



SACRED MUSIC

Volume 95, Number 1, Spring 1968

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SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publication: 2115 Summit Avenue, Saint Paul, Minnesota 55101. Editorial office: University of Dallas, University of Dallas Station, Texas 75061.

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NATIONAL CONVENTION IN DETROIT

Following the announcement of the Church Music Association's national convention in Detroit via the full-page ad in our last issue of *Sacred Music* which scanned the highlights of the week's events, we are now prepared to give a more complete account of the basic design of the program, as well as a more detailed listing of the events and the names of the people who will be taking part in them.

First, it is the sincere hope of the convention general chairman, Rev. Robert V. Ryan, and his enthusiastic committee, that the meetings should render practical service to all church musicians who attend. To support this purpose, the delegates will receive a substantial printed brochure containing all the music to be used during the week including all the music to be studied at the reading sessions. There will be two Masses each day, one in the morning and one in the late afternoon to provide extra opportunities for celebrating Mass according to the different degrees of participation at Mass with music, that is, with and without choir, with cantor and/or leader, and for the singing of many hymns, psalms, and spiritual canticles. The emphasis will be on parish participation. All services will take place in parish churches and not in hotel auditoriums, gymnasiums or public-events arenas. One day's music will be devoted to that which can effectively function in a parish of meagre musical resources. Another will center around music designed for parishes with more substantial musical resources. In each of these locations the music reading sessions for choir directors and organists will be devoted exclusively to the assigned function of that day.

There will be inspiration at the convention too, from the performances of noted church musicians and choral groups as well as from the messages of noted speakers on liturgy and church music. The pressing problem of "music for special groups" will be discussed and the musical ideals of achievement and performance for youth groups will be offered as guides to those working in this area.

The latest instructions on church music will be discussed via panels of experts in the field. There will be question periods and frequent opportunities for dialogue among those who hold strong views on current musical issues of pastoral concern.

MARIER: NATIONAL CONVENTION IN DETROIT

The session on the last day following luncheon will be for voting members only, during which the official reports of the Association will be read and results of the elections announced.

This year would seem to be a critical time for the church musician's passage through the red sea of tension and turmoil. Our coming together for mutual help, inspiration and instruction, in Detroit during the Easter Octave of this year, 1968, should become for all of us the assurance of a safe passage and a joyous re-union on the other shore.

The dates of the C.M.A.A. Convention: April 16-19, 1968. Convention Headquarters: Hotel Pitt-Fort Shelby. General Chairman: Rev. Robert V. Ryan, 305 Michigan Avenue, Detroit, Michigan 48226.

Write to him and his committee for all information relative to the convention.

THEODORE MARIER

THE PLACEMENT OF THE CHOIR IN MODERN CATHOLIC CHURCH ARCHITECTURE

In the course of the modern liturgical reform movement the question of the placement of the choir in church building has come to the fore only recently in this country. Actually this concern for choir placement, and the felt need for change in the traditional concept, goes back as far as the second decade of this century; but it was not until after the second World War that any official formulation of concepts was made. This was the German bishops' statement on church architecture in 1947, and revised in 1955. This commission which drew up this document was established by the bishops as far back as 1940, but its work was interrupted by the war. The war damage and destruction of so many fine churches during the bombings gave additional impetus to the work of the commission. The resulting statement of theological principles and practical conclusions influenced most of the church architecture on the continent since the war and has resulted, not only in many fine new churches, but also in the rebuilding and redesigning of many historic old churches in a way never before conceived, yet in perfect harmony with their traditional architecture, whether it be mediaeval, renaissance or even baroque. Its influence became so wide spread that it can be read even in the documents on the liturgy and on the Church issued by the Second Vatican Council.

But a more basic problem has arisen since the issuance of the Constitution on the Sacred Liturgy by the Council in 1963. From this point on many liturgists felt that the role of the choir was at an end, and therefore in the architectural conceptions for new churches and the renewal of old churches they encompassed little or no provision for a choir.

An example of this extreme view which has just appeared in a book published as recently as October, 1966, is the following extract from an essay written by Riggo F. E. Rambusch, entitled "The Liturgical Elements of the Church Interior:"

Since the "Decree for Implementation" places great emphasis on communal singing, the choir loft which was usually located at the rear of the church is no longer needed for this purpose; therefore the gallery may be excluded from the plans. Rather, since full, active participation requires that all

participants join in the songs and chants of the celebration, it would be helpful and certainly more in accord with the spirit of the decree if choir members joined the community of worshipers and took places in various sections of the church to assist and encourage those around them. On those occasions when a choir is needed to sing a special Mass, a small group may be placed toward the front of the church, with the director visible to all at all times. Since the use of an organ is highly recommended in the "Constitution on the Sacred Liturgy," provision must be made for it in the early stages of church planning. If necessary, authorities in the field of acoustics should be consulted.¹

CHOIRS
ARE
NEEDED

Mr. Rambusch has forgotten that the Constitution also recommends choirs, along with servers, lectors and organs. It is certainly a rather awkward jump in logic to say that choir lofts are no longer necessary, therefore choirs are not necessary; or that because the congregation will sing, they will sing like choirs. If the choir is to be part of the community, there must be a choir! No choir will be maintained by scattering it to the four corners of the church, or by reducing it to a small group and occasionally permitting it to sing a "special Mass" in which it seems to be more tolerated than practicing a sacred ministry. We shall see that the Constitution clearly envisions the sacred ministry of the choir, not its disappearance. To scatter a choir is the same as disbanding it; the choir is prevented from fulfilling its own ministerial function and even from being an aid to the singing of the congregation; the proper implementation of the liturgy demands both. Fortunately this extreme view has already outlived its short life-span in the first flushes of exuberant, but misinformed enthusiasm, and serious liturgists and architects now admit that not only is there need for the choir, but also that there is need for a distinct place for it.

Along with the placement of the choir necessarily goes consideration for the placement of the organ. It goes without saying that the choir must be placed in some proximity to the organ, while at the same time, both choir and organ must be so placed that they will be able to "speak" to the congregation.

PLACE
OF THE
CHOIR

In many of the statements, both official and unofficial, by liturgists and architects on the placement of the choir, it would seem to be implied that the choir is only a part of the congregation, albeit a "special" part, and so it must therefore be seated with the congregation, occupying no distinct position, excepting only that the choir be seated together. This is somewhat of an advance over the idea that there should be no choir, but not much of an advance. Even such a musicologist and liturgist as Father Joseph Gelineau, S.J., seems to lean toward this view in his book, *Voices and Instruments in Christian Worship*. Father Gelineau's grasp of the purposes of the various chants of the Mass has provided liturgists and musicians with many new insights into sacred music and its place in the liturgy, but his conception of the choir's role is as unsound liturgically as it is unrealistic historically and in practice. To make it "work"

1. *Pastoral Ministry in a Time of Change*, ed. by Eugene J. Weitzel, C.S.V. (Milwaukee: Bruce, 1966).

he had to write special music; music which has served the French language well for many years (though which is now loosing much of its novelty and wearing quite poorly), but which has proved very unsatisfactory in English and other languages.

But if these statements are read in the light of official statements by the Church, their interpretation will be much different. The basic premises of these liturgists and architects are sound: they wish to show that the assembled congregation, from priest on down through choristers and people, is a unified whole, acting in concert to worship God as a community established by Him for that purpose. But to draw the conclusion that there is to be no distinctions among this community may be possible logically, but not liturgically according to the Church.

A good example of a statement subject to misinterpretation is one made by the Rev. H. Benedict Green, an Anglican minister who served for several years at King's College in London, a church noted for its fine choir music and exemplary liturgy. The statement appears in a volume of essays, *Towards a Church Architecture*, edited by Peter Hammond, a leading exponent of new architectural trends, who has written many scholarly books on church architecture which have been extremely influential in Catholic circles on both sides of the Atlantic. The statement by Father Green follows:

AN
ENGLISH
OPINION

Once the position of the altar in relation to the people has been settled, the disposition of the latter, the ambo, about the building settles itself. But a special problem arises in connection with the choir. The choir is not itself an order in the Church, but a section of the laity having its own specific liturgy, or part to play in the worship of the whole Church. Its position should signify this. It should by now be well known that the practice of robing the choir and placing it between the sanctuary and the nave in parish churches was a Victorian imitation of cathedral practice. . . . To place the choir in a gallery may in some cases be musically very effective, but it isolates them unduly from the rest of the congregation. To place them behind the altar, as at Westminster Cathedral, for example, does mean that they no longer keep the main body of the people at a distance from the sanctuary, but it also retains and even accentuates the impression that they constitute an order on their own. To give them instead special places within the main body of the congregation (as is done, for instance, at the John Keble church at Mill Hill) emphasizes at once their distinction from and solidarity with the laity as a whole.

This extract is interesting for many reasons. First it was written by an Anglican, one who is accustomed to having the choir "down from the gallery" in the chancel close to the altar where they can be seen by the congregation. But in Father Green's view this has the demerit of driving the congregation that much farther from the sanctuary. This consideration will be examined later. The more pertinent question at hand is the "order" of the choir.

The fact that the choir does not constitute a special order within the Church is true if we take order to mean only the major and minor orders of ordination,

CHRISTMAN: THE PLACEMENT OF THE CHOIR

but then neither do the laity comprise any kind of order in the Church. But "order" means much more than this limited designation. In the performance of the liturgy we must take it to mean "liturgical function," that is, one fulfills an order in the sense that he has a specific office to fulfill. Pope Pius X in his *Motu Proprio* of 1903 states: ". . . Singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. . . . It follows that singers in church have a real liturgical office." Since the middle ages there has been in the Roman Pontifical a prayer for the "ordering" of the psalmists, or cantors.

The *Instruction on Sacred Music and the Sacred Liturgy* issued by the Sacred Congregation of Rites in 1958 makes it clear that even lay people serving in the choir are fulfilling a proper liturgical office, which is distinct from that of the congregation (which has its own office), because they are substituting for clerics who carried out such functions by reason of their ordination:

Clerics, who participate in liturgical functions in the manner and form prescribed by the rubrics, that is to say, as clerics, acting either as sacred ministers or in place of minor ministers, or even taking part in the choir or *schola cantorum*, exercise a true and proper ministerial service by virtue of their ordination and assumption of the clerical state.

The laity also exercise an active liturgical participation by virtue of their baptismal character. . . .

Therefore the laity of male sex, whether children, youth, or men, when they are appointed by the competent ecclesiastical authority as ministers of the altar or to execute sacred music, if they fulfill such duties in the manner and form established by the rubrics, exercise a direct but delegated ministerial service, on the condition that, where they are to sing, they actually form a choir or *schola cantorum*. (Art. 93a, b, and c.)

The Liturgy Constitution also designates the choir as a genuine liturgical minister exercising a specific function on the same level as other ministers about the altar:

In liturgical celebrations each person, minister or layman, who has an office to perform, should do all of, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy. Servers, lectors, commentators, and members of the choir also exercise a genuine liturgical function. They ought, therefore, to discharge their office with the sincere piety and decorum demanded by so exalted a ministry and rightly expected of them by God's people. Consequently they must all be deeply imbued with the spirit of the liturgy, each in his own measure, and they must be trained to perform their functions in a correct and orderly manner. (Art. 28 and 29.)

Article 32 from the same document makes it plain that distinctions are to be made concerning those who have special functions and that they are to be set apart:

The liturgy makes distinction between persons according to their liturgical function and sacred Orders, and there are liturgical laws providing for due honors to be given to civil authorities. Apart from these instances, no special honors are to be paid in the liturgy to any private persons or classes of persons, whether in the ceremonies or by external display.

In the declarations prepared by the preparatory commission to aid in the understanding of the various articles of the liturgy schema, the drafters of the Constitution explain:

The place for the *schola* or choir should be so arranged as to make evident that those who are engaged in chanting perform a real function in the Church.

From these statements it is obvious that the choir is considered to be more than just a part of the laity, and even more than just a specialized group representing them. The choir forms an order in the Church, having a specific function to fulfill. Its function is as distinct as that of the ministers who surround the altar, and as that of the lector who proclaims the Word of God from the ambo. Just as these have their proper places from which to fulfill their function, so too the choir must have its proper place. The Instruction of the Sacred Congregation of Rites issued in 1964 to implement in part the Liturgy Constitution embraces both points of view, namely, that the choir must be treated in its placement as part of the community, but at the same time be given a specific place to fulfill its function:

CHOIR
HAS TRUE
MINISTERIAL
FUNCTION

The places for the *schola* and the organ shall be so arranged that it will be clearly evident that the singers and the organist form a part of the united community of the faithful and so that they may fulfill their liturgical function more suitably. (Art. 97.)

This "united community" of which the choir is a part is not just the congregation of the laity, but the entire assembly, from the priest on down. Therefore they should not be so separated, as in a gallery; yet, like the priest, ministers and lectors, who also are part of the united community, they must also be given a distinct place from which they can fulfill their ministry.

