irresistible *cantus firmus* for any composer. Our favorite arrangement (with a different text, *Of the Father's Love Begotten*) is by Wilbur Chenoweth.

Mr. Kechley gives first a ten measures introduction, using the word Alleluia. He then brings in the melody in canonical imitations between the voices: on the fifth, on unison and even shifting fragments of it to different voices, strongly reminiscent of pointillistic techniques.

It may not be wise to attempt this number unless one has a fairly well-balanced choir with equal strength between the sections and a homogeneous tone quality.

I feel slightly uncomfortable with the distribution of notes over certain syllables but, by repeated performances, I hope to come to like it.



*Psalm 33* by Sister Theophane Hytrek. G.I.A. Publications, No. G-1607 @ .35¢.

Many of our readers are requesting easy music, that still has quality and dignity. I think that this Psalm 33 by Sister Theophane will please them.

It can be performed by either SSA or SATB choirs. The verses are arranged between cantor and choir, with the Antiphon taken up periodically by the congregation. Small religious communities and rural choirs with very small membership will make good use of this.

R.S.M.

## FROM THE EDITOR

During the second half of May, our subscribers and former subscribers who let their subscriptions lapse, have received letters reminding them of the urgency of prompt renewal. At this writing we do not have all the return figures; therefore, we cannot say whether our drive was a financial success or not. But from the many letters that came to this office, a trend seems to be clear. Over ninety percent of those who have contacted us so far, care very much about *Sacred Music* and our apostolate. Many sent donations: the smallest was \$2.50 and the largest \$50.00.

You are probably aware of the fact that service magazines like ours cannot survive on subscriptions alone. The steady rise in printing and mailing costs and the limited number of professional musicians in the Catholic Church in this country make it almost imperative that those who can afford it come to the rescue with periodic donations (tax deductible). If you think that *Sacred Music* with its many practical features and with its unbending loyalty toward the official decrees of the Church is worthy of your support, please act now! Even the smallest donation will help, of course, but the regular renewal of your own subscription and getting new members mean even more. We always keep a few dozen past issues on hand. We would gladly mail sample copies to prospective members. If you know a pastor, Sister, interested music teacher, won't you, please, contact them and make known our Association?



One of the two featured articles in this issue deals again with the Third Instruction. After the scholarly study of Father Skeris in our Spring issue, this article analyzes that document from the viewpoint of the church musician. You will notice, I am sure, the respectful tone of its mild criticisms, pointing out the unfulfilled hopes of many of us on one hand, and rejoicing in other decisions that are intended to put an end to abuses on the other hand. I am sure, most of us want to do what the Church requires from us to do. This article will help those who might be confused or hesitating as to the real intent of the Holy See.

# NEWS

Marcel Dupré, organist and composer, died at the age of eighty-five years after a career that spanned seventy-three years. Active up until the time of his death, he just recently performed at Albert Hall in London. In 1934, he succeeded Charles Widor as organist of St. Sulpice in Paris. Innumerable concerts all over Europe and the United States, together with his compositions, made him one of the best known of all musicians. RIP.



Flor Peeters, organist at the Metropolitan Cathedral of Mechelen, Belgium, was granted the honorary doctor's degree by the University of Louvain, February 2, 1971. At the request of the King of Belgium, he played an all-Bach recital on the studio organ in his home, Villa Adagio, for the king and queen on March 24. Dr. Peeters will be in the United States on a concert tour this Fall.



Recent choral performances, both as concerts and as liturgical services, that have come to our attention include these:

The Plantagenets sang a concert at Mercy College, Dobbs Ferry, New York, on March 26, 1971, which included Gregorian Mass XI, the Play of Daniel, several Troubadour, Trouveres and Minnesinger songs. Dr. John Rayburn directed. The concert was part of a medieval symposium.

The choir of the Church of Saint Margaret of Cortona, Bronx, New York, performed Randall Thompson's *Peaceable Kingdom* and Charles Gounod's *St. Cecilia Mass* as well as selections from works by Haydn, Mozart, Bach, Brahms and Beethoven under the direction of Dr. John Rayburn, March 28, 1971. Guest soloists were Marilyn Martin, Lillian Mernik, Frank Roberts and John McDonough.

Gerhard Track conducted the Pueblo Symphony Chorale and the Pueblo Civic Symphony Orchestra in a concert of sacred music in Memorial Hall in Pueblo, Colorado, March 28, 1971. Works performed included Anton Bruckner's

*Mass in E Minor* in commemoration of the seventy-fifth anniversary of the composer's death, and shorter selections by Giovanni da Croce, Ludovico da Vittoria, Anton Heiller, Augustin Kubizek and Gerhard Track. The program was repeated on April 4, 1971, at the United States Air Force Academy Chapel.

The Texas Boys Choir under the direction of George Bragg sang the premiere performance of the *Missa Internationalis* by Noel Goemanne at the Church of the Holy Family in Fort Worth, Texas, April 11, 1971. The Mass is scored for mixed choir, organ, three trumpets, oboe and timpani. While the choir sings the Latin texts, a narrator recites the vernacular in a declamatory style.

The choir of the Church of Saint Vincent de Paul, Chicago, Illinois, presented its annual concert under the direction of Dr. Arthur Becker, April 18, 1971. Works performed include Vivaldi's *Gloria*, *Jubilate* by Cecil Cope, *Alleluia* by WidorBecker, and the *Sanctus* from the *Missa Regina Pacis* of Pietro Yon. The program also included a premiere performance of Dr. Becker's *Blessed be God the Father*.

