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Volume 94, Number 3, Fall 1967

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# SACRED MUSIC

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# LATIN AND THE VERNACULAR IN CATHOLIC AND PROTESTANT CHURCHES, SIXTEENTH AND TWENTIETH CENTURIES: A PARALLEL

This article was prepared by Mr. Woodworth for a volume of essays to appear as a memorial to Dr. Lloyd Hibberd.

There is a crisis in Roman Catholic music which is profoundly disturbing to musicians, clergy, and laity within the Church and to scholars and musicians outside the Church who have any knowledge and respect for the great tradition in Catholic music from the Middle Ages to our own day. That crisis followed the publication of the *Constitution on the Sacred Liturgy* by the Second Vatican Council, promulgated by Pope Paul VI on December 4, 1963. There are striking parallels between the current situation and the history of music in the Protestant churches, especially the Lutheran church, after the Reformation four centuries ago. It is the purpose of this article to point out some of those parallels, and to serve as a brief introduction to a large, controversial, and immediately contemporary problem.<sup>1</sup> I beg to offer it in all modesty as a memorial tribute to Lloyd Hibberd, since he himself had a wide range of interests, current and historical, and could on occasion be magnificently polemical as well as scholarly.

The *Constitution on the Sacred Liturgy*<sup>2</sup> is essentially a pastoral document. Its deepest concern is people, the flock, the congregation of the faithful. "The rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts . . . may be more clearly manifested, and that devout and active participation by the faithful may be more easily achieved." (Art. 50) The Constitution affirms that music is not merely a decoration of the liturgy but a *pars integralis*. The main thrust of the section on music lies in two recommendations: (1) that the vernacular should be permitted to replace Latin in parts of the liturgy, (2) that the congregation should participate actively in the

CONSTITUTION  
ON THE  
SACRED  
LITURGY

PASTORAL  
CONCERN

1. This paper was written before the meetings of the Consociatio Internationalis Musicae Sacrae and the Church Music Association of America held in Chicago and Milwaukee, August 22-26, 1966 — both important gatherings for consideration of current musical-liturgical problems.

2. *Constitution on the Sacred Liturgy* (Boston: St. Paul Editions, undated).

liturgy. The sixteenth-century parallel is clear: the reformers, starting with Luther and Calvin, insisted likewise on the use of the vernacular and on congregational participation. The whole history of the chorale and the vernacular psalters, Genevan, English, and Scottish, resulted from this change in liturgy, which was itself an outgrowth of new theological concepts, stemming from the basic proposition that each individual soul should have direct access to the throne of God.

If one goes back and re-reads the *Motu Proprio* of St. Pius X, the commentaries of Pius XI on church music, and *De musica sacra* of Pius XII (1955), one sees that the Constitution of 1963 was a logical culminating act in a half century of concern for liturgical renewal.

MOTU  
PROPRIO  
1903

However, its immediate impact on music was to suggest a bold step away from the *Motu Proprio* of 1903, which extolled the virtues of Gregorian chant and of sixteenth-century polyphony, singled out the style of Palestrina as the model for polyphonic church music, and admitted modern compositions only if their style were sober. This powerful document re-enforced the far-reaching activities of the monks of Solesmes; and, in the United States, it served to launch the Pius Xth School of Sacred Music (celebrating its fiftieth anniversary in 1966) and to encourage other efforts for "reform" in the musical practices of the Church.

CONSTITUTION  
1963

The new Constitution of 1963 was never intended to undo the great work of 1903. The Constitution clearly aims at a coexistence of the old and the new. The treasury of great music inherited from the past is not to be discarded; but ways must be found to add a new dimension to the liturgy, aimed at the better understanding on the part of the congregation and their more active participation. The following instructions are not contradictory but complementary.

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 (Art. 116).

The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted (Art. 114).

In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue . . . Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them (Art. 54).

The use of the Latin language is to be preserved in the Latin rites (Art. 36). To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes (Art. 30).

The rites should be distinguished by a noble simplicity; they should be short, clear, and unencumbered by useless repetitions; they should be within the people's powers of comprehension, and normally should not require much explanation (Art. 34).

Whatever the theological and philosophical basis for the liturgical revolution of the 1960's, the crisis is caused by misunderstandings, misinterpretations, and

WOODWORTH: LATIN AND THE VERNACULAR

the failure to heed the full implications of the document. Attacks on Gregorian chant, sixteenth-century polyphony, and indeed choirs and choirmasters, have been marked by demagogic invective. *Musicae Sacrae Ministerium*<sup>3</sup> has reprinted the following, under the caption *Mirabilia quaedam*, and closing with an editorial "No Comment!!": "If the parts of the Ordinary of the Mass are sung by the choir, the participation of the people in the singing would be practically nil; the faithful must not come to church to hear a musical performance, but to praise the Lord with heart and voice. Hence, we can and must consider that the polyphonic Masses have had their day. They served well in the *decadence of the liturgy*, when the people were all but left out of the liturgical action, and the need was felt for some way of keeping them occupied by means of musical performances. Indeed, polyphony started and developed during such an *era of decadence*. Fortunately, now, there has come a period of liturgical renewal." (Italics mine.) This kind of attack has struck terror to the hearts of devoted musicians and has fostered a specious appeal to professional "reformers"; yet it is utterly unwarranted by the Constitution itself.

The unfinished business, then, is the implementation of the Constitution, and there is no reason to suppose that this can be accomplished overnight, though the violence of the present arguments would imply that the impossible is possible. An exceedingly important factor in the 1960's, which was not present at the time of the Protestant Reformation, is the instantaneous and world-wide communication of the twentieth century. Whereas the spread of the theological and musical philosophies of Luther and Calvin was slow, there is not a diocese or parish in the world which has not heard of the new Constitution and its "headlines." This very fact has led to the thoughtless assumption that in our day a new body of texts and of music could be manufactured with characteristic twentieth century technological speed.

The Roman church has long been erroneously regarded as monolithic; whereas in fact there is a parallel, in the execution of liturgical and artistic measures, between the bishops and local priests of the Church and the classical Protestant doctrine of the autonomy of local congregations. The implementation of liturgical reform, especially in a field of practical art such as music, can be accomplished only diocese by diocese, and parish by parish. "It is at the bottom level, that of the parish, where the choice is made. It is up to the parish priest . . . to decide to what extent the vernacular and congregational singing will be used, and to convert into norms and prescriptions that which was permitted (but not prescribed) by higher authority."<sup>4</sup>

Reference to the musical-liturgical history of Protestant churches in two

3. Ludovico Trimelloni, *Ceremoniale della messa secondo le nuove disposizioni*, 3rd. ed. (Rome: Libreria Editrice Salesiana, 1965, pp. 20-22), reprinted in *Musicae Sacrae Ministerium*, 2) (1-2), p. 35.

4. Jacques Froger, "Latin and Gregorian Chant in the Context of the Liturgical Renewal," *Musicae Sacrae Ministerium*, 2 (1-2), p. 23.

NEED  
FOR TIME

ROLE  
OF PARISH

countries, Germany and England, will serve to illustrate situations parallel to that of the contemporary Roman Church. Luther was concerned about the vernacular and congregational participation, as has been Vatican Council II, and for the same theological and pastoral reasons. "Reformation" in the sixteenth century has become "renewal" in the twentieth. It was the genius of Luther to compose new devotional poems in the vernacular, the chorales, and to draw about him a host of literary and musical followers. Of the first two "chorale books" (both 1524), one, the *Erfurt Enchiridion*, provided only text and a single line for unison singing in the congregation or devotions in the home; the other, published at Wittenberg, provided text in the vernacular, but polyphonic settings in four and five parts with the melody in the tenor, suitable only for well-trained choirs. It was not until 1586 that Osiander published *Fünfzig Geistliche Lieder und Psalmen . . . also gesetzt, das eine gantze Christliche Gemein durchaus mitsingen kann*. Herein the melody moved up from tenor to soprano "so that the whole Christian congregation could join in the singing."

GERMANY  
IN THE  
SIXTEENTH  
CENTURY

I am indebted to Dr. Ellsworth Peterson's doctoral dissertation of 1966 ("Johann Hermann Schein's *Cymbalum Sionium*: A Liturgico-Musical Study")<sup>5</sup> for a clear and amply documented account of the situation in Germany toward the end of the sixteenth century. Though the chorale was new and congregational and in the vernacular, German churches had by no means turned their backs on Latin and polyphony. The very titles of the collections proclaimed the bi-lingual principle, e.g. Johannes Keuchenthal *Kirchen Gesenge Latinisch und Deudsch*, Wittenberg, 1573, a work which includes among other things sixty-six Latin introits and fifteen Latin alleluias. The Bodenschatz anthologies of 1603, 1618, and 1621<sup>6</sup> contain mostly Latin texts. Schein's *Cymbalum Sionium* (1615),<sup>7</sup> the main object of Dr. Peterson's study, is important because it represents for the first time, virtually a century after the beginning of the Reformation, a significant increase of the importance of German in the collections of sacred music. Composers of the earlier generation — Praetorius, Vulpius, Calvisius — wrote mainly in Latin, even though they were Protestants composing for the Protestant church; whereas in the seventeenth century one finds a decreasing number of Latin texts, until in the great work of Heinrich Schütz there are relatively few Latin pieces and these mainly from his early days as a pupil in Venice. However, Latin motets continue to fill choir books through Bach's day; and the *Kyrie* in Greek and the *Gloria* in Latin were sung regularly in the Lutheran churches, as witness the four Short Masses of Bach.

SEVENTEENTH  
CENTURY

5. F. Ellsworth Peterson, *Johann Hermann Schein's "Cymbalum Sionium": A Liturgico-Musical Study*, unpublished dissertation, Harvard Univ., 1966.

6. Erhard Bodenschatz: *Florilegium selectissimarum cantionum . . .* (Lipsiae, 1603); *Florilegium Portense continens CXV Selectissimas Cantiones . . .* (Lipsiae, 1618); *Florilegii Musici Portensis . . .* (Leipzig, 1621).

7. Johann Hermann Schein, *Cymbalum Sionium sive Cantiones Sacrae . . .* (Lipsiae, 1615).

One of the most interesting phenomena in the whole history of the liturgy is the coexistence, from Luther to Bach, two full centuries and more, of Latin and German, Renaissance polyphony and the Lutheran chorale with all its derivative baroque forms. Luther's *Ordnung und Form des Gesangs zum Amt der Communion* (1526) lists, in a Leipzig edition of 1564, the following items: *Kyrie*, *Gloria* in Latin or German, Nicene Creed in Latin, Apostles Creed in German "Wir Glauben," Preface ("eine Latinische Prefation"), *Sanctus*, and, during the Communion, *Agnus Dei*. This basic order of service was still in force in Leipzig when Bach was cantor. The first choral sound to be heard in his service was a motet in Latin illustrating the Gospel for the day. Bach drew his Latin motets largely from the collections of Bodenschatz and Vulpus, as attested by the fact that he purchased copies for each of his churches, St. Thomas and St. Nicholas, in 1729 and again in 1736 and 1737.<sup>8</sup> Both collections contained many works in Latin. Since Bach was responsible for the music in both churches on alternate Sundays, the *Kyrie* was sung in Greek when his principal choir was in residence, and in Bach's own German setting by the smaller choir in the other church. If the *Kyrie* was intoned rather than sung polyphonically, a version by Praetorius (but in Gregorian style) was used.<sup>9</sup>

COEXISTENCE  
OF GERMAN  
AND LATIN

Although Luther's *Ordnung* specifies that both the Epistle and Gospel be "Deutsch," Terry declares that at Leipzig in 1722 both were in Latin, and adds, "the Leipzig service books provide vernacular prayers during those portions of the service, for worshippers ignorant of that language."<sup>10</sup> Terry has reprinted in his study of the Leipzig liturgy the exact musical formulas for the Salutation, *Sanctus*, *Oremus*, etc., uniformly with Latin texts and a Gregorian-like setting.<sup>11</sup>

In England, the Reformation was more drastic. The Book of Common Prayer was a vernacular document, and its history, from revision to revision, may prefigure that of the vernacular translations of the Roman liturgy. John Merbecke in *The Booke of Common Praier noted* (1550) set a standard for all time by adapting an inherited Gregorian style to English words. In his preface Merbecke recognizes the fact that English is an accented language and Latin a quantitative language. His work suggests principles and techniques which may help the composers of our own day, either in the adaptation of Gregorian or in the creation of a new unison song to beautify the vernacular.<sup>12</sup>

REFORMATION  
IN ENGLAND

To return to the contemporary problem in the Roman Church, at least six kinds of music have been set to the new liturgy in the vernacular:

POSSIBILITIES

8. C. S. Terry, *Bach's Cantata Texts, Sacred and Secular / With a Reconstruction of the Leipzig Liturgy of his Period* (London: Constable, 1926), p. 20.