The statement by Father Green, quoted above, must therefore be read and interpreted within the context of these official statements by the Church: that the choir does constitute an order within the Church in the sense that it has a specific function to fulfill. That this is in accord with Father Green's intent is made clear when we examine the example he gives of the John Keble church; here the choir is placed in a center section of the church, immediately in front of the sanctuary, in pews facing in choir stall fashion, and the congregation is seated behind and on either side of the choir in front facing pews (the church being considerably wider and not as deep as is customary). What Father Green objected to was placing the choir in a long chancel between the sanctuary and the nave. His objection to the Westminster Cathedral does not really seem too impressive by the fact that it gives the choir undue prominence, for

anyone who fulfills a ministry must at least at that time have some prominence, whether he be a priest, lector or choirboy.

Some have voiced the objection to placing the choir in the front of the church near the sanctuary that this would preclude women from serving as choir members, or at least make their presence a bit awkward. Pope Pius X was quite explicit in the *Motu Proprio* in 1903:

On the same principle quoted above in regard to liturgical functions it follows that singers in church have a real liturgical office, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

WOMEN IN THE CHOIR This prohibition by Pius X has for the most part been ignored, and women have almost consistently been used in choir lofts, perhaps on the basis that they were only heard and not seen. But to bring the choir down from the loft and place them in front of the congregation near the sanctuary brings this problem into prominence again and makes our continual disregard of this and similar regulations a bit awkward, to say the least. Even the most recent statements of the Church clearly show her preference for the male choir, whether men and/or boys, to be the ideal, and in some instances actually commanded. The 1958 Instruction quoted above was explicit when it said that "laity of the male sex" exercise a ministerial service. Even the Constitution states the "composers and singers, especially boys, must also be given a genuine liturgical training" (Art. 115). The exclusiveness is not explicitly maintained, but it is clearly preferred. Pius XII permitted women to sing in a choir, but they had to do so from the nave of the church; they could not enter the chancel, nor even ascend to the choir loft.

In a letter dated January 25, 1966, from Cardinal Lercaro to all the national assemblies of bishops, this paragraph stands out to suppress an unwarranted innovation:

Finally we find that certain people, basing themselves on an arbitrary interpretation of one or another article of the Constitution, believe that it is allowable now to admit girls, young ladies, or women to serve at the altar during liturgical functions. In regard to the *munus liturgicum* of women, which they perform as a right and a duty by reason of their baptism, (Constit., art. 14), this will be studied in the future; but in the present organization of the liturgy, it is certain that women cannot fulfill a *ministerium* about the altar; this *ministerium* depends upon the will of the Church, and the Catholic Church has never entrusted this liturgical *ministerium* to women. Therefore, all arbitrary innovations in this area will be considered a serious infraction of ecclesiastical discipline and must be eliminated immediately.

It seems that this part of the Cardinal's letter is concerned with liturgical offices practiced within the sanctuary, such as that of servers and lectors. Of itself

this letter need not be interpreted as prohibiting women from taking part in functions as long as they are outside the sanctuary limits. In religious communities of women permission has been granted by some bishops and superiors that one of their number may serve as lector as long as she stands outside the sanctuary. In the days before the community dialogue Mass, when responding to the prayers of the priest was specifically the part of a liturgical minister, permission was granted that a woman should perform this function when necessary in place of the server, but she was never to enter the sanctuary and approach the altar to perform other ministrations to the priest.

To take the Cardinal's letter strictly, it would not seem to apply to women exercising such offices as they can outside the sanctuary limits. Therefore as long as the choir is placed in an area distinct from the sanctuary, women can serve as choir members at least as concerns the place from which they serve. But the more basic question is whether women can properly fulfill a ministry which would, for instance, require them to vest in choir robes and be seated in a choir section visible to the congregation. The tradition of the Church has always been against this, but these are changing times and this is a ministry which women can most properly fulfill because of the physical quality of their voice, and which in fact they have been fulfilling almost universally for several centuries. But even so, vested choirs, and choirs singing from a chancel have always been choirs of men and boys; because this has been the tradition of the Church, and because even the most recent statements of the Council still envisage this tradition it would be best to maintain it. Women have in practice been admitted to the choir lofts; if the same choirs are moved from the lofts to a choir area in the front of the church, the women will probably move right along with them as long as the choir area is not within the confines of the sanctuary or otherwise too closely connected with it. Admittedly though, this is something of a change in Catholic circles for women to serve officially in a liturgical role which is visible to the congregation.

The vesting of a choir is an important consideration in regard to where the choir will be placed within the church building. Protestant churches consider vested choirs so important that even the smallest parishes provide for them; in fact a parish will maintain not only an adult choir, but also a children's choir and a youth choir. In this way not only membership, but also singing ability for the older choirs is automatically guaranteed. The fact that even small parishes are willing to pay the cost of choir robes attests to their considered value.

From our own point of view, if the new liturgy is to mean anything in regard to the laity assuming a more prominent role in liturgical functions, the vested choir is one of the most important, and ostensible ways to demonstrate it. The choir is composed of lay people; it is open to great numbers, at least compared to the number who can serve as lectors and servers; and its functions

NO WOMEN IN
SANCTUARY

VESTED
CHOIRS

CHRISTMAN: THE PLACEMENT OF THE CHOIR

CHOIR:
BEST
OPPORTUNITY
FOR LAYMEN

are given official designation in the liturgical books; and finally, given a sung liturgy, the choir is absolutely necessary. In the choir, then, there is no doubt that the layman has his best opportunity to fulfill a distinct and proper ministerial function in the celebration of the liturgy. The 1958 Instruction refers to it as a "direct" function, even though "delegated." To vest the choir and place it in the front of the church is the best way of showing that the laity truly have a role which is not just spectator, not one which is merely staged at the whim of the clergy (one often gets this impression of other lay participants such as the commentators or the offertory processions, which are neither functional nor practical in most cases — simply a staged activity to demonstrate a principle which at this point has little application). The same accusations cannot be leveled at the choir: it is neither staged nor unnecessary, and it is eminently practicable; indeed it is one activity in which lay people far outshine the clergy. Therefore every Catholic parish should strive to have a vested choir, and an architect should have the right to assume this will be the case when he lays out his plans for a new church.

MANNERS

In churches which do not have a vested choir the choir area must be distinctly set apart from the sanctuary and farther removed from the altar. Also it is best that it be as much out of view of the congregation as possible.

The positioning and vesting of the choir will also contribute to the demeanor of choir members. Being seated before the congregation, serving visibly as well as audibly, choirboys will have to behave themselves; youth and adult choir members must conduct themselves with a degree of dignity and formality not heretofore thought of in the choir loft. A set of rules will have to be agreed upon for the choir, rules of standing, facing, bowing, etc. It goes without saying that choirs will have to be better organized than they have been; a vested choir cannot depend upon whoever shows up five minutes before Mass time.

PLACE OF THE
ORGANIST
AND
DIRECTOR

The conduct of the choir can add great warmth and dignity to the liturgical ceremony: the appearance a singer makes can say as much about the message he delivers as his voice. Unfortunately the same cannot be said for the organist or for the choir director. The gestures made by these are required techniques for the carrying out of a very mechanical function; they are far from liturgical gestures such as are made by the priest at the altar, or which are made even by the congregation when they kneel, stand, or bless themselves. The motions of playing the organ and of directing a choir do not form a part of the liturgical rite, but are necessary concomitants to the liturgical functioning of the choir and organ. Therefore, wherever the choir is placed, the organist and choir director must be as much out of the congregation's view as possible. In the case of the organist this can easily be done by placing the console in a wall so that when he is seated on the organ bench, the organist will not be perched high above the rest of the choir. Where the choir pews are placed in choir-facing fashion, the console can be set back in line with the rest of the choir. The

CHRISTMAN: THE PLACEMENT OF THE CHOIR

only consideration is that the organist be able to see the altar and the choir director. It is not necessary, either liturgically or musically, that he see, or be seen by, the congregation. In fact, this would only be distracting.

The same considerations apply to the choir director. Unless he is also directing the congregation he should not be seen by them. The function of the choir is to worship God and aid the congregation in its worship of God; its activity is directed towards God, not the congregation. Its conduct will therefore be different than that of a chorus on stage whose purpose is to entertain an audience. Unfortunately the mechanics of singing for God and for an audience are the same, and the choir director must work as hard to sing for the infinite glory of one as well as the ephemeral pleasure of the other. Therefore he must be free to use his technique of choral conducting according to the needs of his choir and his own abilities. He must be so situated that he can see the altar, the organist and the choir. In the Anglican cathedral tradition, where the choir is seated in rows of pews facing in choir stall fashion, the director usually stands on a step next to the organ console where he can be seen by the choir, but is not noticeable to the congregation.

In view of these liturgical considerations and the directives of the Church, as well as the writings of liturgists and architects, it would seem that the choir should be placed in the main body of the church and not in a loft behind and above the congregation. A position close to the altar and the sanctuary will visibly demonstrate that the choir's function is God-centered, *i.e.*, directed in worship towards God, and not directed towards the congregation. The proper placement will make it obvious that the choir is part of a community with a distinct and important function to perform. These considerations have received such prominence today, both in official documents of the Church and in the writings of liturgists, that they must not be ignored by architects or pastors. In fact it is to these that such considerations are primarily directed since they will have the duty of putting them into effect.

It may seem surprising to us that Anglican and Episcopalian liturgists (such as Fr. Green quoted above) are objecting to the chancel choir arrangement since this would seem ideal from the point of view that the choir is seated in front, united with the rest of the worshiping community, yet in a distinct area to fulfill their proper ministerial function. Yet this objection is made on the basis that such an arrangement divides the people in the nave too greatly from the sanctuary. Perhaps this is true in large cathedral or monastic churches where the chancel is long and narrow. But in parish churches where the choir section would be of more modest proportions this would seem an ideal solution, particularly since an altar *versus populum* would be immediately beyond the choir area, and not back against the east wall beyond a large fore-sanctuary as formerly was the case. This arrangement has the greatest tradition behind it and, if the choir is vested, the most to recommend it. The choir and congregation are more united and better able to sing together when this is called for.

RÔLE OF
ARCHITECTS

The choir director is also in a convenient location since he can very easily step into the center aisle and be seen by both the choir and the congregation if the latter should require his directions. The chancel area could either be raised a few steps above the nave or be on the same level.

CHOIR
BEHIND THE
SANCTUARY

There are several variations of this pattern. One is to reverse the sanctuary and the nave by placing the choir behind the sanctuary area, with the people directly to the front of the sanctuary. This plan is especially suitable if there is not a vested choir, in which case the sanctuary would be raised between the choir and congregation, with the choir area lowered behind it to the same level as that of the nave. The raised sanctuary would keep the gaze of the people from wandering back into the choir area and prevent the choir from becoming a distraction to the congregation. In this arrangement the choir pews could be placed in either choir stall fashion facing each other, or all facing towards the sanctuary as the congregation.

IN FRONT

Another variation of this same basic design is to move both sides of the choir from the chancel in front of the sanctuary to an area on either side of the sanctuary. This is possible only if the sanctuary area is not too wide and the two sides of the choir would not be too widely separated. This would necessitate a vested choir and moreover an all male choir (men and/or boys) according to present Church discipline since in this case the choir area is almost within the sanctuary. But for a small church this is almost an ideal situation space-wise. This arrangement has worked to great advantage in many small non-Catholic churches and architecturally has produced some fine examples of a sanctuary-choir-congregation unity, while preserving the distinctions necessary for the liturgy.

TO THE
SIDE

The least satisfactory solution, liturgically, musically and architecturally, is one that is possibly the most used for various reasons: this is to have the choir seated on one side. In churches which are wide enough to accommodate an area distinct from, and outside the sanctuary on each side, the choir section can be placed to one side, balanced on the other side by the baptistry or perhaps a Blessed Sacrament Chapel. The choir pews in this case would be at right angles to those of the congregation, facing the sanctuary. This area could be on the same level as that of the congregation and, because it is distinctly outside the sanctuary area, and because it does not in any way form a chancel, it can more easily accommodate an unvested choir, including women, the same points made for the lowered choir area behind the sanctuary. But unlike the latter, the choir in the present location would be off the main axis of the church and therefore "speaking" to the congregation from one side; musically this is not as desirable. Liturgically, the choir in this case does not seem to form a continuous whole with the congregation and sanctuary, being rather set too much apart off to one side. Architecturally such an area seems more like an afterthought than an integrated whole, and creates something of an imbalance which the architect has to work hard to overcome. Yet, some very clever

designs have been made using this plan and there is no doubt that a resourceful architect can make it overcome the deficiencies mentioned above.

The conclusion to the liturgical considerations of the choir can be stated very briefly: every church must have some kind of a distinct choir area; whether it be in front of, behind, or the sides, or on one side of the sanctuary, or whether it be in a gallery depends upon the particular needs and resources of the parish. The point is, a choir cannot function just by sitting together in the front pews, or even in the back pews. Liturgically this is as unsatisfactory as it is musically, since the choir would no longer be a distinct liturgical minister properly able to perform its liturgical function, which the Constitution insists that it is, and that it should do.