The combined choirs of the Church of the Assumption and the Church of the Incarnation in Minneapolis, Minnesota, sang the *Requiem* of Gabriel Fauré and other sacred music under the direction of two brothers, Charles Byrne and Richard D. Byrne, May 10, 1971. Composers represented on the program were Mendelssohn, Bruckner, Jean Berger and Paul Manz.

The Dallas Catholic Choir under the direction of Reverend Ralph S. March, S.O.Cist., sang a concert at Saint Matthew's Episcopal Cathedral, Dallas, Texas, May 20, 1971. Beginning with selections from Gregorian chant, the program included polyphonic works by Vittoria, Viadana, Suriano, Palestrina, Hassler and Schubert. English compositions by Virgil Ford, Knute Nysted, Paul Manz and Wilbur Chenoweth concluded the program.

The choir of the Church of the Holy Spirit, Saint Paul, Minnesota, presented a concert of Lenten and Easter music under the direction of Dr. Francis N. Mayer, May 23, 1971. Composers whose works were programmed include Hassler, Haydn, Dubois, Palestrina, Lotti, Viadana and Vittoria. Dr. Mayer's *Missa Pueri Cantores* was sung by the boys' choir.

The Boys Choir and the Adult Choir of Sacred Heart Church, Saint Paul, Minnesota, sang Franz Schubert's *Mass in G*, Pentecost Sunday, May 30, 1971, under the direction of Robert Kaiser. Also sung at the Mass were Josef Rheinberger's *Confirm, O God* and *Gracious Spirit* by Richard Proulx.

At the dedication of the new organ at the Church of Saint Margaret of Cortona, Bronx, New York, June 6, 1971, the parish choir sang selections by J. S. Bach, Alexander Gretchaninoff, Haydn, Brahms and Handel.

The choir of the Church of Saint Lawrence, Milwaukee, Wisconsin, sang the *Krönungsmesse* by W. A. Mozart for the liturgy of the Feast of Corpus Christi, June 13, 1971. Proper of the Mass was in the Gregorian setting. Members of the Milwaukee Symphony Orchestra assisted the choir under the direction of Reverend Robert A. Skeris. In the afternoon of the same day, the choir presented a sacred concert which included the works of William Byrd, Mozart, Salieri, Bruckner, Lotti, Schubert, Pablo Casals, Max Baumann and Paul Manz.

The combined forces of the Twin Cities Catholic Chorale and the Dallas Catholic Choir performed Beethoven's *Mass in C* with the members of the Minnesota Symphony Orchestra, at the Church of Saint Agnes, Saint Paul, Minnesota, June 19, 1971. Marking the second centenary of the birth of Beethoven, the Pontifical Mass was celebrated by Bishop Peter W. Bartholome of Saint Cloud, Minnesota, as a function of the Seventh Annual National Wanderer Forum. Cardinal O'Boyle of Washington, D.C., and other bishops were in attendance. Reverend Ralph S. March, S.O.Cist., directed the eighty voices.

The Concentus Cantorum of Metropolitan College, Minneapolis, Minnesota, sang Morales' *Missa Quem vulnerasti* at the Church of Saint Agnes, Saint Paul, Minnesota, June 20, 1971. Celebrant of the Mass was Monsignor René Lenaerts of the University of Louvain, Belgium, in the United States to speak at the International Josquin Conference in New York.



Organ recitals that have been called to our attention include the following:

Ivan R. Licht, assisted by the St. Christopher Choir and Rita Stark, presented a program at the Church of Saint Martin of Tours, Valley City,

Ohio, March 21, 1971. The program had organ works by Bach, Krebs, Walond and Mendelssohn and choral works by Handel.

The Shepherd School of Music of Rice University, Houston, Texas, sponsored a series of organ recitals given from September through March. Artists who performed were Klaus-Christhart Kratzenstein, Herbert Manfred Hoffmann, Karel Paukert, Charles Krigbaum and Gerhard Krapf.

At The Church of Saint Paul, New York City, Johannes F. Somary played a recital on February 7, 1971, with works by Mendelssohn, Brahms, Hindemith, Buxtehude and his own composition, *Sonata for Trumpet and Organ*. On February 16, 1971, Allen G. Brown played at Saint Paul's and presented works by José Lidon, Hindemith, Charles Wesley, Bach, Messiaen, Myron Roberts and Liszt. David Burton Brown presented a recital at Saint Paul's on May 9, 1971, of works by Couperin, Bach, Buxtehude, Messiaen and Franck. On May 16, 1971, J. Reilly Lewis played a recital of pieces by Bach and Liszt in the "glorious key of C." Walter Baker played a Bach concert on March 3, 1971, a Mendelssohn program on April 7, 1971, and a Franck recital on May 5, 1971.

At the National Shrine of the Immaculate Conception in Washington, D.C., a series of organ recitals during June brought the following artists to the shrine: Dale Krider, Carol Teti, and Charles Callahan. During July, J. Reilly Lewis, Helen Penn, Conrad Bernier and Jeanne Rizzo are scheduled for programs.

R.J.S.

## CONTRIBUTORS

Reverend Monsignor R. B. Lenaerts is a professor of musicology at the University of Louvain and one of four consultants for the *Consociatio Internationalis Musicae Sacrae*. His article was translated from the French by Rev. Ralph S. March, S.O.Cist.

Reverend Monsignor Richard J. Schuler, a frequent contributor to *Sacred Music*, and director of the CMAA, is pastor of St. Agnes Church in St. Paul, Minnesota, and vice president of the *Consociatio Internationalis Musicae Sacrae*.

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