9. *Ibid.*, p. 22.

10. *Ibid.*, p. 19.

11. It is interesting that Bach used these Gregorian "versions" in augmentation in the B-Minor Mass for the "Credo in unum Deum" and the "Confiteor unum baptisma."

12. The later measured Anglican chant provided a second solution which, in my opinion, should be avoided at all costs in new settings of the Roman liturgy.

1. Gregorian, with translations and adaptations
2. A new composed unison chant, generally somewhat in the style of Gregorian
3. Congregational hymns with English words
4. Psalm settings by Gelineau, or in his style
5. Polyphonic music, old and new
6. Jazz and folk music

GREGORIAN  
AND THE  
VERNACULAR

1. Up to now the most controversial issues have concerned Gregorian chant. This is natural, since the immense and magnificent literature of ancient unison chant (together with polyphonic Renaissance Masses and motets, both with their Latin texts) constitute the unique and peerless contribution of the church musicians not only to the Church, but to the whole world of music. That any event, ecclesiastical or secular, of the 1960's could banish this heritage from the Church is unthinkable. However, new emphasis upon the vernacular raises problems. At one extreme, "all the specialists are in agreement about the extreme difficulty — not to say the impossibility — of substituting another language for the Latin in the Gregorian melodies."<sup>13</sup> On the other hand, there are many valiant attempts to forge a marriage of old Gregorian and new vernacular.

It is interesting to look back beyond the present liturgical controversy to its antecedents in the revival at Solesmes and Ratisbon in the mid-nineteenth century when the Oxford movement brought many Anglican converts into the Catholic Church. A. W. Pugin, an English Catholic, deeply involved in the revival of Gothic architecture, found many Anglican converts deficient in their appreciation of Gregorian chant. "A man may be judged by his feelings on Plain Chant. If he likes Mozart he is no chancel and screen man. By their music you shall know them."<sup>14</sup> Such contentions a century ago reveal the long-standing doubt in the minds of some deeply concerned liturgists that Gregorian could really "reach the people." Yet it was only one year after the *Motu Proprio* when (in 1904) the *Missa de Angelis* was sung with fervent power by the whole congregation in St. Peter's in Rome; and this and other Gregorian Masses are sung in Latin Sunday after Sunday in many American parishes.<sup>15</sup> If English is to replace Latin in the chant, what are the factors which must be brought into agreement? On the musical side: modality, a free unmeasured rhythm, and a unique melodic style involving melismas and a whole battery of melodic formulae — the *podatus*, *clivis*, *torculus*, *porrectus*, etc. On the textual side, the quantity of English syllables, and the accent and quantitative stresses of the phraseology. In brief, the number of syllables must

13. Eugene Cardine, O.S.B., and Jean Claire, O.S.B., "A Propos of a 'Translation' of Gregorian Chant," *Musicae Sacrae Ministerium*, *op. cit.*, p. 19.

14. Francis J. Guentner, S.J., "A Nineteenth-Century Chant Revival," in *Sacred Music*, 92(2), p. 35.

15. When I assisted Professor A. T. Davison in the editing of the Harvard Hymnbook of 1926, it was our belief that Gregorian could not be sung by an American congregation, with Latin or with English words, and none was included in that book. How wrong we were!

somehow match the number of notes and the location of the accents and stresses must coincide in text and music. To be sure, this is a large order. It is all too true that many attempts to unite Gregorian and English words are wooden and artificial, and the result is an altogether unhappy marriage. It can only be successful if musicians and poets know each other's fields, if one can find musicians with a thorough training in English style and poets with experience and understanding of Gregorian.

There is no lack of superb translations of the Latin. The new hymnal, *Cantus Populi*<sup>16</sup> edited by Theodore Marier, includes Gerard Manley Hopkins' "Godhead here in hiding" (Thomas Aquinas?) set to a Hungarian melody and E. Caswall's translation of the *Pange Lingua*, "Sing My Tongue," set to a Bach chorale. The great Christmas hymns *Veni Emmanuel* in J. M. Neale's translation, and *Adeste Fideles* in Oakley's translation are more familiar to Catholics and Protestants alike in their English versions. But can the Gregorian hymns, translated into the vernacular, be set to Gregorian tunes? *Cantus Populi* contains two examples:

No. 36 — *Adoro te devote*, tr. G. M. Hopkins

No. 77 — *Creator alme siderum*, tr. E. Caswall

In the Hymnal of 1940 of the American Episcopal Church, there are at least twenty examples of the satisfactory mating of English words and Gregorian tunes, out of a total of thirty-two. For strophic hymns, psalmody, and brief responsorial formulae, Gregorian with vernacular texts would appear to be possible. But on balance this writer feels the future of Gregorian in the Church lies with the preservation of the original Latin texts, for both congregational and choral use, as clearly provided in the Constitution, articles 116, 54, 36. The vernacular will require some other type of setting. Following are examples of this resolution of the problem, one new and one old.

2. Valiant attempts are being made by a score of composers to fill the sudden vacuum in the music liturgy. Note, for a single example, the excellent Requiem Mass and Burial Service by Theodore Marier of the St. Paul Choir School in Cambridge, Massachusetts. Few other experiments seem successful, but again the challenge is not new; there is an historical parallel.

The history of Merbecke's *The Booke of Common Praier noted* offers a striking day-to-day coincidence with the present events in the Catholic Church. The first vernacular prayer book in English was the work of Archbishop Cranmer and a church council meeting in Windsor in 1549. John Merbecke was the organist of St. George's, Windsor, and he stepped into the breach to provide, within a single year, the necessary musical settings for the new liturgy, a triumph in meeting deadlines. Robert Stevenson<sup>17</sup> has analyzed the Merbecke settings in musical terms, pointing out that they are not so much related

16. *Cantus Populi*, ed. Theodore Marier (Boston: McLaughlin & Reilly, 1963).

17. Robert Stevenson, "John Merbecke's 'Noted Book' of 1550," in *The Musical Quarterly* 37(2), p. 220.

TRANSLATIONS

EPISCOPAL  
HYMNAL  
OF 1940

NEW  
COMPOSITIONS

CONGREGATIONAL  
HYMNS

to Gregorian as to the Sarum use and the Strasbourg psalter of 1539. Essentially they involve "one syllable to one note," the complete exclusion of melisma, and an austere sobriety quite removed from the more ornate and even ecstatic Gregorian. Archbishop Cranmer put the new musical settings into immediate use. "Now from hencefurth all the whole realme shall have but one use."<sup>18</sup> Though the Merbecke settings were soon abandoned, they were restored at the time of the Oxford movement of the mid-nineteenth century and are now favored in English churches the world over as the most classical musical settings. Opinions vary from condemnation of Merbecke's work as hurried (which it certainly was), dull, and pedestrian, to praise for its "subtle artistry."

3. In the area of congregational hymns the Roman Church has long since crossed the border line into the territory of Protestant music and words. As Protestant hymnals have drawn upon the great literature of Catholic hymnody from the Middle Ages, set into English during the Golden Age of translation in the nineteenth century,<sup>19</sup> so have Catholic hymnbooks opened the doors to Lutheran chorales and other Protestant hymns, especially during the present surge of the ecumenical movement. At the recent high Mass celebrating the fiftieth anniversary of the Pius Xth School of Liturgical Music, the whole congregation sang with ardor and evident affection, *For All the Saints*, words by W. W. How, an Anglican bishop, music by Ralph Vaughan Williams, and *In Heavenly Love Abiding*, words by Anna Letitia Waring, first a Friend, then an Anglican, set to the music of the Passion Chorale. *A Mighty Fortress is our God*, once the veritable battle cry of Lutheranism, has become one of the most popular hymns in the Roman Church along with other chorales: *Now Thank We all Our God*, *Oh Sacred Head Now Wounded*, *Break Forth O Beauteous Heavenly Light*, *All Glory, Laud, and Honor*. The *Cantus Populi* has gone so far as to include G. K. Chesterton's *Oh God of Earth and Altar*. Many Christmas hymns in English are well known in the Roman Church, *Joy to the World*, *Hark, the Herald Angels Sing*, and others. If these Protestant texts and tunes have been welcomed into the fold, and if on their side the Protestants are more and more adopting Gregorian as congregational songs, one wonders how anyone in the Roman Church can think of turning his back at just this time on his own great heritage of Gregorian and Latin.

PSALMS

4. The great psalters of the sixteenth century, Genevan, English, and Scottish, are landmarks in the area of the vernacular and of the doctrine of participation, similar to the Lutheran chorale. John Calvin forbade all but unaccompanied unison singing of metrical paraphrases of the psalms (Psalms of 1539, 1542, and 1562). Harmonic versions soon appeared, the most popu-

18. *Ibid.*, p. 222.

19. Neale, Oakley, and Hopkins — all converts to the Roman Church — had great literary taste and craftsmanship, a sense of poetic image and rhythm. Where is their equal? One wonders, for example, why the translators of the 1960's felt called upon to replace *Thee*, *Thou*, and *Thine* with the colloquial *you* and *yours*.

lar by Goudimel, 1564. For a time Catholics and Protestants alike used the melodies of the Huguenot psalters.<sup>20</sup>

Psalm singing in the vernacular has a continuous history from the Genevan psalter down through the *Bay Psalm Book*, 1640, (the first printed book in America) and its successors in the colonies. These psalms were invariably metrical versions of Latin originals or, notably in English psalters, of the King James version of the Bible. For example, Archbishop Parker's *The whole Psalter translated into English metre* (1557) contains eight psalm tunes by Thomas Tallis designed to be sung in various ways as indicated by the editor:

"The Tenor of these partes be for the people when they will sing alone, the other parts, put for greater queers, or to suche as will syng or play them privatelye."

The contemporary psalmody of Father Gelineau has become popular in France and, in English translation, in the United States. Many of these chants are responsorial. The melodies are extremely simple, representing a unique blending of psalter and folk music backgrounds, the rhythm is gentle but pervasive, and the harmonizations of the four-part settings and the accompaniments to the unison settings are mostly triadic.<sup>21</sup> They have a simplicity and sobriety which may recommend them to the editors of new hymnals, both Catholic and Protestant.

"GELINEAU  
PSALMS"

5. In the sixteenth century Protestants were writing music with Latin texts, and Catholic composers were writing in the vernacular. Of the former, consider the vast literature of Hassler, Eccard, Praetorius (fifteen volumes of *Polyhymnia*, partly Latin and partly German text, sixteen volumes of *Musae Sioniae*, the first fifteen in Latin), the voluminous Bodenschatz collections, Tallis, Byrd, and others. There is an equally large heritage of motets in the vernacular, German, French, or English — Hassler, Eccard, Praetorius, Goudimel (a Catholic who turned Protestant), Sweelinck, and the English galaxy of Tallis, Morley, Weelkes, Gibbons, and Byrd. All these latter, especially Byrd in his psalm settings, offer a legacy of superb polyphony with English words which opens a rich, mostly unexplored, territory for the Catholic choirmaster. Note especially the Byrd psalm-motets in the *Songs of Sundrie Natures* (1589).

POLYPHONY —  
OLD AND NEW

Masses, motets, and other liturgical polyphony in the vernacular with or without instruments, constitute one of the great challenges to modern composers interested in vocal music. "General practitioners," the choirmasters themselves, have naturally been the first to take pen in hand. There is, how-

20. *Grove's Dictionary of Music and Musicians*, 5th ed., (New York: St. Martin's Press, 1955), vol. 3, p. 725, art. on Goudimel.

21. There is a translation of Father Gelineau's book "Chant et Musique dans le Culte Chrétien," by Clifford Howell, S.J., published by the Liturgical Press, Collegeville, Minnesota, 1964.

ever, no reason why the texts of the liturgy, provided they remain poetic and imaginative in the new vernacular as they were in Latin, should not challenge the foremost composers of the day as they have from the Middle Ages through the nineteenth century. On the response to that challenge hangs the fate, not only of large-scale works in Roman liturgical music but also of the on-going continuity of a great area in choral literature embracing both small and large works. One recalls Honegger, Milhaud, Walton, Britten, Rubbra, Vaughan Williams, Randall Thompson, Healey Willan, Clement Titcomb, — but where are others?