CONCLUSIONS

A building is not only a protective shell in which various activities are conducted; it is also a sounding board for whatever sounds are made within it. The nature of these sounds and their purpose will determine the acoustical properties a building should have. The sounds of a congregation at worship are primarily those of the spoken word, the sung word, and the music of the organ. The primary purpose of these sounds is the worship of God; but the secondary purpose, almost as important since through it the primary purpose is most properly accomplished, is the sanctification of the people. Therefore a church building must have acoustical properties which will not only enable the congregation to hear and understand, but also to be inspired by what it hears; this latter consideration is true particularly of music.

MUSICAL
CONSID-
ERATIONS

Any person, or group of persons, addressing himself to the congregation should be able to speak to it directly, and not off from one side. Therefore the most desirable position for the choir is some place along the main axis of the church, either in front of, or behind the sanctuary. If the choir must be placed on one side, it should not be off center any more than absolutely necessary, and when singing, should be able to face center. Nor should the choir be tucked away under a roof lower than that of the rest of the church, whether it be off to one side or even behind the sanctuary. The low ceiling over the back rows of choir members will block much of the sound and prevent it from coming out into the main part of the building.

ACOUSTICS

When a church is designed the acoustics must be dealt with right from the beginning, not as an afterthought when construction has already begun and materials ordered. If this is not done it may be discovered only after the church has been built that the acoustics are bad, or that there is too much reverberation; sometimes such defects cannot be corrected without expensive reconstruction; more often some kind of expensive acoustical corrective material is used which usually results in creating more problems than it was meant to solve. At times, too, an expensive speaker system is installed which immediately loses half of its effectiveness because of the acoustical defects it must overcome.

Some of the more frequent causes of bad acoustics are too many corners or

CHRISTMAN: THE PLACEMENT OF THE CHOIR

angles in a building causing uneven distribution of sound, and material used on the walls and ceiling which may be too porous or too vibrant, causing a poor ratio of reverberation. A building may be found to have dead spots (where there is no sound) or hot spots (where there is too much sound); these may be caused by any one of three factors, the shape of the building, the materials used to line the inside surfaces, or the position of the speaker or choir. The domed or barrel ceiling also presents many problems of dead and hot spots in the same room.

REVERBERATION

The question of reverberation is a crucial one, and one which is often much disputed since a minimum of reverberation is good for clarity in speech, but results at the same time in a very dead musical sound. Too often acoustical experts tend to deaden a building entirely thus making impossible any musical sound which is well-blended and inspiring. If there is to be music in the liturgy it must uplift its hearers, or it has no purpose. Even the most untrained ear is sensitive to "dead" sound, though perhaps not knowing the cause of his discontent. In a large church a reverberation period as long as five seconds may greatly enhance the majesty of the music, but such a room would be an almost impossible speaking platform. A compromise of between two and three seconds seems to work the best from all points of view. Any difficulty this would present for a speaker can be adequately compensated for by the use of a microphone; such a compensation device is not available to the choir because of the massive sound which they make, so they must be given the benefit of at least this much acoustical consideration. A moderate use of acoustical material is good for cutting down too much reverberation, but as a general principle an entire surface, wall, ceiling, or floor, should never be covered with such material, particularly the ceiling and the back wall (towards which the choir sings).

THE ORGAN

Along with consideration of the placement of the choir must go consideration of organ placement. Not only must the organist and console be seated with the choir, but the organ pipes themselves, or at least some divisions of a large organ, must be able to speak directly into the choir area from not too great a distance. If the choir is to sing from the front of the church, the organ must also be up front, both pipes and console. There is no reason why a suitably designed organ should not contribute as much to the architectural beauty of the church interior as stained glass windows, mosaics and paintings. Exposed organ pipes add great beauty and dignity to the church, particularly when they point up the choir section, or even when they become part of the sanctuary decoration. One is visibly reminded of the words of the psalmist, "Praise Him with timbrel and choir: praise Him with strings and organs." The visible presence of the organ, along with the altar and ambo reminds us that our service of worship is an integrated and unified whole, not one part super-added upon another, but each element contributing its own peculiar attractiveness to lead worshipers to God. The same can be said of a beautifully designed organ case which encloses the pipes when this is used. (In speaking

of a visible organ, we mean the pipes and/or their casing; this is where the sound emanates and this is what attracts the attention of the people to the music; a view of the console and the organist is not necessary.)

It is essential that right from the beginning in the drawing up of plans for a church sufficient space be provided for an organ, space within the main room of the church, not off to the side buried in a closet or chamber. The pipes should be elevated above the floor by at least ten feet. For a moderate size organ a space of 20 feet in length, 10 feet in depth, and 20 feet in height is adequate. This is considerable space and obviously plans must be made for it by the architect in the original design of the church. Otherwise the pastor is faced with the problem of making space by tearing down a wall or having to remodel the interior, both of which involve needless disfiguring and expense; this can be avoided by foresight.

SPACE
NEEDED

In regard to the placement of the organ, if the choir is situated behind the sanctuary space is available for the organ pipes next to the back wall. If the choir is placed in the front of the sanctuary, space next to either or both of the side walls is good. As a general principle this rule of thumb will serve: wherever the choir is, the organ pipes must be above and behind them, yet so placed that they speak not only to the choir, but when called for, to the congregation as well.

A church should always be planned with a suitable sized pipe organ in mind, even if it is not to get such an instrument in the immediate future. A church should never be designed with only an electronic organ in mind. Only the most expensive electronic organs can do the work of even a moderate size pipe organ; the money would therefore be much better spent on a pipe organ. Most of the electronic organs sold to our churches are the same kind as those used in restaurants, lounges and dance combos. They cannot help sounding the way they do because that is the way they are built. One often gets the very disconcerting feeling during Mass that he is being serenaded with "Eucharistic dinner music!" Such instruments degrade the music of a parish and hinder its true ministerial function; they even hinder the congregation's participation because they are unable to support the congregation's singing with a good ensemble tone, as even the smallest pipe organ can do. Therefore every parish must plan eventually to purchase a pipe organ; every architect must assume this from the beginning and plan for it accordingly.

THE IDEAL:
PIPE ORGAN

If the church is to have a vested choir the architect must also include in his plans, along with sacristies for the priests and altar boys, a room which can serve as a vesting place for the choir. Such a room ideally would also be equipped to serve as a rehearsal room and a room in which to store music and other choir properties.

CHOIR ROOM

From what has been said of the musical and acoustical considerations of choir and organ placement, some might conclude that the choir loft is the ideal place for the choir and organ. In some respects it is, even from the liturgical

considerations of avoiding any distractions caused by a choir. Ironically many Anglicans, Episcopalians and other Protestants used to having their choirs down front, envy the Catholic Church for what has been its consistent approach.

But from the liturgical considerations presented in the first part of this paper, and particularly from the statements of the Church, as well as the writing and thinking of many liturgists and architects based upon these statements, the front placement of the choir must be considered as almost inevitable. Certainly there is no excuse for refusing consideration. Despite the architectural and musical difficulties this will provide good architects and good musicians with many fine opportunities for new solutions and new designs. The Protestants have been successful to a degree, but their liturgical laws and requirements are not the same as ours; a blind adaptation of their designs would not solve our problems, but we can learn a great deal from what they have already done.

PLAN EARLY

The most crucial point to be made in this paper is that these problems must be faced by the pastor and the architect from the beginning of their designs for a new church. There is no excuse for omitting a distinct choir area and sufficient space for an organ. These are liturgical requirements, not adornments. Before, these were taken care of almost automatically by the choir loft. Now they must purposely be provided for in the main body of the church. This is as true of small country churches as it is of large churches. If these provisions are not made the parish will suffer for it in its liturgical life. No architect has the right to inflict this upon any parish or its pastor, however small or poor the parish may be. Financial poverty may mean modest resources available, and may result in modest means being used, but it must not mean poverty in worship. Modern man is saturated with this kind of poverty, with spiritual mediocrity which says "get by with as little as possible." But even modern man does not expect this of the Church, not where worship is concerned. For many the Church is the last bastion for pure, human expression, non-commercial, and directed to something loftier than himself. The architectural design of the church and its appointments must bear this out.

Even if resources are such that it will be a number of years before an organ can be installed, this will be done more certainly and more easily if plans are made for this in the original design. Furnishings, however, for a distinct choir area are always an immediate necessity, and therefore can never be put off till some future date; they are as much part of the church furnishings as are the altar, ambo and pews for the congregation. An architect, who is being paid a fee to exercise professional competence, has no right to overlook, or be ignorant of these considerations, nor indeed to degrade and cheapen any piece of church furniture to "keep his fee down."

The best overall plan for a church is one that includes in its plan a vested choir placed in a chancel immediately in front of, or behind the sanctuary, or

on either side of the sanctuary; the choir area must be as distinct from the nave as it is from the sanctuary. Included in this plan must be provision for a pipe organ and a choir vesting room. Departures made from this basic plan will mean similar departures from a proper carrying out of liturgical functions in the parish.

This paper has illustrated some of the problems in just one area of church building regarding music and liturgy. It is obvious that there are many considerations in other areas which at times seem in opposition to each other, but which must all be taken into account when building, and somehow made to harmonize. This is why the Church, and recently the Council, has always recommended that a diocese have commissions of music, liturgy, and building. In smaller dioceses the music and liturgy commissions may be fused into one, with members serving also on the building and education commissions; there should always be a sharing and interchange of personnel serving on all the commissions. If a diocese has functioning commissions, then guidance is available to its pastors and to the architects serving them. Where there are no functioning commissions, haphazard and often incompetent solutions are set upon which inevitably lead to shortsightedness and eventually to great expense in remedying poor buildings to meet needs which should have been foreseen.

DIOCESAN
COMMISSIONS

REV. BERNARD E. CHRISTMAN

THE SACREDNESS OF LITURGICAL MUSIC

One of the subjects most likely to be a source of argument in Catholic circles these days is the type of music to be used in the liturgy. The issues involved concern very basic principles of art and liturgical worship. While much remains to be solved, some indication of the thinking of the Church has already been given to us by the Second Vatican Council.

This article is an attempt to answer certain questions involved in the current discussions, in the light of the legislation of the Church. Some points will not be brought up—such as the difference between the sacred and the secular. I will limit myself to the discussion of a few basic questions.

In composing or choosing music for the liturgy, we are composing or using music for a very specific type of human activity. Worship, especially liturgical worship, which includes rites and ceremonies as well as the spoken word, is an expression of a certain part of man.

THE SACRED

Man has by his nature a tendency towards the divinity, and consequently tends to express his feelings about God and his relationship to Him in symbolic acts which are acted out here and now. He has found occasions and used special places to conduct these acts, and we find such religious acts taking place in all cultures, however primitive. Man's prayers and sacrifices are natural responses to his understanding of the Creator, the world and man's own place in creation. We may call this whole area the sacred. It is in this restricted sense that we will be using the word.

It would seem to some that modern man has outgrown this feeling for the sacred, which arose originally from ignorance of nature and its powers. A study of the history of religions finds that, on the contrary, even though a magical attitude towards the divine often developed, this feeling for the sacred is a part of man's nature, and is still a valid part of him today.

Even modern man, sophisticated, pragmatic, conscious of his own dignity, has a need to be active in the area of the sacred and must express that part of himself. It is this very real part of man that is involved in liturgical worship and song. And before anything else can be appealed to in the worshiper, it must be this sense of the sacred that is awakened and dealt with.

The problem that presents itself to the musician, then, is what type of music is to be used in this sacred setting. Are there certain elements of music that

lend themselves more appropriately to the sacred than others? Is there something inherent in a specific kind of rhythm or melody that would make it unfitting for use in worship? Certainly not. Music essentially does not communicate anything outside of itself — ideas, pictures, etc. But we do associate certain types of music with certain activities in our life. This is a natural phenomenon.¹

The problem of associations in music led the early church Fathers to ban musical instruments in church — even the organ — because the memories of pagan rites where they were used were still in the minds of the new Christians. Once the memories and the pagan cults died out, the instruments were allowed in the churches. Similarly, we know that women's choirs were being used in the liturgy of the early heretical sects, as a means of winning over followers. (We can hardly condemn a little enterprising sect's appeal.) The Church in turn forbade the singing of women at orthodox services.

This approach was in the mind of recent reformers in Catholic church music who tried to remove such favorite stand-bys as the wedding marches of Mendelssohn and Wagner from our churches. This prohibition would not seem to be logical, since in the minds of most people, the association is not operative, but rather, traditionally a part of a wedding.

Nonetheless, it is part of prudence to use our common sense in the choice of music for the liturgy. People do have feelings, and music which would jar the sensitivities of the congregation with unseemly connotations would certainly be out of place.

The Instruction of March 5, 1967, takes this problem into account. In legislating on the use of instruments, it says the following: "Those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions."²

There is one quality which we can say is necessary in music for sacred use. The sacred is something serious, dealing with the most important reality of our existence: the meaning of the world, and our place in it. It calls for music which is not frivolous but, in the words of the Instruction just mentioned, possessing sincerity of form. Not that it cannot be joyous. But regardless of all else, the music must possess a certain amount of seriousness and dignity. Thus, the music must adhere to the principles of its artistic form.