JAZZ AND  
"FOLK"  
MUSIC

6. We come finally to the appearance of the folk idiom and the jazz Mass. Writing briefly only three years ago,<sup>22</sup> I saw this menace as no more than a cloud on the horizon the size of a man's hand.<sup>23</sup> I was wrong. The Right Reverend R. G. Weakland, O.S.B., former president of the Church Music Association of America, has said: ". . . few people see any liturgical potential in hill-billy music. Yet, it is from somewhere in this category our present 'folk idiom' that is now the rage took its origin. The simplicity of the melody — often with a plaintive modal tinge — and of the harmonic and rhythmic accompaniment, place it well within the capabilities of amateur performance. Jazz has already left the amateur behind and become the area of the professional. What makes the modern 'folk idiom' so enticing is its amateur appeal and its roots in the narrative tales of our past."<sup>24</sup>

We cannot deny the existence of a powerful movement among both Protestant and Catholic churches which seeks to identify the church with people, — indeed the very phrase "identify with," from the idiom of the psychologist, is symbol of the many slogans now prevalent. The Church must speak to the people "here and now"; it must "meet the people where they are"; it must be "all things to all men." (Many of the gimmicks of modern churchmen are a travesty on St. Paul's first utterance of those words.)<sup>25</sup> Let the churches be warned. At a moment in history when there is such a strong current in the direction of an easy "togetherness" let us remember that there is a possible virtue in mystery itself. The heritage and treasures of ten centuries must not too easily be cast overboard. It may not be overstating the case to say that, as with mountains and seas, there is a remote grandeur in the Church which cannot be trifled with.

YOUNG  
PEOPLE

There is an increasing number of young people in the United States who, as a result of better musical education in the schools and the tremendous spread of good music through recordings, radio, and concerts, are looking to the Church to take its rightful place, as in ancient times, as the patron and

22. G. W. Woodworth, *The World of Music* (Cambridge: Belknap Press of Harvard University Press, 1964), pp. 62, 63.

23. I Kings 18:44.

24. Rembert G. Weakland, O.S.B., "Comments: The State of the Question," *Sacred Music*, 92(2), p. 28.

25. I Corinthians 9:22.

protector of the very best in art. Henry Sloane Coffin, in the Preface to the *Pilgrim Hymnal* (1959) reminds us that "if young people grow up to despise what is given them in the house of God, either in words or in tunes, their respect for the Christian Church is seriously enfeebled."<sup>26</sup> In contrast to Mr. Coffin's warning, what shall we say of the new edition of *Our Parish Prays and Sings*, which believes in speaking to the people here and now, and therefore includes a "Space Hymn." The tune is the old *Russian Hymn* by Alexis Lvov. The text, David C. Robert's *God of Our Fathers Whose Almighty Hand*, has been altered to bring it "up to date" by the addition of this astronomical stanza:

And as we float along  
 through outer space  
 Past galaxies aglow  
 in dark's embrace  
 Toward other worlds  
 where brothers may await,  
 Do care for us now  
 in our weightless state<sup>27</sup>

No matter how strong the urge to "identify," the Church does not need to tolerate sloppy poetry, shabby music or ugly buildings.

Geoffrey Beaumont's *A Twentieth Century Folk Mass* (the Reverend Mr. Beaumont is an Anglican priest) was first performed with a full-fledged dance band, complete with saxophones and high-hat cymbal, on October 13, 1957, in a live broadcast from St. Augustine's, Highgate. It, like its successors, is a combination of jazz and folk idioms, most reminiscent of singing commercials. The serious defenders of this sort of thing have indulged in the utterly specious comparison of the jazz Mass with the *cantus firmus* Masses of the Renaissance in which popular tunes were woven into the polyphony. This formidable intellectual exercise was proof of a high standard of craftsmanship, but it was not "meeting the people where they are."

The negro spiritual is a different matter. Because there are syncopations in the rhythm of many spirituals, they have been taken over and "jazzed up" for Broadway and deranged for comedy hit songs for college glee clubs. The real "spiritual" is deeply spiritual, both in words and in the moving simplicity of the music. It is high time for a few of these beautiful songs to make their way into American hymnals, Catholic and Protestant. The vernacular Mass, both the ordinary and the proper, if the texts be as noble as their Latin originals, resists anything but the finest music, both in craftsmanship, imagination, and dignity.

The *Aggiornamento* must touch all phases and facets of Catholicism, not the least its conception of the place the arts have and deserve in its life. I

26. *The Pilgrim Hymnal*, 9th ed. (Boston: Pilgrim Press, 1963), "Preface to the Music," p. vii.

27. *Our Parish Prays and Sings* (Collegeville, Minnesota: The Liturgical Press, 1965).

NEGRO  
 SPIRITUALS

am afraid, though, that before the situation gets better, it will initially get even worse than it has been for some time, as congregational participation and "democratization" threatens to be interpreted as a mandate to lower standards.

Thus writes Paul Henry Lang in *Sacred Music*.<sup>28</sup> At the moment it would appear superficially that the Church has tried to impose upon art, which after all has its own immutable laws. Music cannot be made to order overnight. We must put behind us the characteristic contemporary craze for speed in all things. Again the Lutheran parallel is plain — school by school, parish by parish, diocese by diocese — as in the sixteenth and seventeenth centuries.

THE AIM:  
UNDERSTANDING

The aim and burden of the Constitution is the deeper understanding of the holy mysteries bound up in the liturgy. The vernacular and participation are means to an end. The low Mass, in which congregational participation should be the rule, provides at one stroke the most effective agent in both comprehension and understanding. A man who has heard and participated in fifty low Masses in English will by that very token be prepared to understand a sung high Mass. In polyphonic music, the words can rarely be understood whether they be in the Latin of the sixteenth-century masters or English of the 1960's. It is like the threadbare argument about opera in English. *Recitativo secco* may be clear if the singer's diction is perfect, but what of the great concerted scenes and the ornate arias and rich orchestration? The language matters not one whit. No one can understand the words.

The problem is a problem in education. Priestly instruction, unremitting attention to congregational participation in the vernacular low Mass, the provision of a small but gradually increasing repertory of congregational chants, acclamations, psalms, and hymns — this is the long but sure road to the implementation of the Constitution.

*Participatio actiosa* in its most profound sense includes listening as well as singing and speaking. It is with church music and the liturgy of the Church, as with all other music, that active listening is true participation. Stravinsky in the *Poetics of Music* quotes Raphael's profound adage: "To understand is to equal."<sup>29</sup> Such listening challenges the utmost concentration on the part of the listener, but the rewards are great. Thomas Morley in *A Plaine and Easie Introduction to Practicall Musicke* (1597), in his article on the motet, sets the standard at the highest point. The motet, he says, "requireth most art, and moueth and causeth most strange effects in the hearer . . . for it will draw the auditor (and speciallie the skillfull auditor) into a deuout and a reuerent kind of consideration of him for whose praise it was made." And he sums up the whole technique of choral singing, sacred or secular, in the injunction to the singers: "studie how to vowell and sing cleane, expressing the wordes

28. Paul Henry Lang, "Aggiornamento in Sacred Music," *Sacred Music* 92(1), p. 12.

29. Igor Stravinsky, *Poetics of Music*, trans. Arthur Mendel and Ingolf Dahl (Cambridge, Mass.: Harvard University Press, 1947), p. 134.

with deuotion and passion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holie things.”<sup>30</sup> (Italics mine.) In the words of Pius XI (26 December 1928), the faithful are “intimately stirred by the beauty of the liturgy.”

Finally, I make two appeals, the first to the clergy and the second to the musicians. Several paragraphs in the Constitution echo the encyclical of Pius XII issued on Christmas Day, 1955. “Great care must be taken that those who are preparing for the reception of sacred orders in your seminaries . . . are properly instructed in the doctrine and use of sacred music and in Gregorian chant . . . by teachers who are experts in this field.”<sup>31</sup> Article 115 of the Constitution: “Great importance is to be attached to the teaching and practice of music in seminaries . . . It is desirable also to found higher institutes of sacred music. . . .” As in all the Protestant churches of our day, the education of the clergy in music literature and in the practical problems of church music is an inescapable responsibility, often crowded out by new subjects such as psychiatry and hospital internship as well as the older seminary disciplines.

ROLE OF  
CLERGY

As for the musicians, the choirmasters and composers of the Roman Church have worked manfully, perhaps feverishly, to provide new music for the liturgy. At the height of the Renaissance, the galaxy of the greatest composers in the western world (and not all were choirmasters) lavished their craftsmanship equally upon miniatures to be sung and played by amateurs, and upon the largest and most sophisticated polyphonic works. Today there is the same challenge to our most distinguished composers, but they must be men of superior craftsmanship, vivid imagination, an interest both in the amateur and the professional, in the complexities of modern art and, as Stravinsky said in the dedication of the *Symphony of Psalms*, in the “glory of God.” The Church would welcome such.

ROLE OF  
MUSICIANS

Let them [composers] produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.<sup>32</sup>

The Church has not adopted any particular style of art as her very own; she has admitted styles from every period. . . . Thus, in the course of the centuries, she has brought into being a treasury of art which must be very carefully preserved. The art of our own days, coming from every race and region, shall also be given free scope in the Church. . . .<sup>33</sup>

#### G. WALLACE WOODWORTH

30. Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London: Peter Short, 1597) p. 179. See also modern edition, ed. R. Alec Harman (New York: W. W. Norton, 1952) pp. 292, 293.

31. See Paul Hume, “Music in Church,” *America*, 95(7), p. 194.

32. *Constitution on the Sacred Liturgy*, Art. 121.

33. *Ibid.*, Art. 123.

## HONESTY IN REPORTING

CONFUSION

Only the hopelessly naive can deny that church music is beset with many ills in 1967. The numerous liturgical changes introduced as an aftermath of the Council have caused havoc in the choirloft, confusion in the pews and desperation at the organ console. Old standards and musical practices are being continually re-examined, re-evaluated and changed. The introduction of the vernacular that was supposed to open glorious possibilities for the contemporary composer has failed to bring forth the desired fruits. Varied, and oftentimes contradictory regulations dealing with church music are published frequently; new liturgical texts and new translations are introduced several times a year; there is even talk about the re-organization of the entire structure of the Mass. Still, the bright hope that all this fermentation would signal the beginning of a new renaissance of sacred music is slowly fading away.

Instead of a musical renewal worried musicians are witnessing today an unbelievably rapid disintegration of organized church choirs, an alarming disappearance of high Masses and the irresponsible abandonment of traditional church music. Reams of new musical settings of the Ordinary and Proper are rolling off the presses of eager music publishers, but most of them are of inferior quality, to say the least. When finally a real masterpiece appears, it is received with doubt and divided reactions: enthusiasm on one side, skepticism on the other. Reviews flagrantly contradict each other, for many reviewers seem unable to rid themselves of individual prejudices. The weary choir director fights gallantly for awhile, floats with mediocrity for a few months, then, in utter desolation, gives in and resigns to retire—if he is lucky enough—to other fields of musical endeavor or to cultivate his garden.

THE 1966  
CONGRESS

The main purpose of the Church Music Association of America is the fostering of good liturgical music. Our association was highly honored last year when it was selected to organize the 5th International Congress of Church Music in Chicago and Milwaukee. The readers of this journal have been amply informed about the happenings of that memorable congress. Several of the papers read in Chicago and in Milwaukee have been published, and at least two reviews have appeared in these very pages of *Sacred Music*, one praising and the other criticizing the congress.

MARCH: HONESTY IN REPORTING

It is not my intention to renew those debates here. I would like, however, to deal with one particular incident, concerning a particular composition, commissioned by our Association for the opening pontifical Mass of the congress, that has been unjustly and unfairly mistreated by several reviewers.

The composition in question is the *Mass to Honor St. Cecilia* by the renowned contemporary German composer, Hermann Schroeder. A chorus of some 200 voices, gathered from the different Milwaukee parishes under the masterful direction of Roger Wagner, sang its premiere at the Milwaukee cathedral on August 25, 1966. The author of this column was fortunate to be present at that Mass. The work is written for chorus, congregation, organ and orchestra and it is in the vernacular.