We have so far emphasized the point that at the liturgical assembly, the sacred is the most important element. For the musician and the artist, however, what more can be said about the connection between the liturgy and the type of music to be used? What kind of beauty must the music reflect if it is to serve the liturgy well? More basically, what is the beauty of the liturgy itself?

Beauty in the liturgy and its consequent enjoyment by the partici-

SECULAR
ASSOCIATIONS

NEED
FOR
DIGNITY

1. See the article of Father Schuler in *Sacred Music*, Summer 1966.

2. Instruction on Sacred Music, Art. 63.

pant comes from the reality of the liturgy itself. A person, on seeing the sacred action and involving himself in it, cannot help being moved by the ceremony. The use of movements, vestments, music and art serve in their ancillary roles to unfold to the senses the truth of the liturgical action. The beauty of music, which exists in itself and should be enjoyed in itself, should likewise serve to enhance the meaning of the entire ceremony, and not be an isolated moment of beauty in the ceremony.

Romano Guardini has described the fundamental beauty of the liturgy:

The liturgy is primarily concerned with reality, with the approach of a real creature to a real God, and with the profoundly real and serious matter of redemption. This is here no question of creating beauty, but of finding salvation for sin-stricken humanity. Here truth is at stake, and the fate of the soul, and real — yes, ultimately the only real — life. All this it is which must be revealed, expressed, sought after, found and imparted by every possible means and method; and when this is accomplished, lo! it is turned into beauty.³

The appeal of the liturgy and the enjoyment we receive from it, is primarily from seeing it as it is, understanding its essentials and all its parts. This is the “splendor of truth.”

UNDER-
STANDING

This classic type of beauty implies understanding. It is the beauty we experience when we contemplate the order of the universe, when we follow classically balanced sections of the sonata form, the beauty we see in the human person.

Man has always sought to decorate the liturgy. In our own history, the beauty given to the liturgy, real as it was, and excellent in form though it may have been, was often not directed towards the reality of the liturgy. Gothic gingerbread decorated the altar, but also obscured it. Music was grand, but the impression received was not much different from that experienced in a concert hall.

Music, art and architecture all have a role in the liturgy. They serve the liturgy, showing us what is taking place, and expressing the beauty inherent in the text and rite of the liturgy. Music that is otherwise excellent in every respect may lack this orientation.

The best church architecture shows the role of persons in relation to the liturgical action. The best pictorial church art depicts in forms the reality of the church at worship. The best music enhances the liturgy most by illuminating the text, involving the people in their various roles, and by treating the parts of the Mass according to their meaning, by communicating their significance through mood and melody.

Modern man is more pragmatic than his forebears. He enjoys an experience when he understands it, and when he knows the purpose of its parts. He feels

3. Romano Guardini, *The Spirit of the Liturgy*, trans. Ada Lane, (New York: Benziger Brothers, 1931), p. 126. Reprinted by courtesy of Benziger Brothers, Inc.

that something is lost when he sees that the *Gloria* is set to music in the same style as the Creed; the *Kyrie* the same as the *Sanctus*. Why is there music at all when the proper chants of the Mass are given the perfunctory treatment of a psalm-tone?

The music must show the reason behind the various parts of the Mass. The *Gloria* is a hymn; the Gradual is psalmody. Current studies are helping to clarify these points, especially from a historical point of view, and reforms in the Mass are leading us to grasp better what the significance of the various parts is.

The real beauty of the Mass is becoming better known, and will impress people the more it is understood. This is an important point. Music in the liturgy is not primarily for the purpose of having an artistic experience, nor is it for the experience of community togetherness. All beauty should be tied to the truth of the rite of the Mass itself.

Those charged with reforming the liturgy seem to be aware of this. In the Vatican Instruction of March 5, 1967, the following is stated:

No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation of the people.⁴

Again this decree states:

It should be borne in mind that the true solemnity of liturgical worship depends less on a more ornate form of singing and a more magnificent ceremonial than on its worthy and religious celebration, which takes into account the integrity of the liturgical celebration itself, and the performance of each of its parts according to their own particular nature. To have a more ornate form of singing and a more magnificent ceremonial is at times desirable when there are resources available to carry them out properly; but it would be contrary to the true solemnity of the liturgy if it led to omitting, changing or improperly performing a part of the action.⁵

A new emphasis is given by the whole decree to the singing of the liturgy itself. Previously, our efforts, in this country at least, have been directed at the congregational singing of hymns appropriate to various parts of the liturgy. These are actually a musical overlay, and do not for the most part serve the function of being a part of the liturgy itself. It is singing at Mass, and not singing the Mass. It is singing that coincides with the action of the liturgy, and not part of the liturgy. The decree, significantly, makes only a short reference to this practice.

SINGING
IS PART OF
THE LITURGY

Music, however, can also serve in an ornamental way, without being part of the liturgy itself. A motet or an organ voluntary would be an example of this ornamental role, and these can fit well into the liturgical action.

4. Instruction on Sacred Music, Art. 9.

5. *Ibid.* Art. 11.

But the functional use of music as enhancing the texts of the liturgy is the highest role of the art of music. It is this use that brings out the beauty of the liturgy itself, and makes the liturgical ceremony appeal to the religious and sacred sense of man.

The Vatican Council's Constitution on the Liturgy concisely states the Church's attitude towards sacred music:

The main reason for the pre-eminence of music over every other art is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy. . . . Therefore, sacred music increases in holiness to the degree that it is intimately linked with liturgical action, winningly expresses prayerfulness, promotes solidarity and enriches sacred rites with heightened solemnity.⁶

The Church's documents are guidelines for the Catholic musician. It is hoped that these reflections will help us in our current tasks of forming a common ground on which we can unite ourselves.

REV. PETER NUGENT

6. Constitution on the Liturgy, Art. 112.

Unto Thee, O Lord

For Three-Part Chorus of Mixed Voices
a cappella

From Psalm XXV

Virgil T. Ford

Freely, con moto

Soprano *pp* Un - to Thee, O Lord, do I lift — up my soul, *mp*

Alto *pp* Un - to Thee, O Lord, — do I lift up my soul, — *mp*

Baritone *pp* Un - to Thee, O Lord, do I lift up my soul, — *mp*

(For rehearsal only)

p do I lift up my soul, — O — my God, —

mp — lift my soul, — O — my God, my

pp — lift my soul, — O God, my God. —

mf — I trust — in Thee. — *pp* Show me Thy ways, —

mf God, I trust in Thee. — *pp* Show me Thy

mf — I trust in Thee. — *pp* Show me Thy

molto cresc. — lead me in Thy truth, — Teach me Thy paths —

molto cresc. ways, lead me in Thy truth, — Teach me Thy paths —

molto cresc. ways, lead me in Thy truth, — Teach me Thy paths —

UNTO THEE, O LORD

— for Thou art the God of my sal - va - tion,

— for Thou art the God of my sal - va - tion,—

— for Thou art the God of my sal - va - tion.—

Thou art the God of my sal - va - tion.—

Thou art the God of my sal - va - tion.—

Thou art the God of my sal - va - tion.—

UNTO THEE, O LORD

Un - to Thee, O Lord, do I lift — up my soul, —

Un - to Thee — do I lift up my soul, —

Un - to Thee do I lift up my soul, —

The first system of the musical score for 'Unto Thee, O Lord'. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Un - to Thee, O Lord, do I lift — up my soul, —'. The vocal parts have dynamics of *pp* (pianissimo) and *mp* (mezzo-piano). The piano accompaniment features chords and moving lines in both hands.

O — my God, — I trust in Thee. —

O — my God, — I trust in Thee. —

O God my God, — I trust in Thee. —

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'O — my God, — I trust in Thee. —'. The vocal parts have dynamics of *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piano accompaniment continues with chords and moving lines, ending with a final cadence.

O Praise the Lord, All Ye Nations

Psalms 117

Donald Johns

Allegro moderato (♩ = c. 112) *subito*

S I
II

mf *f* *mp*

O praise the Lord, all ye na - tions: praise him, praise

A I
II

mf *f* *mp*

O praise the Lord, all ye na - tions: praise him,

(For rehearsal only)

mf *f* *mp subito*

⑤ *cresc.* *f*

him, praise him, all ye peo - ple.

cresc. *f* *mf*

praise him, praise him, ye peo - ple. For his mer - ci - ful kind-ness is

cresc. *f* *mf*

O PRAISE THE LORD, ALL YE NATIONS

⑩ *mf* And the truth
For his mer - ci - ful kind - ness is great toward us: and the
great toward us: his kind - ness is great and the

mf

⑮ of the Lord en - dur - eth for - ev - er.
cresc. poco a poco *poco rit.* *ff* *f a tempo*
truth of the Lord en - dur - eth for - ev - er. Praise ye the
truth of the Lord en - dur - eth for - ev - er. Praise ye the

cresc. poco a poco *poco rit.* *ff* *f a tempo*

⑳ *ff* *poco rit.*
Lord, praise ye the Lord, Praise ye the Lord.
poco rit.
Lord, praise ye the Lord, I) And the truth of the Lord en - dur - eth for - ev - er.
II) Praise ye the Lord.
ff *poco rit.*

O PRAISE THE LORD, ALL YE NATIONS

For Conrad Eden and the
Choir of Durham Cathedral, England

A Canticle of Light

(Short Anthem or Introit)

SATB, accompanied

Based on vs. 105, 106, 109 of Psalm 119

Richard Purvis

Andante semplice.

SOPRANO
ALTO

TENOR
BASS

ORGAN

Gt. Flute 8'
Ch. Krummhorn 8'

p

Thy

p

Word is a lan - tern un - to my feet, And a

Sw. { Soft 8' & 4'

4497

SOPRANO
mf

light — un - to my path. — I have sworn, — and am

TENOR
mf

cresc.

ALL *p*

stead-fast - ly pur-pos - ed to keep — Thy com - mand-ments. My

p

4497

Musical score for the first system. The vocal part (treble clef) and piano part (grand staff) are in D major. The vocal line includes the lyrics "soul is al-way in thy hand,— yet do I not— for - get thy" with a forte (*f*) dynamic marking. The piano accompaniment features a bass line with a piano (*p*) dynamic and a treble line with a forte (*f*) dynamic.

Musical score for the second system. The vocal part (treble clef) and piano part (grand staff) are in D major. The vocal line includes the lyrics "law. —" and "My soul is al-way in Thy hand,— Yet do I" with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment features a bass line with a mezzo-forte (*mf*) dynamic and a treble line with a mezzo-piano (*mp*) dynamic. The system concludes with the word "Ch." (Chorus).

4497

ALL
p

Thy word is a lantern un-to my

not — for - get Thy law. —

Meno mosso
pp

feet, — And a light — un - to my path. —

Meno mosso

Gt. 3

Sw.

pp

4497

BENEDICTION

(S.A.T.B. a cappella)

JEAN BERGER

Andante con moto

SOPRANO *p* May the Lord — bless thee and keep — thee —

ALTO *p* Keep — thee —

TENOR *p* Keep — thee — and keep —

BASS *p* Keep — thee —

PIANO *Andante con moto*
for rehearsal only *p*

May the Lord — let His coun-te-nance shine up —

— and keep thee — shine up —

thee, and keep — thee — shine up —

— and keep — thee — shine up —

BENEDICTION

on thee _____ and be gra-cious

on thee _____ up-on thee _____

on thee, up-on _____ thee, up-on _____ thee _____

on thee _____ up-on _____ thee _____

un-to thee, and be gra-cious un-to thee; may the Lord lift

un-to thee, un-to thee; lift

un-to thee, un-to thee; lift

un-to thee, un-to thee; lift

BENEDICTION

up His coun- te- nance, His coun- te- nance, may the
 up His coun- te- nance, His coun- te- nance,
 up His coun- te- nance, His coun- te- nance,
 up His coun- te- nance, His coun- te- nance,

Lord lift up His coun- te- nance up - on thee and give thee
 up - on thee and give thee
 up - on thee and give thee
 up - on thee and give thee
 up - on thee and give thee
 up - on thee and give thee

BENEDICTION

First system of musical notation for a choir and piano. The choir part consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics "A - men, — A - men, A - men, — A - men, — A - men, —". The piano accompaniment is on a grand staff (treble and bass clef) with lyrics "A - men, A - men, A - men, A - men, A - men,". The key signature is one sharp (F#) and the time signature is 4/4.

Second system of musical notation for a choir and piano. The choir part consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics "A - men, — A - - - men. —". The piano accompaniment is on a grand staff (treble and bass clef) with lyrics "A - men, — A - - - men. —". The key signature is one sharp (F#) and the time signature is 4/4. Dynamics markings *f* and *ff* are present.