Two reviewers — one in *Sacred Music*, the other in a magazine devoted to problems of liturgical worship — were particularly biased in their evaluations of this remarkable composition. Here I must add a footnote before I go into the analysis of these reviews.

I strongly believe that any critic should be free to voice his preferences concerning musical styles or individual compositions. After all, most of us are more or less conditioned in our musical taste by our cultural background and artistic training. There are certain composers and compositions we like and others we dislike, sometimes without tangible, definable reasons. Nobody should object to individual preferences and dislikes precisely because they are *individual* signs of taste or the lack of it.

Intellectual etiquette, however, requires that the critic be objective and factual in describing the art work he is about to evaluate. After such description he is certainly free to give his own appraisal and personal reaction to the composition in question.

One must protest, therefore, when a critic distorts facts, gives false information or misleads the reader on purpose, due to his own prejudices. This is precisely what happened to our reviewers of the Schroeder Mass. I feel bound in conscience to try to rectify the harm and injustice that have been done by these two reviews. The authors are not only devoid of charity, but they evidently separate themselves from the truth to prove their preconceived point, *viz.*, that the Mass in question is “unfit” for the liturgy and is, therefore, a failure.

Both of them have selected the *Sanctus* for their *bête noire*. The first reviewer wrote thus:

The *Sanctus* opened with a three-to-four-minute instrumental introduction and delayed the celebrant considerably at the Consecration, although he had proceeded with the Canon.

The second expressed himself thus:

The *Sanctus* was of such an impractical length that the celebrant, in desperation, finally proceeded with the Canon of the Mass without awaiting its

“MASS TO  
HONOR  
ST. CECILIA”

CRITIC MUST  
BE OBJECTIVE

MARCH: HONESTY IN REPORTING

conclusion. Most people failed to notice this, however, since they were turned toward the rear of the church in order to watch the great performance — all choirs sang from the rear of the church! It was only too evident that the composer is unacquainted with the liturgical and pastoral theology that prompted our present liturgical reforms and the broad musical implications that flow from these . . . It is also difficult to conceive of such a work being accepted musically by any group of musicians other than those whose whole music-life has been lived within the framework of the Catholic church music ghetto . . .

TIMING  
OF THE  
SANCTUS

While I can find nothing particularly alarming or wrong with a “lengthy” Mass, especially if it is written for such a solemn occasion as an international music congress, these statements have aroused my suspicion. Mistrusting my own musical memory that told me that the introduction in question could not have lasted more than thirty seconds, I have re-read the score several times with stopwatch in one hand, pencil in the other, scrupulously observing the tempo indications of the composer. Lo and behold: the “three-to-four-minute” introduction contains only eight measures of music! The composer’s suggested metronome tempo for the *Sanctus* is  $d = 60-63$ , which allows exactly 29 seconds for the “lengthy” introduction. This represents a 600–800 percent distortion by the first reporter.<sup>1</sup> The remainder of the *Sanctus* consists of 21 measures and lasts one minute and 26 seconds. How can music that is less than two minutes long “delay considerably” the celebrant? Is it really — to use the words of the second reviewer — “of impractical length”?<sup>2</sup>

I hope that by now the reader begins to see how a prejudiced mind works: our reviewers *want* the Mass to be lengthy, for they have already decided — for some mysterious reason — that it is a composition that is not fit for the liturgy. Never mind that the facts are different: they will unscrupulously falsify them to arrive at the preconceived conclusion and condemn the composition, ridicule the composer and poke fun at the *naïveté* of the congregation. Unfortunately our would-be critic No. 1 did not stop there:

THE  
AGNUS DEI

The same was true of the *Agnus Dei*; distribution of Holy Communion was much delayed by the extended treatment of what is generally considered a relatively minor text in the Mass structure. The parts for the congregation consisted of a few brief phrases here and there which had little to do with the overall structure of the piece.

Here again facts are replaced by wishful thinking to prove another preconceived point. First of all, who says that the *Agnus Dei* is a “relatively minor

1. To visualize the enormity of this distortion, let me illustrate it the following way. You are driving in a residential district at a speed of 29 miles per hour. A traffic officer stops you, gives you a ticket on which he writes: “Speeding at 180-240 miles per hour.”

2. To make myself clear: I am not excessively fond of orchestral introductions to the *Sanctus* either, for I feel that most of them tend to lessen its impact, coming at the conclusion of the Preface. I would not have objected to reviewer No. 1 if he said that he disliked even this short introduction for this or that reason. But to use false premises to prove one’s point is nothing short of dishonesty. He is simply not telling the truth.

text in the Mass structure"? Granted that it may not have the pivotal importance of the *Sanctus* or of the *Credo*, it is nevertheless one of the five parts of the Ordinary and has always been treated lovingly by all composers. Secondly, can three minutes and 12 seconds (that is the total length of the *Agnus Dei*) be considered "extended treatment" that "much delays" the distribution? After all, the celebrant has (or *had*, in 1966) to say the three preparatory prayers, give the kiss of peace, receive the consecrated Host, then the Precious Blood, open the tabernacle, etc. Is three minutes too much for this?

As to the "few brief phrases here and there" written for the congregation by Mr. Schroeder, let me quote the March 7, 1967 instruction of the Holy See, published in the Spring issue of our magazine: ". . . the *Agnus Dei* may be repeated as often as necessary, especially in concelebrations, where it accompanies the Fraction; it is desirable that the people should participate in this song, at least by the final invocation" (Art. 34). Mr. Schroeder did exactly that.

Taken by my own game, I began to time the other sections of the Mass. The *Benedictus* contains but nine measures and lasts 36 seconds. May I remind the reader that we are talking about the English setting of the Ordinary of a solemn, pontifical Mass, written for great occasions and probably not for every Sunday use in some small parish.<sup>1</sup> The *Gloria* has 62 measures and should last two minutes and 30 seconds, following the 80 metronome indication of the composer, taking into account the numerous 2/2 and 3/2 measures; the *Kyrie* consists of 70 measures (two minutes, 46 seconds); and even the *Credo*, the longest piece of the Ordinary, lasts only five minutes and 12 seconds, containing altogether 115 measures. Total performing time for the whole Mass: 16 minutes, 14 seconds. Yet our first reporter has the unbelievable temerity to tell us with a straight face: "The setting of the (Schroeder) Ordinary, in English, was massive, quite lengthy and expanded."

In the case of the second reporter, false statements are followed by innuendos; innuendos develop into sly attacks concerning the liturgical competence of the composer; this in turn casts doubts on the musical literacy of those who have selected the music and makes the performers and conductor collaborators in an anti-liturgical, anti-pastoral sin. The circle is now complete. All that is left is to demolish, with biting sarcasm and an astonishing lack of charity, the musical qualifications of the organizers (in the words of the critic: products of "the Catholic Church music ghetto") and *voilà*, the whole Milwaukee congress is taken care of; the entire meeting can now be dismissed as a conservative hoax, prearranged, pre-plotted, as it were, by the dark forces of the 19th century reactionaries.

What must have made the reading of these two "reviews" even more pain-

1. It can be done also by smaller groups. The *Mass to Honor St. Cecilia* is regularly rotated on Sundays — with organ accompaniment only — by one of the author's parish choirs in Dallas, Texas. The choir has 26 volunteer singers.

PARTS  
FOR THE  
CONGREGATION

THE  
BENEDICTUS

THE  
REMAINDER  
OF THE  
MASS

ful to the already disturbed and confused church musician is the fact that both reviewers are themselves connected with church music and should, therefore, know better. What obscure motives could have prompted their strange behavior? Frustration? Personal animosity? All I know is that both articles have already caused great harm to the cause of contemporary sacred music and are totally unworthy of the high standards of honest reporting.

WHY?

Was there any good intended by the authors or were they trying to discredit the Fifth International Congress of Church Music? Do they have grudges against our Association? If yes, why? Most of us who participated in that meeting were deeply impressed by the noble and sober tone of the congress, eagerly bent on implementing the prescriptions of Vatican II to the letter, avoiding all excesses. "The People of God" were actively and enthusiastically involved in all the Masses, Scripture vigils and other devotions. Pope Paul himself paid tribute to that congress, praising it before a gathering of liturgical scholars in Rome a few weeks later.

In short, opinions are fine, dialogue is fine — but the publication of falsehood is a totally different matter. Truth is not a malleable, soft, yielding matter that a reporter may shape to any form. Strict adherence to verity is the first requisite in a music critic. Church musicians have many problems these days; let us not aggravate them by irresponsible reporting.

REV. RALPH S. MARCH, S.O.Cist.

# I KNOW A ROSE-TREE SPRINGING

Christmas Anthem for S.A.T.B.  
with Youth Choir, ad lib.

SPEIER GEBETBUCH, 1599  
Tr. by WINFRED DOUGLAS

Traditional  
Arr. by ROBERT S. MULLGARDT

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

Andante (♩ = 70)

SOPRANO ALTO

TENOR BASS

ORGAN

Sw. *p*

Manual Ped.

from an an - cient root,  
spring-ing Forth from an an - cient root,  
from an an - cient root,  
from an an - cient root,

Sw.

As men of old were sing - ing. From

Jes - se came the shoot  
 Jes - se came the shoot That  
 Jes - se came the shoot  
 Jes - se came — the shoot

Sw.

Manual

bore a blos - som bright — A - mid the cold of

MAR

half - spent was the night.  
 win - ter, When half - spent was the night.  
 half - spent was the night.  
 half - spent was the night.

Sw. Ped.

YOUTH CHOIR (*ad lib.*)

This rose - tree, blos - som

Gt. Solo

lad - en, Where - of I - sa - iah spake, Is

Mar - y, spot - less maid - en, Who moth - ered, -

Solo

- for our sake, The lit - tle child, new - born By

Solo off Solo

God's e - ter - nal coun - sel On that first - Christ - mas

Solo Gt. off

# Festival Anthem on

Perf. Time  
ca. 5'

# PRAISE THE LORD, YE HEAVENS\*

for Congregation, and SATB Voices, with  
Soprano Descant and Organ

Based on Ps. 148

Verses 1 & 2, Foundling Hosp. Coll., 1796

Verse 3, tr. E. Osler + 1863

J. G. Phillips, Opus 20

Gt.-Full 8' 4' & 2' + Mixtures.  
Sw.-Full 8' 4' & 2' to Gt. + Mixtures.  
Ped.-16' & 8', Sw. to Ped.

Manuals

*mf* *f*

Pedal

5

*ff*

10

off mixtures

*poco rit.*

\*From the Hymnal Cantus Populi #16

## Unison Voices (Choir and Congregation)

1. Praise the Lord, ye heav'ns a - dore Him; Praise Him, An - gels,  
*a tempo*

The first system of the musical score consists of three staves. The top staff is for unison voices, the middle two staves are for piano accompaniment (treble and bass clefs), and the bottom staff is a separate bass line. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "1. Praise the Lord, ye heav'ns a - dore Him; Praise Him, An - gels," with the tempo marking "a tempo".

(15)

in the height; Sun and moon, re - joice be - fore Him,

The second system of the musical score consists of three staves. The top staff is for unison voices, the middle two staves are for piano accompaniment, and the bottom staff is a separate bass line. The music continues from the first system. The lyrics are: "in the height; Sun and moon, re - joice be - fore Him,". A circled number "15" is placed above the first measure of the vocal line.

(20)

Praise Him, all ye\_ stars and light. Praise the Lord for He hath spo-ken;

The third system of the musical score consists of three staves. The top staff is for unison voices, the middle two staves are for piano accompaniment, and the bottom staff is a separate bass line. The music continues from the second system. The lyrics are: "Praise Him, all ye\_ stars and light. Praise the Lord for He hath spo-ken;". A circled number "20" is placed above the first measure of the vocal line.

Worlds His\_ might - y\_ voice o - beyed;      Laws, which nev - er

This system contains the first three measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part consists of chords in the left hand and a melodic line in the right hand.

(25) shall be\_ bro - ken,      For their guid - ance hath He made.

*poco rit.*

This system contains measures 25 through 29. It includes a vocal line and piano accompaniment. A circled measure number '25' is placed above the first measure. The piano part features a melodic line in the right hand and a bass line in the left hand. The instruction 'poco rit.' is written in the right hand of the piano part.

Sw. 8' & 4'

*Dolce*

(30)

This system contains measures 30 through 32. It features piano accompaniment in bass clef. The instruction 'Sw. 8' & 4'' is written above the first measure, and 'Dolce' is written below the first measure. A circled measure number '30' is placed above the third measure. The piano part consists of chords in the left hand and a melodic line in the right hand.

*poco rit.*

35 Choir alone

S  
A

2. Praise the Lord, for He is glo-ri-ous; Nev-er shall His prom-ise fail;

T  
B

Opt.  
Org.

40

God hath made His Saints vic-tor-ious: Sin and death shall

M.

not pre - vail. — Praise the God of our sal - va - tion;—

(45) Hosts on — high, His — pow'r pro - claim; Heav'n and earth and

(50) all cre - a - tion, Laud and mag - ni - fy His Name!

Prepare: Gt. Solo Reed, Full Sw. and mixtures and reeds.  
Sw. to Ped. Ped.

Sw. Box closed

*mf* *f*

(55)

*rit.* *molto rit.*

Maestoso Descant (60)

Wor - ship, hon - or, bless - ing, wor - ship, hon - or, bless - ing, wor - ship, hon - or,

Unison (Choir and Congregation)

Maestoso

3. Wor - ship, hon - or, glo - ry, — bless - ing, Lord, we of - fer —

Gt. Solo Reed

Maestoso

Sw. non legato

glo-ry, bless - ing; Young and old Thy praise ex-press-ing, young and old Thy  
to Thy Name; Young and old Thy praise ex - press - ing,

(65)

praise ex-press-ing, Join their Sav-ior to pro-claim.  
Join their Sav - ior\_ to pro - claim. As the Saints in  
Sw. Box closed.

Saints a - dore Thee, We would bow be - fore Thy throne; As Thine An - gels  
 heav'n a - dore Thee, We would bow be - fore Thy throne; As Thine An - gels  
 Sw. Box open

serve be - fore Thee, So on earth, so on earth Thy will be done. —  
 serve be - fore Thee, So on earth Thy will be done. —  
*Molto Rit* *Allargando*  
*ff* *fff*

FULL CHOIR

morn. *f* fra - grance ten -  
 O - flow'r, whose fra - grance ten -  
 fra - grance ten -

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines begin with a rest for the first measure, followed by the lyrics 'morn.' and 'O - flow'r, whose fra - grance ten -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

der with  
 der with  
 - der with sweet-ness - fills - the air,  
 der with

Gt. *f*

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal lines have the lyrics 'der with', '- der with sweet-ness - fills - the air,', and 'der with'. A guitar part (Gt.) is introduced in the second measure with a forte (*f*) dynamic. The piano accompaniment continues to support the vocal melody.

Dis - pel in glo - rious splen - dor The  
 Dis - pel in glo - rious splen - dor The  
 Dis - pel in glo - rious splen - dor The

Manual Ped.

The third system of the score features two vocal staves and a piano accompaniment. The vocal lines have the lyrics 'Dis - pel in glo - rious splen - dor The', 'Dis - pel in glo - rious splen - dor The', and 'Dis - pel in glo - rious splen - dor The'. Above the piano part, there are markings for 'Manual' and 'Ped.' (pedal). The piano accompaniment includes chords and moving lines in both hands.

dark-ness - ev - - 'ry-where; True man, yet ver - y God, -

now save us, And share our -  
 From sin and death now - - save us, - And - share our -  
 now save - us, - And - share our -  
 now save - us, - And - share our -

Solo Ped. *p*  
 ev - 'ry load.  
 ev - 'ry load.  
 ev - 'ry load.  
 ev - 'ry load. *p*

Sw. *p* *pp*

Solo off  
add 16'

# POPULAR CHRISTMAS ANTHEMS AND CAROLS

Bach, J. S.	Beside Thy Cradle.....	C.M.R.	1477
Bach, J. S.	Break Forth.....	C.M.R.	1479
Berlioz, H.	Thou Must Leave Thy Lowly Dwelling.....	C.M.R.	1898
Billings, W.	Shepherds' Carol ( <i>arr. E. V. Copes</i> ).....	C.M.R.	2760
Black, C.	As Lately We Watched.....	C.M.R.	1358
Black, C.	Let Carols Ring.....	C.M.R.	1524
Caldwell, M. E.	Carol for a New-Born King.....	C.M.R.	2894
Caldwell, M. E.	The Crimson Drum.....	C.M.R.	2805
Dickinson, C.	Carols from Various Countries		
	America: Shepherds' Story, The.....	S.C.	30
	Austria: Shepherds' Christmas Song.....	S.C.	7
	Bohemia: Angels and the Shepherds.....	S.C.	111
	France: Slumber Song.....	S.C.	14
	Germany: While Shepherds Watched.....	S.C.	103
	Greece: Shepherds on This Hill.....	S.C.	180
	Haiti: Jesu! Thou Dear Babe.....	S.C.	45
	Holland: Sleep, My Jesus, Sleep.....	S.C.	141
	Italy: Whence Come Ye?.....	S.C.	181
	Lapland: Christmas Carol, A.....	S.C.	101
	Norway: Babe in the Manger, The.....	S.C.	102
	Russia: Holy Angels Singing.....	S.C.	163
	Switzerland: O Nightingale, Awake!.....	S.C.	179
Erickson, F.	Catalonian Christmas Carol.....	C.M.R.	989
Erickson, F.	Deck the Hall.....	C.M.R.	827
Hall, J. H.	Sleeping the Christ Child Lay.....	C.M.R.	832
Holler, J.	A Great and Mighty Wonder.....	C.M.R.	1449
Holst, G.	Christmas Day.....	Anth.	983
Huston, J.	What Is This Fragrance?.....	C.M.R.	2541
Kitson, C. H.	O Leave Your Sheep.....	Christmas Carol	478
Kountz, R.	Four Slovak Christmas Carols.....	C.M.R.	725
Laubenstein, A.	Now Is the Time.....	C.M.R.	1404
Luvaas, M. J.	Angels at the Manger.....	C.M.R.	1220
MacKinnon, H.	I Hear Along Our Street.....	C.M.R.	793
MacKinnon, H.	Sleeps Judea Fair.....	C.M.R.	754
MacPhail, F. P.	Little Lord Jesus.....	C.M.R.	2774
Means, C.	Gentle Mary.....	C.M.R.	2803
Maunder, J. H.	Christians, Awake.....	C.M.R.	1463
Ossewaarde, J.	Rocking ( <i>Czech Carol</i> ).....	C.M.R.	2843
Parker, H. W.	Before the Heavens Were Spread.....	C.M.R.	1472
Rawls, K. H.	Long, Long Ago.....	C.M.R.	2198
Rodgers, J.	Still, Still, Still ( <i>Austrian Carol</i> ).....	C.M.R.	2722
Sowerby, L.	The Snow Lay on the Ground ( <i>French Carol</i> ).....	C.M.R.	2240
Sweelinck, J. P.	Born Today!.....	C.M.R.	1461
Thiman, E. H.	Holly and the Ivy.....	M.T.	1018
Warner, R.	Sing We Noel.....	C.M.R.	2721
Williams, D. H.	Christ Came to Bethlehem.....	C.M.R.	2300
Williams, D. H.	Oh Lord, Where Now Is Bethlehem?.....	C.M.R.	2812

All the above for S.A.T.B.

Copies may be had on approval.

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*Compositions by*  
**DAVID H. WILLIAMS**

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Alleluia. (Treble Voices) Easter .....	C.M.R. 2525
Angels, Roll the Stone Away. (S.A.T.B.) Easter .....	C.M.R. 2737
Carol-Prelude on "Bring a Torch" (Organ) .....	St. Cec. 864
Carol-Prelude on "God Rest You Merry" (Organ) .....	St. Cec. 873
Child of Heaven, The (Unison) Christmas Cantata for Youth Choir	
Christ Came to Bethlehem. (S.A.T.B.) Christmas .....	C.M.R. 2300
Christ Came to Bethlehem. (S.S. or S.A.) Christmas .....	C.M.R. 2311
Christ the Lord is Risen Today. (S.A.T.B.) Easter .....	C.M.R. 2275
Come, Thou Fount of Every Blessing. (S.A.T.B.) .....	C.M.R. 2586
Come, Ye Faithful, Raise the Strain. (S.A.T.B.) Easter .....	C.M.R. 2373
Draw Nigh to Jerusalem. (S.A.T.B.) Palm Sunday .....	C.M.R. 2410
Every Good Gift. (Unison) Thanksgiving or General .....	C.M.R. 2445
Father, Forgive Them. (S.A.T.B.) Lent or Holy Week .....	C.M.R. 2455
Forth He Came at Easter. (S.A.T.B.) Old French .....	C.M.R. 2450
Forth He Came at Easter. (Treble) Old French .....	C.M.R. 2523
Good-Bye, My Fancy. Song for Medium Voice.	
Guide Me, O Thou Great Jehovah. (S.A.T.B.) .....	C.M.R. 2595
Hymn for Our Time, A. (S.A.T.B.) .....	C.M.R. 2268
Importance of Christ's Resurrection, The. (S.A.T.B.) .....	C.M.R. 2512
In the Bleak Mid-Winter. Christmas Song for High Voice.	
King of Glory, King of Peace. (S.A.T.B.) .....	C.M.R. 2700
King of Love, The. (S.A.T.B.) .....	C.M.R. 2600
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March of the Shepherds. (S.A.T.B.) Christmas .....	C.M.R. 2670
Meditation on "Pange Lingua" (Organ) .....	St. Cec. 857
Mighty Fortress is Our God, A. (S.A.T.B.) M. Luther .....	C.M.R. 2500
Now Let Us All Right Merry Be. (S.A.T.B.) Christmas .....	C.M.R. 2475
O Come and Mourn With Me. (S.A.T.B.) Lent or Holy Week .....	C.M.R. 2323
O Come, O Come, Emmanuel. (S.A.T.B.) Advent or Christmas .....	C.M.R. 2440
O Sing Unto the Lord, (S.A.T.B.) .....	C.M.R. 2221
O Sons and Daughters. (Treble Voices) Easter .....	C.M.R. 2524
On the Passion of Christ. (S.A.T.B.) Cantata for Lent or Holy Week.	
On This Holy Easter Morn. (S.A.T.B.) .....	C.M.R. 2690
Our Blest Redeemer. Sacred Song for High Voice.	
Praise, My Soul, the King of Heaven. (S.A.T.B.) .....	C.M.R. 2488
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Sing Alleluia Forth. (S.A.T.B.) .....	C.M.R. 2390
Time Draws Near, The. (S.A.T.B.) Christmas .....	C.M.R. 2395
To Zion Jesus Came. (S.A.T.B.) Palm Sunday .....	C.M.R. 2330
Visit of the Magi. (S.A.T.B.) Christmas or Epiphany .....	C.M.R. 2540
Wedding Prayer, A: Sacred Song for Medium or High and Low Voice.	
We Thank Thee, O Father. (S.A.T.B.) Thanksgiving .....	C.M.R. 2345
When I Survey the Wondrous Cross. (S.A.T.B.) Lent .....	C.M.R. 2607
When They Bereaved (Treble Voices) Easter .....	C.M.R. 2521
Whole Bright World, The. (S.A.T.B.) Easter .....	C.M.R. 2742
Whole Bright World, The. (Treble Voices) Easter .....	C.M.R. 2522
World Itself is Blithe and Gay, The. (S.A.T.B.) Easter .....	C.M.R. 2575

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## PRESIDENT'S REPORT

The past year has witnessed many notable advances in the growth of the Church Music Association. Among the encouraging signs of our development has been the fine response received from the bishops of the United States to our appeal for support. We are proud to welcome as honorary life members of the Church Music Association of America those bishops who indicated their willingness to identify themselves with our work by making generous contributions to our organization and, in some instances, offering special words of commendation and counsel for our program.

HONORARY  
MEMBERS

As of this writing, twenty-two bishops have extended us a cordial hand of friendship. Their names are listed on page 32.

We cherish their friendship and look forward to keeping in touch with them by way of informing them of our continuing efforts to serve the Church through the art of music.

During the past year our membership has increased over 66%, so in the name of the CMAA I wish to welcome all our new members — Voting, Subscribing and Student — who have recently responded to our appeal to join the Association. A special word of greeting is extended to the Most Reverend John J. Carberry, Bishop of Columbus, Ohio, who has enrolled his diocese as a patron.