BENEDICTION

WHEN IN ROME . . . NOTES AND IMPRESSIONS OF AN AMERICAN NUN

"If the enduring impression of one participant is valid, it may be said that renewed contact with so many capable and dedicated musicians from all over the world can only serve as a source of renewed courage and hope for the future." — This was the concluding sentence of Father Robert Skeris' article in the Winter issue of *Sacred Music* on the meeting of the *Consociatio Internationalis Musicae Sacrae* held in Rome in October, 1967.

This participant would interpolate Father Skeris fine account with the subtle implications of that meeting in relation to those great world church musicians who so deeply respect the treasury of the past and whom many would label as traditionalists and conservatives. Yet as one listened to the papers, one realized that progress in any area and especially in the arts is not achieved by destroying or ignoring the past but in recognizing that all progress is a steady evolution from a past to a present good.

PRESERVE All speakers pleaded for the preservation of the arts. Mrs. Justine Ward
OUR begged that the Consociatio save the musical treasures of the Church, Grego-
HERITAGE rian chant and classic polyphony. Monsignor Anglès almost shouted that the
loss of the Chant in our day is a tragedy. In his proposed ten-point research
study on topics pertaining to the future of sacred music, he stressed the im-
portance of the Chant. Tomas Manzarraga, Madrid, in reporting on current
efforts to produce a "Liber Cantus" which would include both Latin and ver-
nacular melodies, defended his position with the familiar statement: "Latin
has been the sole and proper language of the Church and as such it shall enjoy
a continuing place in her history." Eric de Saventhem of Paris stated that
Gregorian chant is the most perfect approach to a universal sacred music and
that Latin is the most ideal vehicle for a transcultural communication. Pro-
fessor Lennards of Holland emphasized the practical advantages which Gre-
gorian chant has for the music educator especially on the elementary level.
Monsignor Romita explained that the purpose of the *Pueri Cantores*, of which
he is the international president, is to keep both the Latin and the vernacular.
Professor Lenaerts of Louvain remarked that we talk so much about preserving
the heritage and do nothing about it. He reported that sources from both the

SISTER JOAN TABAT: WHEN IN ROME

Vatican and Lourdes complain that tourists and pilgrims can no longer sing together, not even *Credo III*! Monsignor Haberl, head of the Regensburg School of Music, referred to Article 36 of the *Constitution on the Sacred Liturgy* which states that the Latin language should be preserved in the Latin Rite. He stated that the choice of grammatical mood in the sentence structure of the Article definitely implies *an order* to use Latin and cannot be interpreted merely as a recommendation. Dom Anselm Hughes, Anglican Benedictine from Nashdom Abbey, in his most delightful English accent, proudly told the assembly that the Chant is exclusively sung every day of the year in his "monast'ry" and satirically added that the "Chant is being preserved in the Anglican monast'ries of England."

The above speakers' quotes were picked at random to show the reader that the emphasis throughout the Rome meeting was on the preservation of the Chant and of the Latin. Article 116 in the *Constitution on the Sacred Liturgy* makes it quite difficult for anyone to evade the emphasis placed on the Chant as the prime model of all Church music. Either the Council Fathers meant what they wrote or the People of God are reading and interpreting their mind arbitrarily.

It became quite obvious to this participant that the meeting was strongly marked by fear that the traditions of the Church are being rapidly lost or exchanged for something of less value in our day. If the cry of the Europeans present was for the preservation of the art of church music then it was a worthy cry. It would further seem, from all this defense of the treasury of the Church's musical art, that liturgists and church musicians would creatively provide occasions for using the Latin and the Chant. Certainly the universality of the Church should be evident in the use of Latin in uniting the People of God in one voice at international gatherings. One or more Latin Masses could be provided in cities where people of varied nationalities gather. Professional musicians could and should arrange Latin Masses at conventions and professional gatherings and use the works of the great composers to add splendor and dignity to divine worship. Great solemnities in cathedrals and large churches could be enriched with compositions of artistic value befitting such occasions. It is quite obvious that English is more meaningful to the People of God; however, there are occasions when the faithful gather in a more solemn or professional manner and it is on these occasions that the church musicians of the land can well use the Latin treasury of the past with artistry and inspiration for the common Christian as well as for the professional musician. Certainly at national meetings of the CMAA and the NCMEA this could be anticipated.

Americans, by nature speedy and impulsive, want changes "right now" and tend to proceed too quickly, thoughtlessly destroying the "old" just because it is old. In Rome one gains a respect for the "old." Tourists stop to admire and snap photos of old ruins which, in our country, might be destroyed as a hindrance to, perhaps, "urban renewal." Father Peter Peacock, Oxford, said that

OCCASIONS
FOR
LATIN

SISTER JOAN TABAT: WHEN IN ROME

if the Catholic Church of England had dashed into a "new" music which she really didn't have ready, it would have been disastrous to the ecumenical movement there because of the high quality of the music in the High Anglican Church. Some "moderns" accuse the English of being unprogressive, but perhaps they have been the wiser in using what they have, namely, the works of Tallis, Byrd, etc., "old music," but indeed, good music. The Anglican Church is also sharing music with the Catholic Church of England until English composers can produce works of artistic value worthy of our liturgy.

VISIT
AT
CHELSEA

While this participant was visiting London, Father Purney of London, recommended Holy Redeemer Church in the borough of Chelsea as a place to hear a good church choir on a Sunday morning. Holy Redeemer is a very small church of old architecture and furnishings. The so-called Low Mass was practically identical to any Low Mass in the USA but the High Mass was unique. The High Mass is in Latin every Sunday. This small church has an excellent small choir that sings Chant and polyphony with equal artistry under the direction of an enthusiastic choir director, Mr. John Hoban. It was beautifully nostalgic and "old time" to hear the *Si iniquitates* sung in full Gregorian by the men and a Byrd *a cappella* Mass by the choir. The Sunday was an ordinary one and Mr. Hoban apologized because the choir could not do something more elaborate due to the illness of the lead soprano. However, this was mid-October and for the coming Feast of Christ the King they were scheduled to do the *Salve Regina Mass* by Vittoria which, at that point, had not yet been read!

Another memorable moment was meeting Sir George Malcolm on the steps of Holy Redeemer. Sir George, parishioner at Holy Redeemer, was formerly choirmaster at Westminster Catholic Cathedral. He resigned when he realized that he would be subjected to much mediocre music with the onslaught of the vernacular in the liturgy. Mr. Hoban paid him the compliment of being one of the finest all-around musicians of the world. Sir Malcolm now gives harpsichord concerts all over the world. Why isn't there room in the Church for the talent of musicians such as he? Incidentally, Benjamin Britten wrote his *Missa Brevis* for Sir Malcolm.

EVENSONG
AT
WESTMINSTER

Evensong at Westminster Anglican Cathedral was a deeply inspiring experience. Who, in this USA in 1968, would return to his parish church each Sunday afternoon for what was years ago called "vespers"? The Abbey was crowded with worshippers. The Westminster Choir processed into the church in full choral attire. The service consisted of singing psalms set to the Anglican psalm tones alternating with four-part settings, readings, and a sermon. The congregation lustily sang several hymns as well as alternating psalm verses with the choir. The *Magnificat* was the beautiful composition by Vaughan Williams. The service did not seem meaningless or boring to the hundreds who evidently participate in them regularly. What a beautiful combination of songs for the people and music of artistic merit performed by the choir. This, too, was an ordinary Sunday afternoon.

SISTER JOAN TABAT: WHEN IN ROME

Somehow, all this suggests another look at the documents concerning liturgy and sacred music. At the head of this century stood a great pope, Pius X, who presented the world with a blueprint for renewal, liturgical renewal. Jokingly he said that it would take fifty years before anyone would begin to heed his words. Indeed, it took three popes, all named Pius, as well as John and Paul to actualize the blueprint into the renewed liturgy of today. Each successive pope underscored what the previous had started, developed it, evolved it a little more in meaningfulness and practicality. It seems necessary in these days of searching and confusion to be knowledgeable of the liturgical documents of these pontiffs in order to fully understand and evaluate the present stage of the worship of the Church. Thorough study of these documents is needed to understand the direction taken by church musicians at international meetings. All these documents stress that music must possess the same qualities as the liturgy itself, namely, that it must be holy, that it must be true art, and that it must possess the quality of universality. Each pontiff focused on the chant as the prime model of all church music.

PAPAL
DOCUMENTS

The *Constitution on the Sacred Liturgy* becomes, then, the blueprint and the guide for the liturgy projected by Pius X.

Music is an integral part . . . musical tradition of the Church is a treasure even greater than that of any other art . . . the treasury of sacred music is to be preserved and fostered . . . choirs must be diligently promoted, especially in cathedrals . . . great importance is to be attached to the teaching and practice of music in seminaries, novitiates . . . Gregorian chant should be given pride of place . . . editions of liturgical song books are to be completed . . . an edition should be brought out containing simpler chants . . . in the Latin Church preference is to be given to the pipe organ . . . other instruments may be admitted only on condition that they are suitable for use in divine worship . . . word texts must be in conformity with Catholic doctrine, drawn chiefly from Scripture and liturgical sources . . . (Chapter VI, Articles 112-122).

Our conclusion must be that the entire meeting in Rome was a cry for the very same things that the Council had pleaded for, and that the speakers based their papers on the specific points of the Constitution. If, then, the professional church musician cries for the "traditional," he does not fight for a static tradition, but rather pleads that the good be not destroyed in quest for the new. He begs that the anthologies of church music, like the *Gradual* and the *Liber Usualis*, be not burned or stored in tiny dark rooms any more than that the works of Shakespeare be moved from the libraries of the world or that Renaissance art be taken from the halls of the Uffizi Galleries in Florence or of the Sistine Chapel in Rome. What is new today is old tomorrow and in this succession of old and new is the richness of man's artistic heritage.

CONCLUSION

SISTER JOAN TABAT (LEONETTE), OSF

SISTER JOAN TABAT: WHEN IN ROME

REVIEWS

I Magazines

APPROACHES, No. 10-11 (January 1968).

Periodical published by the Anglo-Gaelic Civic Association, Weybridge, Surrey, England.

— Editorial, p. 1.

A treatment of the lack of secrecy permitted the recent Roman Synod by the press despite the wishes of the Holy Father to keep the meetings of the Bishops secret.

— *Have we all been wrong up till now?* p. 12.

An address of the Most Reverend William J. Philbin, Bishop of Down and Connor, Ireland, on the subject of writings and developments in theological circles.

— Hamish Fraser, *The Organizational Approach to Renewal*, p. 18.

A defense of the English hierarchy in its efforts at renewal in answer to attacks made against it at the Newman Association Conference, November 4, 1967. The author maintains that the new "organizational" approach to renewal is the most subtle means of undermining and dismantling the teaching authority of the Church so far used by the "avant garde."

— *Dossier on IDO-C*, p. 30.

A documented account of an international group with headquarters in Rome that assembles and distributes information on the structure and theological effects of the continuing implementation of the decrees and spirit of the Vatican Council. A list of names of active participants in every country links the United States' "Catholic Establishment" described in *Critic* (December, 1966) with its international associates in every field of church activity including liturgy. The lists of names prove very interesting.

— Book reviews, p. 106.

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CHURCH MUSIC—December, 1967, Vol. 2, No. 22.

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

— Editorial, p. 3.

The editor, William Tamblin, asks what has happened to the projects and promised reports of the National Commission for Catholic Church Music. Slowness and poor communications on the part of the commission is emphasized by the growing inquiries of church musicians seeking direction.

The magazine offers to act as an organ for the commission.

— *Director's Letter*, p. 4.

The Reverend Wilfrid Purney reports on the council meeting of the Church Music Association as well as on the meeting of the Consociatio Internationalis Musicae Sacrae in Rome during October.

— Thomas Atthill, *Full in the Panting Heart*, p. 5.

A report on the experiments with vernacular liturgy carried on by the students of the English College in Rome. Examples of settings used for psalms and proper parts of the Mass. Anglican chants have been used along with traditional hymn style settings. The author doubts if the experiments would be of value in parish situations.

— Gordon Dimmer, *Hymns at Mass*, p. 7.

The need for planning and order in selection and singing of hymns is stressed. The Anglican Church is cited as an example of the need of using only good hymns and placing them at the proper moment in the service. Entrance, offertory, communion and recessional hymns are considered together with the possibility of hymns from non-Catholic sources.

— Nicholas Lash, *The Reform of the Canon*, p. 9.

A review of the book, *The Canon of the Mass and Liturgical Reform*, by Cipriano Vagaggini. The first section of the book contains criticisms of the present liturgical texts from linguistic and doctrinal viewpoints, while the remainder supplies what Father Vagaggini thinks are improvements but which Fr. Lash does not find so, since he wishes to allow in England the kind of experimentation that is in progress in Holland.

— *A Heritage in Danger, an appeal for £250,000*, p. 10.

An appeal of the Church Music Trust for support of England's three most famous choirs, St. Paul's Cathedral, Westminster Abbey, and Westminster Cathedral, which are in danger of declining unless adequate financial support is found.

— *Psallite Sapienter II*, p. 12.