MEMBERSHIP  
INCREASE

His Excellency, John Francis Dearden, Archbishop of Detroit, has invited the Church Music Association of America to hold its national meeting in Detroit during Easter Week, 1968. We are indeed happy to accept Archbishop Dearden's invitation and look forward to bringing our membership together in Detroit for a stimulating and fruitful convention.

NATIONAL  
MEETING  
IN 1968

It is hoped that as many members as possible will plan to attend the national meeting next Easter Week. Voting members will be informed of the special changes in the constitution and by-laws which have to be considered at that time, as well as the election of officers for a new term.

Because of the excellent cooperation of numerous publishers, we are able

MARIER: PRESIDENT'S REPORT

MUSIC  
SUPPLEMENT

to offer our first music supplement with this issue of *Sacred Music*. The committee appointed to review and select new music has also prepared a commentary on the music contained in the supplement. We shall try to continue offering this service with each issue of the magazine.

In the name of the Church Music Association I wish to thank the publishers for their help in this matter. We hope that the music supplement will prove to be of significant mutual benefit.

THEODORE MARIER

# REVIEWS

## Editor's Note:

Our readers will be happy to notice that the plan to enlarge the scope of the music review section of *Sacred Music* by including complimentary copies of compositions reviewed and recommended by the Committee on Recommended Music of the CMAA is now a reality. The present issue inaugurates this new service to our members.

A brief commentary on each of these three numbers follows this note. May we remind the readers that reproduction of copy-righted music by any mechanical means (offset, thermofax, xerox, mimeograph, etc.) is forbidden by law. Choral copies may be ordered directly from the publishers or through your regular music dealer.

## SPECIAL REVIEWS

### *The Coming of Our God*

Marinus de Jong's choral setting of an anonymous tune has several rather obvious merits. Its text emphasizes a joyful Advent response to the God who — in the liturgy — is continually saving His people. It is brief enough to be useful as a supplementary piece even during the shortest Offertory rite. Published ten years ago, it has worn well over the years, either by itself or in conjunction with a congregational version, such as can be found in the *Peoples Mass Book* (World Library Publications) and in the more recent *The Catholic Hymnal and Service Book* (Benziger Brothers). Vocally, the choral setting is not as simple as it is brief. The overlapping syllables will test your ingenuity and patience, but your efforts will be rewarding. An SATB arrangement is also available from the publisher, World Library Publications.

### *I Know a Rose-Tree Springing*

There is something about this fine old tune, at once sturdy and tender, that has weathered many a Christmas. Composers never seem to tire of creating new and interesting choral settings. (Hugo Distler's setting is listed among the seasonal materials.) Robert S. Mullgardt's sensitive setting of Winfred Douglas' translation is fresh and unhackneyed writing. Choirs should welcome the uncommon antiphonal effect between chorus and organ, the latter introducing the familiar strains of the chorale "Vom Himmel hoch." Verse two, intended for an *ad libitum* youth choir, uses the same chorale as a countermelody, but played by

a solo voice on the organ. Verse three concludes with the same chorale employed as a solo voice in the pedal.

### *Festival Anthem on Praise The Lord Ye Heavens*

It is regrettable that this hymn tune, which appears in the Hymnal *Cantus Populi* (McLaughlin & Reilly Co.), is not more widely known. It is a worthy replacement for several shop-worn "praise" hymns. J. G. Phillips' festival setting has the form of a verse-anthem, which employs a different combination of voices and instruments in successive verses: unison voices and organ (verse 1), choir alone (verse 2), unison voices, descant, and organ (verse 3). This practice, which has been used effectively in both the Anglican and Lutheran traditions, should be imitated as often as possible in these early days of renewal. Better than all the words in the world, it would help to relieve some of the unnecessary tension between choirs and congregations. (Note also the settings of "O Come, All Ye Faithful" listed among the seasonal materials.) Mr. Phillips' festival anthem is greatly enhanced by a strong and interesting organ accompaniment.

REV. ELMER F. PFEIL

## SEASONAL MATERIALS

The choral music listed below hints at the wealth of seasonal materials available to choir directors who approach the church year with imagination and wish to select music for a particular liturgical context. Such an approach is not only in keeping with the best in musical traditions more recent than our own, but also with the spirit of the March 5 Instruction on Music in the Liturgy. Give our choirs a constant challenge and they will sing their way into the "new" liturgical structure.

## ADVENT

*O Come, O Come, Emmanuel.* Zoltán Kodály has made a skillful musical setting for five verses of this well-known text. The average choir will discover that each verse is a charming Advent "jewel" by itself. Let the congregation sing a verse out of any hymnal, and the choir can add a different musical setting on successive Sundays. For SAB voices a cap. Boosey & Hawkes. No. 5564 @ 30c.

*Creator of the Stars of Night* by Dale Wood. This is a simple Advent anthem for unison voices and organ, based on the Sarum Plainsong *Conditor Alme* (Mode IV). The stanzas may be

effectively alternated between treble, male, or solo voices. H. W. Gray Co. No. 2889 @ 20c.

*The King Shall Come When Morning Dawns.* The tune "Consolation" in a very attractive setting by Theodore Beck. Sopranos, altos, and baritone voices alternate the melody, while the text points to the final coming of the King. For SATB voices unaccompanied. Concordia Publishing House. No. 98-1882 @ 20c. (Concordia also publishes a setting by Ludwig Lenel for treble voices. No. 98-1831 @ 25c.)

*E'en So, Lord Jesus, Quickly Come* by Paul O. Manz. This composition for Advent or general use has everything in its favor: excellent choral sound, masterful rhythmic and melodic construction, and a beautiful text that emphasizes the final coming of the Lord Jesus. Moderately difficult. For SATB voices a cap. Concordia Publishing House. No. 98-1054 @ 25c.

*Hail to the Lord's Anointed* by Seth Bingham. Included in Flammer's Anniversary Anthem Series, Seth Bingham's very recent composition is an extended hymn-anthem for Advent or general use. This is difficult music in an idiomatic style. For SATB voices (with descant), organ, and brass. The two trumpet parts are included on the final pages. Harold Flammer, Inc. No. 84910 @ 35c.

*Rejoice, All Ye Believers* by Paul Karvonen. A Swedish folk melody is the basis for this Advent anthem written in a very traditional style. Not difficult. For SATB voices, youth choir (or SA), descant, and organ. H. W. Gray Co. No. 2983 @ 25c.

#### CHRISTMAS

*Lo! How a Rose E'er Blooming.* Hugo Distler, the promising German composer who died in 1942 at the age of 34 years, included this sensitive treatment of a traditional melody in his *The Christmas Story*, Opus 10. A good piano tone is required for this setting. For SATB voices a cap. Concordia Publishing House. No. 98-1925 @ 25c.

*While Shepherds in Meadows.* Han van Koert made many arrangements of old carols, including this delightful example. For two choirs, SA and SATB, and organ. An *ad libitum* instrumental accompaniment (flute, violin, viola, cello, and harp) is available separately. World Library Publications. No octavo number. 30c.

*Angels from the Realms.* An old German carol in a simple setting by Han van Koert. For two choirs, SA and SATB, and organ. World Library Publications. No. AC-592-8 @ 20c.

*A Child is Born.* A Dutch carol arranged by Melvin Rotermund. For SA voices and organ. Concordia Publishing House. No. 98-1889 @ 25c.

*Shepherds, Shake Off Your Drowsy Sleep.* A Besançon carol arranged by Melvin Rotermund. For SA voices and organ. Concordia Publishing House. No. 98-1892 @ 25c.

*Noel, Noel, Noel (Let Their Voices Ring)* by Melvin Rotermund. The melody is suggested by a French carol. For SA voices and organ. Concordia Publishing House. No. 98-1888 @ 25c. N.B. These three numbers, all brand-new publications, offer fresh material to treble voices.

*The Angels' Message (Le Message des Anges).* Maynard Klein has made a new arrangement and set the English text for the carol more commonly known as "Angels We Have Heard on High." French and English texts given. For SATB voices a cap. G. Schirmer. No. 11482 @ 25c.

*Christ the Lord is Born.* Robert L. Goodale translated and adapted his little piece by an anonymous 16th century Spanish composer. It is a little gem, only two pages in length, moderately difficult. Latin and English texts are given. For SATB voices a cap. Elkan-Vogel Co. No. 1233 @ 25c.

*The Angel to the Shepherds (Angelus ad Pastores)* by Juan de Castro (16th century), edited and arranged by Robert L. Goodale. Longer and far more difficult than the previous number, it offers a challenge to treble voices who can sing a long line. For SSA voices a cap. Latin and English texts are given. Elkan-Vogel Co. No. 3104 @ 25c.

*As on the Night Before This Blessed Morn* by Orlando Gibbons, edited by Dennis Stevens. This is strong, 16th century English writing. Don't overlook this one! For SATB voices a cap. Concordia Publishing House. No. 98-1756 @ 25c.

*Three Early Christmas Carols (Make We Joy; Masters in This Hall; and Coventry Carol),* arranged by Robert J. Powell. New settings for

TBB voices a cap. Concordia Publishing House. No. 98-1887 @ 30c.

*O Come, All Ye Faithful*, arranged by Knut Nystedt. For trumpet, organ, SATB choir, and congregation. Augsburg Publishing House. No. 11-9301 @ 50c.

*O Come, All Ye Faithful*, arranged by G. Winston Cassler. For SATB choir; congregation, and organ. Augsburg Publishing House. No. 1434 @ 25c. Accompaniment for brass sextet available from the publisher: No. 1434a @ \$1.00.

E.F.P.

#### CHRISTMAS MUSIC—1967

At this time of year the major portion of the publishers' output is Advent and/or Christmas music. Many of the offerings are re-editions of older numbers, often occasioned by the new interest in vernacular texts for the Roman Catholic liturgy. The new titles are, for the most part, in good taste, representing simple additions to the current repertoire. Many of them are useful, "sure-fire" pieces for choir that present little challenge to singers or accompanists. Distler's *Christmas Story* is an outstanding exception to the general run-of-the-mill writing.

Short notes on recent Christmas publications:

*The Christmas Story according to St. Luke* by Richard Hillert. The text of St. Luke is the basis of a cantata for unison and two-part choir or soloists, flute, oboe, two violins, violincello and organ. Interspersed as commentary on the Gospel text are hymn stanzas of Luther Christmas carols set to chorale melodies. Mr. Hillert has made an important contribution to the carol service literature with this cantata which is eminently practical and highly artistic. Concordia, St. Louis, Missouri @ \$3.00.

*Now Let Us All Give Thanks* by H. Schütz, edited by L. Niven. The concluding chorus (*Dank sagen Wir Alle Gott*) from the Schütz *Historia der Freuden und Gnadenreichen Geburt Gottes und Marien Sohnes, Jesu Christe*, has been arranged and adapted with an English text for SATB with organ, brass or strings. J. Fischer & Bro., Glen Rock, New Jersey @ \$1.00.

*A Ship With Cargo Precious* by H. Wunderlich. A short Advent or Christmas cantata for SAB choir, strings and alto recorder. A simple tune predominates both the fluid contrapuntal accompaniment and the harmonized sections of

the text. This could be effective and interesting. Concordia, St. Louis, Missouri @ 35c.

*The Christmas Story*, Opus 10 by Hugo Distler, arranged and edited by M. Klein. This edition of Distler's *Die Weihnachtsgeschichte* is based on the 1961 version which bears the imprint of the composer's friend, B. Grusnick. The English text was adapted by M. Klein from the King James version of the Bible with hymn stanza translations by T. Baker, H. Krauth, K. W. Pickut and V. Vajda. Mr. Klein's English version of the Distler Christmas cantata is an important addition to the current repertoire. Distler's interesting and idiomatic vocal writing in modern vocabulary has not been damaged in translation. This is music for the better-than-average choral group and for the discriminating audience. Concordia, St. Louis, Missouri @ \$2.00.

*Scenes From the Childhood of Christ* by H. Berlioz. This abridged edition contains three favorite sections from the larger work, best described by Heine, "a perfect bouquet of sweet flowers of melody and a masterpiece of simplicity." The simplicity may be disputed, but the tunefulness and charm keep this in the Christmas repertoire. H. W. Gray Co., Inc. New York, New York @ 90c.

*Gabriel Came to Mary* by J. Leo Hassler, English adaptation by A. Edmonds Tozer. This is an English version of Hassler's *Dixit Maria*, SATB *a cappella* and musically as effective as ever. The adaptation into English is not entirely successful, and at times, impedes the original musical lines of the piece. J. Fischer & Bro., Glen Rock, New Jersey @ 25c.

*In Praise of Mary's Son* by Marguerite Havey. A simple effective setting of the text from the Cowley Carol Book. H. W. Gray Co., Inc., New York, New York @ 20c.

*Christ the Lord is Born*. Anonymous Spanish 16th century, adapted by Robert Goodale. A simple anthem for SATB *a cappella* with English text by Goodale. Elkan-Vogel Company, Inc., Philadelphia, Penn., @ 25c.

*African Noel*, adapted and arranged from a Liberian folk tune by Aden G. Lewis. An accompaniment of piano and drums provides the "African" atmosphere for a simple repetitious

tune. Plymouth Music Company, Inc., New York, New York @ 25c.

*On the Birthday of the King.* Nürnberg melody arranged by Richard Peek. A tuneful SATB *a cappella* setting in no way challenging or problematic. Elkan-Vogel Company, Inc., Philadelphia, Penn., @ 25c.

*Creation Unlocked* by R. K. Winslow. The dedication (to John Cage) gives a clue but not the whole truth about this piece which is entitled, Christmas piece for mixed voices *a cappella*. The text might refer to almost any festival or situation and is not pointedly Christmas. The setting is interesting but not in the style of John Cage. Elkan-Vogel Company, Inc., Philadelphia, Penn., @ 22c.

*The Joyous Christmas Day* by R. Warner. A relatively short but well-harmonized anthem for SATB and optional handbell and youth choir. H. W. Gray Company, Inc., New York, New York @ 25c.

*Carol of the Friendly Beasts.* XIII century, arranged by J. H. Crissman. One more version of an old favorite, this time for SATB, youth choir or solo and organ. The arranger uses all the resources of the choir: SATB homophonic first verse, solo with organ, solo with humming chorus, solo in *quodlibet* (The First Noel) ending with a sophisticated homophonic SATB section. H. W. Gray Company, Inc., New York, New York, @ 25c.

*Christmas Song* by Michael Praetorius, edited by W. Gardner. This is a charming version for SATB from *Musae Sionae*, Wolfenbuttel (1609). The original Latin text is left untouched and the German has been translated into English by Gardner with skill and sensitivity. Oxford, London.

*Child so Gentle and Pure* by T. Beck. A simple lullaby for SATB. Concordia, St. Louis, Missouri @ 20c.

*When Christmas Morn is Dawning.* This is a German folksong arrangement by W. P. Grams. Verses I and II in unison with a rather fussy accompaniment, Verse III for SATB in traditional chorale style. Concordia, St. Louis, Missouri @ 25c.

*Rejoice, Rejoice Ye Christians* by L. Schroeter, edited by P. Thomas. An SATB anthem that

is reminiscent of other German Christmas songs. Concordia, St. Louis, Missouri @ 25c.

*Salvation is Created* by Tschesnokoff, arranged by H. D. McKinney. SATB setting of a favorite from the Byzantine repertoire. J. Fischer & Bro., Glen Rock, New Jersey @ 25c.

*Sleep Holy Child* by E. A. Hevdesven. A slow moving lullaby for SSA which should have no problems for the ordinary choir or glee club. Elkan-Vogel, Philadelphia, Penn., @ 25c.

*Sing Mary's Lullaby* by D. Kozinski. A simple lullaby for SSA. Elkan-Vogel, Philadelphia, Penn., @ 25c.

*Jesus Who Hast Ever Led Me* by J. S. Bach, edited and arranged by S. Hines. A skillful arrangement for SAB from the Christmas Oratorio, Part IV. For many choirs this (SAB) is a desirable combination of voices and Mr. Hines has provided a representative example taken from the Bach repertoire. Concordia, St. Louis, Missouri @ 25c.

*A Christmas Lullaby* by G. Kosteck. Traditional lullaby text in a modern setting for junior choir, SA. Elkan-Vogel Co., Inc., Philadelphia, Penn. @ 25c.

*What is this Lovely Fragrance.* An old French Carol arranged by W. P. Grams. Typical French carol in a melodious tasteful arrangement that should present no difficulty to the SATB choir. Concordia, St. Louis, Missouri @ 30c. C.A.C.

#### MORE REVIEWS

From McLaughlin and Reilly Company, there are two Masses by Will Johnson.

The first, *Mass in Honor of Our Lady the Queen of the Angels*, is a very simple setting of the ordinary. It can be sung in unison, SA, SAB or SATB with congregation. It is strictly homophonic, consonant throughout, and uses a four note motive for each section. The range is restricted, due to the fact that the congregation sings the soprano line. This Mass is far from being musically interesting, but will be useful for a choir with limited resources.

The second Mass is in honor of St. Dominic, and is for SA or SAB and organ. The composer states in a foreword that "this Mass represents a sincere attempt to meet the needs of congregational participation. Its brevity, limitations of vocal demands and easily committed melodies

make the Mass suitable for school children for whom it was primarily composed." If this Mass is sung in the three part setting, boys of junior-senior high school age with changed voices could easily sing the lowest part. Range is limited, the reason being, I suppose, because of the congregational participation. Exception should be taken however, for the low range of the school children. The tessitura of children is considerably higher. Musically this Mass has some interest, but is it necessary, even in simple works, to use only our tried and true harmonies of fifty or more years ago? A combination of musical tones which are not perfectly consonant, if used sparingly, will often heighten the effect of the music and intensify the text.

Mr. Johnson has also composed a *Ceremonial March for Organ* published by McLaughlin and Reilly.

This piece opens with a fanfare followed by a three part song form. A trio and repetition of the main theme follows. This march is written on two staves and is technically quite easy to play.

The Gregorian Institute of America has come out with a new work of unquestioned merit by C. Alexander Peloquin. This sacred choral work is from the Book of Daniel, and its title is *Love Is Everlasting*. It is written for equal or mixed voices, cantor and congregation. The accompaniment is for organ or instruments. Unlike his previous work of similar nature, *The Song of Daniel*, the instrumental parts are not included in the score. An ideal orchestral setting would consist of organ, string bass, timpani and tambourine. It can be done effectively however, with organ alone, especially if the instrument is resourceful.

Quoting Mr. Peloquin: "This festive work obtains its structure from two traditional sources: the hymn and the psalm."

*Give Thanks to the Lord* is a hymn-tune both broad and expansive. Its accompaniment is highly rhythmic and syncopated.

The two large psalm sections are scored for quick litany-like succession of cantor (soloist), choir and congregation. Here, unlike Gregorian psalmody or the Gelineau approach, the cantor's song is allowed variation for the sake of words and musical development.

This composition was undoubtedly conceived for a large choir which would bring both treble and men's voices together to shout joyfully to the Lord.

From the Oxford University Press the following anthems: *O Praise God in His Holiness*, by White (circa 1600) and edited by Peter le Huray.

A stirring anthem for eight part (SSAATTBB) mixed voices and optional organ. This choral music in its polyphonic setting projects faithfully the textual intent in a majestic and dignified manner.

This work demands an experienced choir for its proper rendition tonally and dynamically.

*Psalm 150*, by Zoltan Kodaly. This Psalm is based on an old French melody and written for three female voices. The melody, with words by Theodore De Bèze, is from the French Psalter of 1562. Gay and lively throughout, it expresses praises to God in a delightfully light manner. Either English or French text may be used. It is *a cappella*.

A delightful carol for Easter is *Now the Green Blade Riseth*. This is a French carol melody arranged by David Strickler. It is written for four mixed voices, organ, and carillon or handbells in the last verse.

The theme in the Aeolian mode is well-known, and with its independent organ accompaniment and modern treatment of the choral parts makes for an impressive and interesting carol.

Oxford University Press also publishes a *Toccatina for Organ* by Emma Lou Diemer. This reviewer admires and performs much modern organ music. He believes, however, that the structural outline should have form and balance, which this piece does not seem to have. Without wanting to be unduly harsh to the composer of this rather difficult work, one must state that most of the piece consists of endless repetitions of scale patterns in chromatic nomenclatures. The one exception, and at the same time proof of the composer's technical ability, is an invertible fugue, which develops to a brilliant climax. After this section, repetitive material is again heard with some deviations, especially in pitch. The entire piece is vigorous and extremely free, and looks more difficult than it really is.

Benziger Editions, Inc., publishes a *Mass for the Departed* by Frank Campbell-Watson. It is written for two voices and organ.

This Mass is interesting and well written; its simplicity adds to its charm, and it should be widely used. The offertory antiphon, and the *Libera* are on psalm tones.

ARTHUR C. BECKER

## NEWS

The National Shrine of the Immaculate Conception, Washington, D.C., has been the scene of several noteworthy organ recitals during the past few months. They include:

Robert R. Zboray, organist at St. Philip's Church, Falls Church, Virginia, played a concert of compositions by Bach, Franck and Sowerby on June 25, 1967.

Jean Raevens, organist at St. Winifred's Church and professor of organ and theory at Duquesne University, Pittsburgh, played the second concert in the summer series on July 2, 1967. His program traced the music of Flanders from early times to the present, including works by Dufay, Obrecht, DeMonte and Peeters.

Robert Grogan, *carillonneur* at the National Shrine, performed works by Pachelbel, Alain, Hindemith, Brahms and Bach on his recital program, July 9, 1967.

Marian Patricia Handy, organist at the Episcopal Church of the Nativity, Camp Springs, Maryland, was guest organist at the Shrine on July 16, 1967. She played works by Pachelbel, Alan Stout, Langlais, Messiaen and Franck.

Haig Mardirosian, assistant organist at the National Shrine, played works by Barber, Alex Wyton, Franck, Langlais and Alain on his July 23, 1967, program.

Conrad Bernier, chairman of the organ department at the Catholic University, was the last of the artists who performed in the summer series. He played works by Bach, Mendelssohn, Dupré, Franck and Vierne on July 30, 1967.

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Other organ recitals which have been brought to our attention include the following:

Noël Goemanne performed at Sacred Heart Church on the campus of the University of Notre Dame, June 22, 1967. His recital, sponsored by the university and the World Library of Sacred Music, included works by Buxtehude, Bach, Walther, Maurice Green, and Camil van Hulse. The program was concluded with two of Mr. Goemanne's own compositions, his *Church Windows* and his *Rhapsody*.

Robert Zaborowski of Wyandotte, Michigan, played a recital at the First Methodist Church on July 16, 1967, which included works by Paumann, Oskiersko, Woytowicz and himself.

Frederick Fox, organist at the Church of Christ the King, Tulsa, Oklahoma, performed the dedication recital on the new parish organ, July 16, 1967. His program included works by Bach, Buxtehude, Marcello, Franck and Widor. On August 10, 1967, the Christ the King Choir under the direction of Mr. Fox presented a sacred concert including works by Mozart, Fauré, Gounod and Steiner.

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A new Mass by Maurice Durufé was given its premiere performance on December 18, 1966, in Paris by the Concerts Lamoureux. It is scored for baritone solo, baritone chorus and orchestra or organ. Entitled *Messe sur les Thèmes Grégoriens de la Messe IX*, it has been described by one critic as "within the tradition of Fauré and Debussy," while another remarked that "a *chef d'oeuvre* was born last Sunday." In setting the Latin text of the ordinary, M. Durufé began a lively controversy concerning the continued use of the Latin. Two articles on the subject appeared in *Le Monde* by Jacques Lonchamp. He gave the results of a poll of a hundred church musicians on the subject. The composer defended his procedure by pointing out that the sonority and rhythm of the Latin language was far more suited to religious music than French. "Quite frankly," he wrote, "I don't relish the prospect of setting to music the words *Saint, saint, saint*."

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Another European composer, following the directions of the recent Instruction on Sacred Music (Article 50,c), has published a new Mass in Latin, based on Gregorian themes from Mass XVIII, Mass X, Mass VIII and the *ad libitum* chants. The work, entitled *Ordinarium Gregorianum*, by Hermann Schroeder of Cologne is scored for schola, congregation, choir and organ.

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The founders of the St. Nicholas Boy Choir Festival, Peter J. Basch, James A. Burns and Marie Lambert, have commissioned a new work by Ned Rorem for boys and men to be given its first performance on May 4, 1968, at the second annual festival to be held at St. Michael's Monastery Church in Union City, New Jersey.