Peter Harrison, S.J. and Daniel Kister, S.J. offer two accounts of the meeting of Universa Laus association at Pamplona, Spain, in August, 1967, and add their comments and criticisms of the lectures and discussions.

— Michael Dawney, *Some Composers of Congregational Masses*, p. 14.

Two brief biographical sketches of Dom Laurence Bévenot, O.S.B. and Guy Weitz.

— Sister Odile, *Let Little Children Sing to the Lord*, p. 15.

A music education article concerned with teaching church music to small children.

— Elizabeth Pracy, *Songs of Praise*, p. 17.

An account of the achievements of an intermediate school music program.

— Winifred Wilson, R.S.C.J., *What Kind of Music?*, p. 18.

A report on a conference of music educators held in London, October 7, 1967.

— Reviews, p. 20.

Congregational music, organ music, books, choral music.

— News and Notes, p. 24.

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MUSART — November–December 1967. Official publication of the National Catholic Music Educators Association, Washington, D.C. 20017.

— *From the President's Desk*, p. 4.

Father Eugene M. Lindusky continues his pertinent remarks concerning copyright violations among Catholic church musicians.

— L. Jeanette Wells, *The Humanities*, p. 8.

— Michael D. Cordovana, *The Consociatio Internationalis Musicae Sacrae*, p. 10.

An extensive report by Dr. Cordovana on the meeting of the CIMS, held in Rome in October 1967. Large excerpts are given from Msgr. Overath's letter to the meeting, from Msgr. Anglès' address as well as *resumés* of the most important papers delivered during the Congress.

— Marge Flickinger, *Return to Rome*, p. 20.

Charming travelogue and reminiscences of the companion of Dr. Justine Ward to Rome: participation at the CIMS Congress; audience with the Holy Father.

— Joseph Lennards, *Teaching Religious Music in Schools*, p. 24.

Translation of a paper, presented in French by Professor Lennards at the CIMS meeting in Rome. No liturgical and musical revival is possible without intensive instruction in schools.

— Rev. Robert F. Hayburn, *A Worship-Book for Congregations*, p. 26.

In a remarkably succinct article, Father Hayburn expounds his ideas about an ideal worship-book to be used in Catholic churches. His suggestions include technicalities, such as clear pagination, convenient size, type of print, binding, ribbons and markers, etc., as well as recommendations to the content of such a manual. His con-

clusion: "We should not have six, eight, or ten different hymnal-worship books. Each is a variant from the other, one more confusing than the last. The answer is to be found in one National Catholic Hymnal-Service Book, authorized by the bishops of our country. If the Episcopalians, Lutherans and Presbyterians can accomplish this, so can we."

— Ellen C. Downing, *Development through Literature*, p. 42.

Suggestions of choral compositions from sacred choral literature of different periods.

— Reviews, News.

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MUSART — January, 1968.

— Rev. Eugene M. Lindusky, *A Taste for the Tawdry?* p. 4.

Have our music educators failed to develop good taste in their students? This editorial suggests an examination of conscience and offers a few remedies.

— Sister Cecelia Ward, S.C., *Achieving the "Ultra Fringe"*, p. 8.

Aesthetic aspects in music teaching.

— J. Robert Sheehan, *Catholic Church Music: Problem Child in the Renewed Liturgy?* p. 10.

Interesting but somewhat lengthy survey of some of the problems confronting the church musician in 1968. Professionalism, just wages, suggestion for a national church music conservatory, musical education of the clergy, encouragement of composers, various methods to involve the faithful, etc. are some of the topics Mr. Sheehan touches in his article accompanied by abundant notes and bibliography.

— Sr. Mary Eleanora Crook, R.S.M., *Correlation of Poetry and Music*, p. 12.

— Robert Dumm, *New Directions for Piano Teaching*, p. 14.

— Robert E. Nye, *Music and World Understanding*, p. 16.

— Sr. John Joseph, C.S.J., *Recommended New Literature*, p. 18.

— Lawrence Sears, *Classic Trumpet Tunes*, p. 24.

Analysis of trumpet music that could be performed in the parish for festive occasions, such as weddings, graduations, reception of the bishop, etc. Works of Purcell, Telemann, Stanley and Boyce are briefly examined with practical suggestions concerning their performance. Concise but very interesting article.

— Fred Eckels, *Curricular Music — Academic or Instructional Need?* p. 26.

No News or Reviews are contained in this issue.

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MUSIC A.G.O. MAGAZINE — December 1967.

The official publication of the American Guild of Organists, New York, New York.

— John McCreary, *The Quick-Tempered Choirmaster — Participation at any Price?* p. 18.

Mr. McCreary's article is full of wit, common-sense and friendly teasing. Let the reader judge for himself:

"Many clergymen justify the existence of a choir by claiming that the choir is there to 'lead' the congregation. If a choir that has been doing an expert job of singing superior music is suddenly reduced to 'leading' the congregation with simple stuff, it must bear a frustration tantamount to that which players of a professional football team would feel if the coach invited everyone from the stands to come out on the field and play.

"As churches take away more and more of the previous duties of the choir (that of acting as the representatives of the congregation) the choir's morale will fall until there is only a nominal choir remaining. With the demise of the choir will come the demise of the aesthetic beauty and awe-inspiring mysticism which only good choral music can bring to the worshipper. In time this loss will be felt, and congregations will want its return, but woe to the choirmaster who has to start again from scratch."

— Edward A. Hansen, *Musical Memory*, p. 20.

Practical suggestions, clearly presented by Mr. Hansen, organist-choirmaster in Seattle, concerning methods of practice and memorization. Besides the three customary advices (confidence, intelligence, persistence) he analyzes another dozen approaches to study for the performer.

— Kurt Stone, *Hydraulis to Giants, Part II*, p. 22.

— Alec Wyton, *A Conversation with Healey Wilan*, p. 25.

The famous Canadian composer in a conversation at his Toronto home with Alec Wyton reminisces about his training as a choir boy and organist 80 years ago in England. Illustrated with almost a dozen snapshots.

— *New Organs*, p. 28.

— Edith Hartman, *Handbell Ringing*, p. 30.

— Reviews, Recital Programs, Appointments, Calendar of Events, etc.

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SINGENDE KIRCHE, Vol. 15, No. 2 (1967).

Quarterly of the Church Music Commission of the Austrian Bishops.

— Hermann Kronsteiner, *Der Seelsorger und die Kirchenmusik*, p. 50.

Two chapters from Kronsteiner's book, *Kirchenmusik heute*, this article considers the priest as the primary church musician, not in a technical musical sense, but as the spiritual, cultural leader. Well documented with Roman decrees, the training of the seminarian in church music is considered.

— Paul Beier, *Der Priester und der Volksgesang*, p. 53.

A logical treatment of the obligation of the priest to promote congregational singing with very sound and practical suggestions for accomplishing it.

— Ludwig M. Buberl, O.S.M. and Friedrich Wolf, *Der Pfarrer und sein Kirchenmusiker*, p. 56.

A double article, each author expressing his position on the subject of the wishes and suggestions of pastors and church musicians. In the dialogue each admits the need of the other and the necessity of communication to achieve the goals, with some very practical suggestions.

— Walter Lehner, *Die Musikalische Erziehung im Knabenseminar*, p. 60.

A discussion of the problems of the teenage church music education program, particularly as accomplished in the preparatory seminary at Hollabrunn. But the problems faced in a minor seminary are very much the same as those that must be met in an high school music program, given certain adaptations. Very concrete proposals are outlined.

— Josef Schabasser, *Der Seelsorger und seine Stimme*, p. 63.

The priest's use of his voice in preaching and in singing is discussed with such practical problems as diction, use of microphone, control and care of the voice.

— Hubert Marte, *Motettenproprien*, p. 66.

Suggestions for use of various vernacular motets for propers of Sundays and feasts.

— Hans Lauermann, *"Propriums-Lieder" im Lichte der Musik Instruktion*, p. 68.

A discussion of the use of vernacular hymns

in place of the proper texts according to the directives of the *Instruction* of March, 1967.

— Hans Heiling, *Das Spieltischpositiv — Eine Eigenheit im Österreichischen Orgelbau des Spätbarock*, p. 70.

An historical study based on two examples of late Baroque organ building in Austria which still exist with a *Spieltischpositiv* organ, a peculiarity of the area of Lower Austria.

— A series of biographies of contemporary Austrian musicians, p. 71.

Karl Walter, Prälat Pretzenberger, Alois Just and Walter Hofmann are the subjects of essays of a biographical nature.

— *Berichte aus Oesterreich*, p. 74.

News items from the Austrian musical scene.

— *Berichte aus Aller Welt*, p. 75.

News items from all parts of the musical world.

— Franz Kosch, *Eine Kirchenmusiktagung im Rom*, p. 77.

An account of the October meeting of the Con-sociatio Internationalis Musicae Sacrae in Rome, especially with respect to the Austrian contributions.

— Helmut Leeb, *Internationale Studienwoche für Musik und Gesang in der Liturgie*, p. 78.

An account of the August meeting of the society, Universa Laus, in Pamplona, Spain.

— Stefanie Strobl, *Meine Eindrücke von der 8. Salzburger Werkwoche für Kirchenmusik*, p. 79.

The impressions of a choir director who attended the church music workshop at Salzburg with about one hundred and fifty other musicians, and who found it a worthwhile experience.

— *Neue Orgeln*, p. 81. New organ installations.

— *Orgel Konzerte*, p. 81.

News of organ concerts.

— *Kirchenmusik im Rundfunk*, p. 82.

Program of church music broadcasts from December through March, 1968.

— *Berichte aus den Diöcesen*, p. 83.

News from the various Austrian dioceses.

— *Neue Noten und Bücher*, p. 87. Short reviews of new music and books.

R.J.S. and R.S.M.

II Records

Yardumian: *Mass*, "Come, Creator Spirit" (in English). Lili Chookasian, mezzo-soprano; Chamber Symphony Chorale, Robert Page, director; members of Fordham Glee

Club and St. Thomas More College Chorale; Chamber Symphony of Philadelphia, Anshel Brusilow, conductor. RCA Victor LSC/LM 2979.

Recently when *Time* magazine reviewed briefly and favorably the *Mass*, "Come, Creator Spirit" by Richard Yardumian, the announcement occasioned a flurry of interest among church musicians especially since the composition was said to conform to the wishes of Vatican Council II. It was impressive to note, moreover, that a distinguished Catholic university, namely Fordham, had assigned an established American composer the task of designing an English setting of the *Mass* ordinary as a musical commemoration of its 125th anniversary. The first performance of the work was given at Lincoln Center last spring. The following day, Victor recorded the *Mass* performed by the same group that presented its premiere and released the disc in monaural and stereo versions in early December.

The mention of Vatican Council II and its music directives in a widely-read news medium quite naturally aroused much interest since these directives have imposed new and serious responsibilities on the church musicians which he cannot ignore. A conscientious organist or choirmaster is, therefore, anxious to evaluate any publicized effort by competent composers along the lines of conformity to the Church's instruction. Indeed, the fanfare surrounding the premiere and the recording of the new English *Mass* by Richard Yardumian seemed to imply that a reputable composer had put his hand to this formidable task and had begun at last to fill the temporary musical void which has resulted from the regulatory pronouncement on music and liturgy of the Second Vatican Council. Included among the collected testimonials are those of noted people who wrote that "Richard Yardumian has made a major contribution to the contemporary Catholic music liturgy" (Alan Rich in the *World Journal Tribune*); or "A significant contribution to the 20th century Catholic liturgy" (Paul Affelder in *Newark Sunday News*).

It is disappointing to have to report that the Yardumian *opus* misses the point. There are, to be sure, some commendable musical features of the composition and of its present recorded performance that should be noted. For instance, it is obvious that the composer seriously tried to contribute to the cultivation of "sacred music and to increase its store of treasures" as suggested in the

Constitution on the Sacred Liturgy. The musical style is impressive in a grand scale. Its massive poly-modal harmonic structure generously supplies the required solemn and "religious" wrap-around sentiment to the English text. Contributing, also, to its churchly sound is the polyphonic interweaving through the musical texture of such Gregorian themes as the *Veni Creator* whence the Mass receives its title. In spite of its almost continual and often pretentious exploitation of the extreme ends of the vocal and instrumental tonal ranges, the playing and singing of the professional performers (plus a few collegians to bolster the local involvement) is expert. It is evident, too, that the recording is a faithful rendition of the composer's musical intention.

Viewed in the light of what church musicians eagerly await as an answer to their present problem, however, there are some features of the work that are perhaps not so commendable. For instance, at the same time that the stereo-sound treatment given the recording by Victor reveals the composer's intention, it also reveals the principal structural weakness of the work from a liturgical point of view, that is, as a functioning composition in the context of actual worship. Throughout the work the listener is made abundantly aware that the up-front sonorous position is assigned to the orchestra and to the Metropolitan Opera mezzo-soprano soloist. (One cannot imagine any church situation where such basic ingredients to the performance could be provided at a Sunday sung Mass.) The choir, furthermore, is positioned as if in a back row, in such a way as to have its efforts surrounded with a remote tonal halo that beclouds all the diction. Consider, too a *Kyrie* that takes eleven minutes! And the congregation? It does not exist in the musical text offered on the recording. The jacket write-up suggests that the lines intended for the congregation are sung by the choir on the recording. In other words, the musical lines for the congregation are optional. By failing to tackle this fundamental liturgical issue of providing a conspicuous and unique place for the congregation in the composition, the composer failed to provide the hoped-for moments when the swelling unison sound of a congregation would show the people's unmistakable involvement in the delivery of at least a few key phrases of the text. In addition, by focusing his attention on the orchestra and soloist, and by exposing his creative effort for the first time in a concert hall like Lincoln Center, he failed to show that it is indeed

possible for a competent craftsman to design an impressive musical structure that will, in fact, support the major emphasis of the Council's Decree, namely, the inclusion of the voices of the people participating in the sung liturgy along with those of the choir and instruments in the setting of a church when and where people gather for worship.

Musicians who are oriented to the requirements of the liturgy may differ in their evaluations of the Mass, "*Come, Creator Spirit*" as religious music designed especially for concert performance. They will probably concur, on the other hand, that this composition does not help them to solve their current and pressing problem of quality music for parish worship.

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T.M.

Russian Hymns and Carols (MFS 366)

Russian Easter Liturgy (MFS 441)

Christmas Vespers (MFS 448)

Russian Sacred Choral Masterpieces

(MFS 468) — Monitor Records, Stereo

These four records may well be a revelation to most Western listeners, unaccustomed to the rich sounds of the Orthodox liturgy. Old and new music of the Russian Orthodox Church, ranging from Byzantine melodies to contemporary compositions, are presented by the Russian Orthodox Cathedral Choir of Paris, France, under the direction of Piotr V. Spassky. Most of the selections are taken from the liturgy (Matins, Vespers, Divine Liturgy), while a few others are only remotely connected with formal worship (carols, hymns and religious songs).

To help the uninitiated, some of the discs are accompanied by transliterations and translations, since the group sings in Old Slavonic, an extinct liturgical-literary language, perfected by Ss. Cyril and Methodius, Byzantine apostles of the Slavic peoples in the 9th century. Extensive jacket notes furnish pertinent information on Russian Orthodox music.

The *a cappella* sound is adequate throughout, with only occasional variations in pitch and intonation. While there are detectable weaknesses in the alto and tenor sections of the chorus, this reviewer was greatly impressed by the rich tone of the bass section, particularly in *falso bordone* passages.

Anyone interested in non-Roman liturgical music will find these records an eye-opener and a rewarding musical experience.

R.S.M.

III Books

Larry Palmer. *Hugo Distler and his Church Music*. Concordia Publishing House. \$5.75

This book will be of interest to all who have enjoyed and studied the sacred music of Hugo Distler, a twentieth-century German composer who devoted his time and talents to the cause of church music in his native land.

The rather meager biographical details describe a sensitive creative musician who felt a strong urge to preach God's word through his music, but whose career was cut short by political oppression and persecution.

The greater part of the book, and herein lies its value, is devoted to a stylistic analysis of the organ and choral compositions. Numerous illustrations from the musical scores accompany the careful discussion of the musical elements that combine to form a style.

Distler once wrote ". . . the new German music, and church music in particular, is primarily choral music." In his choral works as well as in his organ pieces, Distler achieved his own tonal language, a distillation of the traditional and the contemporary. His music is earnest and sincere with frequent flashes of jubilation and ecstasy. Since it was his intention to liberate the word, his choral music is governed by the text and demonstrates an idiomatic use of the human voice that is *sui generis*. Intricacies of rhythm, free-flowing contrapuntal lines of melody set his works apart as material for the well-prepared and sophisticated choristers.

The effects of his innovations on later developments of church music in Germany can be seen in the all-Distler programs, the Distler clubs and the imitation of his style by his followers and pupils. With the appearance of English editions of his works this treasury of a 20th century master will be available outside his native Germany.

C.A.C.

IV Special Reviews

Unto Thee, O Lord

Virgil T. Ford has taken a few well-chosen excerpts from Psalm 25 (24) and welded them together into a neat little anthem. The result is a good example of how the prayer-content of the Psalter can be salvaged and made meaningful for contemporary worshipers. Sung well, it will not be just another psalm set to music. A word of

caution may not be out of place. To be effective it will have to be sung *con moto* and freely, in long phrases and with a feel for the textual rhythm. Try directing it with a single pulse for each measure. *Unto Thee, O Lord* is also available for SATB voices, as Oct. No. 11101. G. Schirmer's catalogue contains other useful compositions by Mr. Ford which merit inspection by average choirs.

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O Praise the Lord, All Ye Nations

Both the brevity and content of Psalm 117 (116) lend themselves to frequent liturgical use as a supplementary piece. Donald Johns' composition is short enough to fit into the tightest schedule. Treble choirs cannot miss with this kind of material, well-constructed and interesting in almost every measure. We have seen several compositions by Mr. Johns, and they all beg to be sung. This particular number was used successfully at a recent church music institute, and it sounds even better than it looks on paper.

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A Canticle of Light

Flammer's *Anniversary Anthem Series* has tapped some of the deeper creative sources of our day, and includes compositions by such recognized composers as Sowerby, Bingham, Willan, Titcomb, and Purvis. *A Canticle of Light* makes good use of several verses from lengthy Psalm 119 (118). A good choir director should be able to find just the right concrete liturgical context for this kind of number. Mr. Purvis uses traditional materials in a unique manner. After all, this is what we are hoping for, compositions that do not remind us of music we have heard over and over in the past.

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Benediction

Almost every choir has sung this text at one time or another. It might be advantageous to worship to present the familiar text in an unfamiliar musical version. Jean Berger's setting makes a fine recessional, invoking a final blessing on the worshipers. To the eye the numerous "Amens" at the end seem superfluous at first. However, they should be very effective if sung at a good tempo and in long musical phrases, moving towards the climax which the composer had in mind.

REV. ELMER F. PFEIL

V In Brief

It seems very fitting that the Spring issue of *Sacred Music* call attention not only to some recent publications but also to some "new" texts. For example, listed below are two texts, one Celtic, the other from the Book of Job, which open up new avenues and should be explored for possible use as supplementary anthems. A living liturgy needs this kind of experimentation by willing choir directors. We add a few brief reviews of music for the Pentecost season.

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GENERAL

Christ the Lord is Risen Today by Robert C. Legler. This number arrived too late to be included with the reviews of Easter music in the last issue. It provides unison choirs with something "special" for Easter, a concertato on the familiar hymn-tune, Llanfair, for optional brass choir and/or optional string quartet, unison voices (and optional mixed choir), and organ. Hope Publishing Co. (5707 West Lake St., Chicago, Ill. 60644). No. F 918 @ 35¢. Instrumental parts included.

O Sing Unto the Lord a New Song by Jan Bender, Opus 43, No. 2. Choral music of high quality continues to flow from Concordia. Jan Bender's setting of several verses from Psalm 96 is a well-constructed number with a tremendous rhythmic energy. This is excellent contemporary writing for advanced choirs that need to be constantly challenged. Nine pages, but in ABA form. For SATB voices *a cappella*. Concordia Publishing House. No. 98-1876 @ 35¢.

Now With One Accord by Alessandro Costantini (d. 1657), edited by Ray Stroud. Here is something old and familiar but dressed up in a new English text by the editor. For SSA or TTB voices with optional accompaniment. The editor suggests that this number is ideal for high school glee clubs, and also envisions that it be performed by men and women, by doubling the men's parts at the octave below the women. Not difficult. Mark Foster Music Co. (P.O. Box 783,

Marquette, Michigan 49855). No. MF 902 @ 25¢.

Rejoice in the Lord by Theron Kirk. This is a large-scale (ten pages), festival-type anthem for SATB voices, two trumpets in B flat, and organ. Worth looking at for that very special occasion. It has some sharply contrasting sections, lots of contrary motion, and a big climax. Piedmont Music Co. (Marks Music Corp.). No. 4428 @ 30¢. Transposed trumpet parts are available separately @ 40¢.

Father, We Praise Thee, arranged by Carolyn Jennings. This 1967 release from Augsburg presents simple, traditional fare, an XVIII century French church melody, in an arrangement for SSA voices *a cappella*. Only two pages long. Augsburg Publishing House. No. ACL 1500 @ 20¢.

God With Me Lying Down by Sven Lekberg. G. Schirmer's fine catalogue contains several compositions by Lekberg, all recent publications which merit study on the part of serious choir directors. The present example is a tiny jewel in ABA form (only four pages long) with a Celtic text which is not shopworn and a rich choral texture that makes a choir sound "good". Of average difficulty. G. Schirmer, Inc. No. 11401 @ 25¢.

Agree With God and Be at Peace by Virgil T. Ford. Composers are obviously searching for new texts. Here is an excerpt from Job 22:21-23 with a good message for worshipers willing to listen. A little longer and slightly more demanding than the same composer's "Unto Thee, O Lord" (see Special Reviews), this selection offers good choirs unhackneyed, moderately modern, choral writing. It will also have to be sung *con moto* and with a feel for the textual rhythm. Contains a few *divisi* measures. For SATB voices *a cappella*. G. Schirmer, Inc. No. 11488 @ 25¢.

Let my Mouth be Filled With Thy Praise by Jean Pasquet. This brand new anthem, based on a text from the liturgy of St. James, is unmistakably the work of Mr. Pasquet. It is church music

for the average choir, tastefully and imaginatively written, never dull. For SATB voices with organ. H. W. Gray Co. No. 2981 @ 25¢.



PENTECOST (Confirmation etc.)

Come, Holy Spirit, God and Lord. Jean Pasquet made this arrangement of a choral prelude (attributed to Friedrich W. Zachau, d. 1712) for unison voices and organ. Augsburg Publishing House. No. 1431 @ 30¢.

Creator Spirit, by Whose Aid by Johann Erasmus Kindermann (d. 1655), edited by Fritz Oberdoerffer. A simple setting for SA or TB voices with organ (and optional Violins I and II or flutes or oboes). Concordia Publishing House. No. 98-1482 @ 20¢.

Come Down, O Love Divine. Setting by Ralph Vaughan-Williams, arranged by P. R. Dietterich. Not difficult. For unison and SATB voices with organ accompaniment. Abingdon Press. No. APM 241 @ 18¢.

Oh, Come, Creator Spirit, Come. Ludwig Lenel made this fine setting of a Sarum plainsong *Veni Creator*. Not difficult. For SAB voices *a cappella*. Concordia Publishing House. No. 98-1387 @ 18¢.

Love of the Father. This is the tune known as "Old 124th" in a setting by S. Drummond Wolff. Not difficult. For SATB voices and organ. Concordia Publishing House. No. 98-1514 @ 30¢.

Holy Spirit, Source of Gladness by J. S. Bach, edited by Robert Wetzler. For SATB voices with optional accompaniment. Moderately difficult. Art Masters Studios (20 West 26th Street, Minneapolis, Minn. 55408). No. AMS 109 @ 20¢.

Rev. Elmer F. Pfeil

Whom God hath Joined compiled by Paul R. Ladd, Jr. Nine hymns for the wedding ceremony. This slim volume will be welcomed by all who have searched for appropriate music for a wed-

ding service. The sources are varied: Sidney Lanier, Isaac Watts, the Book of Psalms for texts; American, French, Russian, Welsh folk tunes as well as settings by Goudimel and Schütz for the music. The settings, skillfully done, make no demands on the performer. Good taste and practicality make this a useful addition to the choir's repertoire. McLaughlin & Reilly, @ \$1.00.

Cantate Domino by Giovanni Gabrieli, edited by Maynard Klein. A motet for six voices, SSATTB, with Latin and English texts. Concordia @ .50.

Concordia Publishing Company, St. Louis, continues its program of remarkable motets from both the Baroque and the modern repertoire. This is music for the discriminating and proficient choral group and of special interest to the college and university musical organizations.

Zion Speaks: I am by God Forsaken by Johann Hermann Schein. A motet for five voices, SSATB, with English text. Concordia @ .60.

Lord of Life by Ludwig Lenel. This is a collection of four songs for mixed chorus, baritone or tenor solo and harp or piano accompaniment. Three of the songs come from the 15th-16th century English texts; the fourth, in Latin, is a setting of verses 1, 4 and 7 of the liturgical hymn, *Veni Creator Spiritus*. This is music in the style of Hugo Distler, the 20th century German composer. The music contains complex rhythms, interesting vocal lines and highly controlled dissonance. Concordia @ \$1.80.

Heart and Mind, Possessions, Lord. An ancient Indian melody adapted by Marian Jean Chute with setting by Everett Jay Hilty. This is a very simple modal melody with an ineffectual and ineffective accompaniment. Concordia @ .25.

C.A.C.