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The music commission of the Diocese of Pittsburgh has commissioned a setting of the chants

after the lesson of Pentecost Sunday. The work by Richard Felciano was given its first performance at the Church of St. John Fisher in Pittsburgh. It is scored for electronic tape, unison male chorus and organ. On May 21, 1967, at the same church another work by Felciano, based on the text of Psalm 150, was performed under the direction of the composer to mark the dedication of a new 28-rank Moeller organ. Entitled *Glossolalia*, the composition is scored for electronic tape, percussion, organ and baritone voice. It was commissioned by Robert Snow who is director of music at Saint John Fisher Church.

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The choir of Blessed Sacrament Church in Lincoln, Nebraska, under the direction of Robert Beadell, sang a solemn Mass at St. Thomas Aquinas Church, the chapel of the Newman Foundation of the University of Nebraska on Sunday, April 30, 1967. The proper was taken from the *Graduale Romanum*, and the ordinary parts were selected from works by Vittoria, Schubert, Hassler and Mozart. Organist was Frank Wasko.

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The Choral Society of St. Dominic of Shaker Heights, Ohio, under the direction of its founder, Cal Stepan, finished its twentieth season with a special commemorative concert on June 14, 1967. The organization is made up of some eighty men from all parts of the Cleveland area.

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Saint Paul Choir School of Cambridge, Massachusetts, traveled to Europe to attend the international congress of *Pueri Cantores*, held in Rome from July 4 to July 9, 1967. In Rome the choir sang a concert at the North American College, participated in the massed concert sung by boys of all nations, and sang at a special Mass celebrated by Pope Paul VI in the Vatican Basilica. In Paris, the choir sang at the Church of St. Francis Xavier, and in England concerts were given at St. Mary's College and the Art Gallery in Southampton and Mass was sung at Westminster Cathedral, London. Theodore Marier is director of the choir.

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The Boys Town Choir of Father Flanagan's Boys Home, Boys Town, Nebraska, is making plans for an extended concert tour of the Far

East in the Spring. Monsignor Francis Schmitt, director of the choir, will lead the boys on their first trip outside the continental United States.

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The University of St. Thomas and St. Michael's Church of Houston, Texas, presented a summer series of concerts which included recitals for organ, harpsichord, and string groups. Works by Telemann, Bach, Schütz, Handel, Hammer-schmidt, Reger, Messiaen, Frescobaldi and Domenico Scarlatti were performed. Artists were Klaus-Christhart Kratzenstein, Clarence Ledbetter, Suzanne Summerville, Marilou Kratzenstein, Stephen Gorisch, and Michael Wilkomirski.

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The fourth biennial Church Music Institute of the St. Pius X Guild of Milwaukee was held from August 7th to 11th at Saint Francis Seminary. One hundred fifty-three musicians from nine states registered for the event which was sponsored in cooperation with the CMAA. Faculty members included Paul Salamunovich who prepared and conducted the music for daily sung Masses, Fr. Irvin Udulutsch, O. F. M. Cap., who led the discussions on the recent Instruction on Sacred Music, and Paul Manz who presented a series of master organ classes. Carl Schalk presented a lecture on the chorale as a living creative tradition in Lutheran liturgical music in a series of evening events that attracted over two hundred visitors from various denominations. In this series Paul Salamunovich led a choral reading session and Paul Manz played an organ recital including works by Couperin, Handel, Bach, Franck, Widor and Peeters, as well as his own works. The annual St. Pius X Guild awards to young organists who were winners in the annual auditions were made at a recital given by the young organists. Representing the CMAA at the event were Theodore Marier, president, Fr. Richard J. Schuler, secretary, and Fr. Ralph S. March, S. O. Cist., editor of *Sacred Music*. Fr. Elmer F. Pfeil, founder and director of the Guild, was assisted by Fr. Robert A. Skeris in planning the institute.

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More than one hundred and thirty registrants attended the fifteenth annual music workshop at Boys Town, Nebraska, from August 13th to 25th. The event was part of the celebration of Boys Town's golden jubilee and also coincided with the

centennial year of the State of Nebraska. Monsignor Francis P. Schmitt, director of the workshop, was assisted by a faculty representing Catholic, Protestant and Jewish musical traditions that included among others Dr. M. Alfred Bichsel, Canon Jozef Joris, and Cantor Samuel Rosenbaum. The choral activities were under the direction of Dr. Roger Wagner who presented Bloch's *Avodath Hakodesh*, Brahms' *Requiem*, Bruckner's *Te Deum*, and the last movement of the *B Minor Mass* of J. S. Bach. The workshop choir also prepared and performed the music for the closing Pontifical Mass and a memorial concert dedicated to the founder of Boys Town, Monsignor Edward J. Flanagan. Benjamin Britten's *War Requiem*, scored for soloists, chorus, symphonic and chamber orchestras, boys choir and organ, was performed on this program under the direction of Dr. Wagner to a capacity audience of twelve hundred.

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Dr. Paul Manz, chairman of the music department at Concordia College, Saint Paul, Minnesota, was the recipient of the St. Caecilia medal presented annually by the Father Flanagan's Boys Home to an outstanding person in the field of liturgical music. The citation said that "over a period of years, Dr. Manz has become Boys Town's favorite organist." The award was made by Monsignor Nicholas H. Wegner, director of the home, during Pontifical Mass celebrated by Bishop Daniel Sheehan, which marked the close of the fifteenth annual liturgical music workshop.

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Rev. José López-Calo, S.J., vice-rector of the Pontifical Institute of Sacred Music in Rome, and secretary of the Consociatio Internationalis Musicae Sacrae, has recently edited a small volume in Spanish translation containing a series of addresses delivered on the Vatican Radio in the spring of 1965 on the present problems in church music. Entitled *Presente y Futuro de la Musica Sagrada* (Madrid: Editorial Razon y Fe, 1967), the book contains papers by scholars of international reputation: "The treasury of sacred music" by Monsignor Ferdinand Haberl, director of the School of Sacred Music in Regensburg, Germany; "Liturgical-musical language, a symbol of the unity and the catholicity of the Church" by Rev. Emilio Springhetti, S.J., professor of medieval Latin at the Pontifical Gregorian University in Rome; "Author-

ity in liturgical-musical questions" by Monsignor Marcel Noirot, professor of liturgy at the Pontifical Lateran University in Rome; "The Consociatio Internationalis Musicae Sacrae" by Monsignor Johannes Overath of Cologne, Germany, president of the papal church music society; "Gregorian chant in the history of the Church and in the world of today" by Rev. Raffaele Maratta, O.S.B., professor of chant at the Pontifical Institute of Sacred Music in Rome; "Classic polyphony" by Monsignor Lavinio Virgili, director of music at the Lateran Basilica in Rome; "Musical instruments in the history of sacred music and in the actual religious situation" by Alberico Vitalini, musical consultant for the Vatican Radio; "Chant of the children" by Pablo Colino, director of the boys in the Cappella Giulia of Saint Peter's Basilica; "The musical formation of the cleric" by Monsignor Alfredo Parisella, sub-secretary of the Congregation of Seminaries. The final section of the book is made up of a series of reports from six different nations on the present status of the renewal in music for the liturgy. Writing for France is François Picard; for Germany, Wilhelm Lueger; for England, Peter Peacock; for Italy, Monsignor Domenico Celada; for Spain, Tomás de Manzárraga; and for the United States, Richard J. Schuler. Each was associated with the church music association of the country mentioned.

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St. Joseph's College, Rensselaer, Indiana, conducted its annual summer school of liturgical music for six weeks during June and July. Eighty five registrants came from all parts of the country and from Canada and Australia. Under the direction of Father Lawrence Heiman, C.P.P.S., the faculty included Fr. Eugene Lindusky, O.S.C., Noel Goemanne, Fr. Columba Kelly, O.S.B., Dr. Philip Gehring, Sister M. Denise, O.P., Sister M. Raban, O.P., Sister M. Diana, O.S.F., and Sister M. Luanne, O.S.F. Dr. and Mrs. John B. Egan and Fr. Rudolph Bierberg, C.P.P.S., of St. Joseph's faculty also taught. The program is part of undergraduate work leading to a bachelor's degree in music with a concentration in liturgical music as well as a graduate program being offered in conjunction with DePaul University of Chicago.

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The news editor welcomes accounts of musical events, particularly programs of significant church music.

## LETTERS TO THE EDITOR

I have read with interest the first two issues of *Sacred Music* in the new format and under new editorship. May I compliment the fine, open format! May I criticize the one-sided, closed approach to questions regarding liturgical music!

The reprinting of the conservative papers from the Fifth International Music Congress, the unbalanced and tendential commentary of the March 5th *Instruction on Music in the Liturgy*, the inbreeding in the "News" column and in the "Letters to the Editor," the tersary and superficial way in which *Crisis in Church Music?* was reviewed by the editor seem to be unfortunate signs that *Sacred Music* has become a journal written by and for one segment of the Church Music Association of America.

REVEREND PATRICK W. COLLINS,  
Assistant Chancellor  
Peoria, Illinois 61603

I suppose when readers see a letter "to the editor" signed by an officer or director of CMAA in *Sacred Music*, they are tempted to think we are patting ourselves on the back rather than sincerely congratulating the authors and the editor. I might mention that we officers and directors hope to learn from the articles in *Sacred Music*, so when superbly intelligent and truly informative information appears therein, we are sincerely grateful and we do not hesitate to express ourselves to authors and editor.

For scholarly work and practical information the Summer issue has, in my opinion, surpassed the excellent Spring issue. *Sacred Music* is fast becoming an outstanding service to church

## CONTRIBUTORS

G. Wallace Woodworth is professor of music at Harvard University; former conductor of the Harvard University Glee Club and of the Memorial Chapel Choir at Harvard; arranger and editor of choral publications; a guest lecturer and conductor at the Royal College of Music, London; music commentator on television; author of *The World of Music*.

musicians. To all in rectories, convents, schools, and choir rooms who have been asking for direction and practical aid, I recommend a subscription to *Sacred Music*. Who knows? We might all learn something.

ROBERT I. BLANCHARD  
Diocesan Director of Music  
Charleston, South Carolina 29401

Please send me two copies of the Spring issue of *Sacred Music*. A check for \$2.50 is enclosed to cover the cost.

I was truly delighted with this issue, and want to share its contents with others. The new format is very attractive and the articles are excellent. I was especially happy to find that it contained the complete new decree on sacred music issued by Rome.

SISTER M. TERESINE, O.S.F.  
College of St. Francis  
Joliet, Illinois

I would like to congratulate you on the recent issue of *Sacred Music*. It will be very helpful to me in my work as a Cathedral Music Director.

Your journal has a high standard and has true information for the choirmasters and church music directors. Congratulations and my very best wishes to you and your board of directors.

MATTHEW A. LUCAS  
St. John's Cathedral Choirs  
Cleveland, Ohio

Congratulations on the new issue of *Sacred Music*! It has real class. Keep up the fine work.

SISTER M. THEOPHANE, O.S.F.  
Director of Music  
Alverno College  
Milwaukee, Wisconsin 53215

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Rev. Ralph S. March, S.O.Cist., associate professor of music at the University of Dallas, is a graduate of the *Institut Grégorien*, Paris, France; holds his M.A. from the University of Budapest and his Ph.D. in music from the *Institut Catholique* of Paris. He is a member of the Commission on Sacred Music and Liturgy of the Diocese of Dallas-Fort Worth and director of the Dallas Catholic Choir. He became editor of *Sacred Music* in February, 1967.

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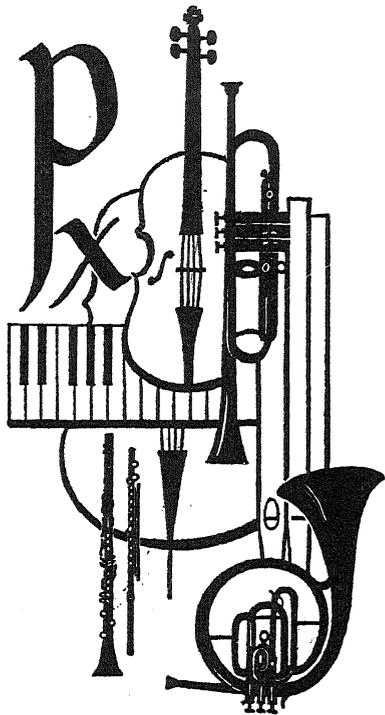
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