I Am the Resurrection by Dietrich Buxtehude, edited by Robert E. Wunderlich. An Easter Cantata for solo bass voice, two violins, 'cello or bassoon and organ. This cantata was originally scored for strings and a kind of brass choir (cornetti [zinck] and trombetti) plus continuo and keyboard. This edition is for two violins (or

flutes) and continuo, with the organ acting both to realize the figured bass harmony and to supply the music of the brass choir. This is a rather interesting work with an almost programmatic treatment of life and death, and with a Baroque style of contrasting orchestral responsorial choirs. The bass solo is not difficult. The instrumental parts are supplied with the score. Concordia @ \$2.50.

O Praise the Lord, All Ye Nations (Ps. 117) by Georg Philipp Telemann. Realization of the figured bass by Fritz Oberdoerffer. This work, written in 1758, is for SATB chorus, violin I and II, cello and organ. Last year, 1967, marked the 200th anniversary of the death of Telemann so this and other works are being edited particularly for Telemann concerts and for special concerts and services in connection with the observance of the 450th anniversary of the Reformation — so saith Paul Thomas in his introductory note. Both a Latin text and the English translations are given. It is not the Latin text familiar to us as Psalm 116, *Laudate Dominum*, but rather *Laudate Jehovam*. Nevertheless, I hope present-day reforming Catholics will refrain from singing it in English, since the adaptation is not well-done. No doxology is given, but rather, 59 measures of *Alleluia*. The first 30 measures are the most interesting for chorus and instruments alike. Concordia @ .85.

Magnificat by James Brauer. Brauer has used the chorale melody *Wo Gott zum Haus* as a basis for this work over which he has written a soprano solo. The work is a cappella. The chorus changes from SATB to SA to TB then back to SATB. The two part chorus is in canon. Because a bar line is omitted after the first note of the piece, the first measure appears to have five beats. The first 18 measures of the solo melody are repeated for the final statement "He has helped His servant" and the setting of the text fits awkwardly the second time around. I do not find the work terribly interesting. Concordia @ .35.

Fantasy on "In the Midst of Earthly Life" by Ludwig Lenel. This is published in the Contemporary Organ Music series and the treatment of the tune and the accompanying harmonies could be called contemporary. There are some inter-

esting directions to the performer: "start trill slowly, then speed up", "reach up with 1.h. to Swell", "if too loud, make silent change to Swell." When the tune is not presented exactly, it is outlined as thematic material. I bet Mr. Lenel is a teacher! The work is not too demanding and it is interesting enough. I have the feeling, however, that in trying to be contemporary, the composer has given us a lot of icing but not much cake. Concordia @ \$1.50.

Twelve Hymn Preludes and Improvisations by Max Sinzheimer. Before each Prelude or Improvisation the original tune is given: *Truro, Gute Baume Bringen, Christe Sanctorum, Wareham, Down Ampney, Sine Nomine, Walton, Salzburg, In Babilone, Marion, St. Dunstan's and Sicilian Mariners* (known as *O Sanctissima*). The pieces, written on three staves, are not difficult and are quite practical. None is outstanding, however. More variety of style would be welcomed. There is an unfortunate sameness about the collection. Concordia @ \$2.50.

Poem of Peace for organ by Jean Langlais. Langlais has built this work from plainsong themes on peace. He uses the invocation *Regina Pacis* from the Litany, the *Pax Domini sit semper vobiscum* and its response *Et cum spiritu tuo* from the Mass, and the entire antiphon for peace, *Da pacem*. It is a masterful little piece and not difficult. The sonorities are definitely Langlais — nice! Directions for registration are in American and European terminology. Elkan-Vogel Co., Philadelphia, Pa. @ \$1.25.

Poem for Happiness for organ by Jean Langlais. This is, indeed, a happy piece which calls for an accomplished organist. Near its conclusion, Langlais momentarily calls on the Gregorian *Gaudeamus* and *Gaudete* but the work is built primarily on new material. It is interesting that one figure appears also in *Poem of Peace* relating the two works. It is a melodic treatment of diminished triads followed by leaps of 6ths and 7ths. The figure is obvious in both works and appears peacefully in one and happily in the other. Both *Poems* are worthy of attention. Elkan-Vogel Co., Philadelphia, Pa., @ \$1.75.

ROBERT I. BLANCHARD

NEWS

The January issue of *Diapason* published a listing of new and rebuilt organs announced during 1967. Those installed in Catholic churches included the following:

Cathedral, Liverpool, England. Four manuals. J. W. Walker.

St. Mary, Sioux Falls, South Dakota. Three manuals. Aeolian-Skinner.

St. Frances of Rome, Bronx, New York. Three manuals. Delaware.

Cathedral of St. Mary, Tokyo, Japan. Three manuals. Verscheuren.

St. Pius, Redwood City, California. Three manuals. Walcker.

Our Lady Queen of Peace, Harper Woods, Michigan. Three manuals. Wicks.

Our Lady of the Blessed Sacrament, Harrisburg, Pennsylvania. Three manuals. Wilson.

Dominican Convent, Union City, New Jersey. Two manuals. Church Organ Co.

Our Lady of the Rosary, New York, N. Y. Two manuals. Delaware.

St. Cecilia, Englewood, New Jersey. Two manuals. Hartman-Beaty.

St. Anthony, Calgary, Alberta. Two manuals. Keates.

St. Margaret, Bel Air, Maryland. Two manuals. Möller.

St. James, Franklin, Wisconsin. Two manuals. Saville.

Sisters of the Sacred Hearts, Honolulu, Hawaii. Two manuals. Schoenstein.

St. Thomas, Know, Indiana. Two manuals. Verscheuren.

St. Columban, Garden Grove, California. Two manuals. Walcker.

St. Bonaventure, Montreal, Quebec. Two manuals. Wilhelm.

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Editions musicales de la Schola Cantorum et de la Procure Générale de Musique of Paris has announced the suspension of publication of two periodicals, *Musique et Liturgie* and *Orgue et Liturgie*.

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Workshops and institutes for implementing the decrees of the II Vatican Council on church music have been held in several areas. Among those that have come to our attention are the following:

The Commission on Sacred Music of the Archdiocese of Philadelphia sponsored a series of six meetings on the Saturdays from October 7 to November 11 in the Cathedral chapel hall. About five hundred musicians were in attendance each week. Subjects considered included the *Instruction on Sacred Music* of March 5, 1967, choir conducting, recruiting, repertoire, organ registration, salaries and copyright laws. The closing Mass was celebrated by the Reverend William J. Sailer; Dr. Michael Giamo conducted the settings of the Mass texts composed by W. Lawrence Curry; Mrs. Florence Silcox directed the motets sung by the combined choirs of St. Alphonsus parish of Maple Glen and Visitation parish of Trooper; the Reverend Daniel Lenahan was the leader of the congregation.

The Liturgical Music Commission of the Diocese of Trenton conducted two seminars at St. James School, Red Bank, New Jersey, and at Casey Auditorium, Blessed Sacrament parish, Trenton, November 11-12 and November 18-19, 1967. The *Instruction* of March 5, 1967, formed the basis of the discussions led by the members of the commission, the Reverend Richard C. Brietske, the Reverend Rodger A. Spisak, and the Reverend Florian J. Gall, who organized and directed the seminars. Sister Mary Nazarita, R.S.M., chairman of the eastern region of CMAA, also spoke. Among the compositions sung were *Mass in the Vernacular* by J. Gerard Phillips, *Send Forth Your Light and Your Spirit Mass* by James M. Burns, *A People's Hymn-Tune Mass in English* by Florian J. Gall, and *Mass for Christian Unity* by Jan Vermulst.

The Commission for Liturgical Music of the Diocese of St. Cloud conducted a music-reading workshop, January 7, 1968, at the Newman Center at St. Cloud State College. Gerhard Track of St. John's University, Collegeville, Minnesota, directed the workshop together with the Reverend Eugene Lindusky, O.S.C., of Crosier Seminary, Onamia, Minnesota, president of the National Catholic Music Educators Association. The Reverend David Marthaler was in charge of arrangements. Music studied included works by Crueger-Wolff, Graun, Stainer, Glarum, Wetzler and Willan.

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The Liturgical Commission of the Diocese of LaCrosse has begun a newsletter to help the musicians of the diocese. Entitled *The Open Window*,

it is edited by William P. Erickson and a staff including William T. Kelly, Sister M. Verona, Mrs. Mary Rosolack and Sister M. Patrick, O.S.B. The Reverend Thomas Reardon, chairman of the commission, contributed an article on the English canon of the Mass for the December issue.

The seventh annual liturgical music workshop organized by the Liturgical Music Commission of the Diocese of Dallas-Fort Worth was held at Nolan High School, Fort Worth, Texas, March 23-24, under the direction of Mr. Paul Salamunovich. Also on the faculty were: Mr. Emmet Smith, head of the organ department at Texas Christian University and Reverend Ralph S. March, S.O.Cist., Editor of *Sacred Music* and professor of music at the University of Dallas.

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On January 23, 1968, death came to Dr. Joseph J. McGrath at his home in Syracuse, New York. Well known as a composer, teacher and organist, Dr. McGrath was associated with the Cathedral of the Immaculate Conception in Syracuse, the diocesan music commission, the Catholic University in Washington, and Syracuse University. He held an honorary doctorate from LeMoyne College and in 1966 he received a papal citation. The Most Reverend Walter A. Foery, Bishop of Syracuse, celebrated the funeral Mass at the Cathedral. On February 3, 1968, a special Mass was celebrated in the chapel of the Motherhouse of the Sisters of St. Francis at which many of Dr. McGrath's compositions were sung by the choir of Sisters. RIP.

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Concordia Publishing House, St. Louis, Missouri, announced the death of the Reverend Prof. Walter A. Hansen, linguist, translator and associate editor of the American edition of the works of Martin Luther. He died in St. Louis, November 28, 1967, at the age of seventy-three. He is remembered in musical circles for his lectures and published criticisms. RIP.

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The following programs of choral music have come to our attention:

The Mercy College Chorus of Westchester County, New York, under the direction of Dr.

John Rayburn, combined with the Columbia University Glee Club, under the direction of Bailey Harvey, to present a concert at Mercy College, November 3, 1967. The major work was Ralph Vaughan-Williams' *Serenade to Music*. On January 26, 1968, the Mercy College Chorus sang a program which included selections from three settings of the story of Orpheus by Monteverdi, Gluck and Offenbach, as well as portions of Mendelssohn's *Elijah* and Beethoven's *Choral Fantasy* for which they combined with the West Point Catholic Cadet Choir under the direction of Gordon Shacklett.

DeSales Preparatory Seminary Choir of Milwaukee, Wisconsin, under the direction of the Reverend Robert A. Skeris combined with the St. Louis Choir of Caledonia, Wisconsin, directed by Nancy Ann Meunier, and St. Mary Choir of Hales Corners, directed by Sister M. Bartha, O.S.F., for a Christmas concert, December 10, 1967. The program included works by Paul Manz, Dietrich Buxtehude and Georg Philipp Telemann. A string ensemble accompanied the choirs in their program which was given both at the seminary and at St. Louis Church in Caledonia.

The choir of St. Francis Seminary, Milwaukee, Wisconsin, sang a program under the direction of the Reverend Elmer F. Pfeil in Christ the King Chapel of the seminary, December 10, 1967. Accompanied by a string and wood-wind ensemble from the Milwaukee Symphony Orchestra, the choir sang the *Magnificat* of M. A. Charpentier and the *Christmas Story according to St. Luke* by Richard Hillert.

A program entitled "The Wonderful Carols of Christmas" was presented at St. Dominic's Church, Shaker Heights, Ohio, December 10, 1967, under the direction of Cal Stepan with Valentina Fillinger as organist. The Choral Society and the Dominican Chorale were assisted by a brass choir in performing works by J. S. Bach, Michael Praetorius, F. Melius Christiansen, Paul Manz and G. F. Handel as well as many traditional carols.

At Alphonso Hall on the campus of Alverno College in Milwaukee, Wisconsin, a program of old and new music for voices and early instruments was presented on December 14, 1967. Composers whose works were performed included Buxtehude, Schmeltzer, Bertali, Weelkes, Morley, Telemann, Hovhaness, Staeps and Benjamin. The Alverno Pro Musica Consort was under the direc-

tion of Sister Janet Shurr, and Sister Francis Marie Gnader directed the vocal ensemble.

The Children's Choirs of Divine Providence Church, Westchester, Illinois, presented a program of Christmas music, December 17, 1967. Dolores Hruby was director and Rosemarie Kosik, organist. The choirs, made up of children from the fourth through the eighth grades, number eighty voices. A string ensemble of children who studied at the Hull House Fine Arts Camp; East Troy, Wisconsin, accompanied the singers in a program that included several carols, Benjamin Britten's *Hodie Christus Natus Est*, and a Baroque Christmas cantata, *Welcome, Thou King of Glory*, by Vincent Luebeck.

The choir, band and chorale of Catholic Central High School, Menominee, Michigan, presented a program of Christmas music, December 20, 1967. The choir sang Hugo Distler's *A Little Advent Music* and Michael Praetorius' *In Dulci Jubilo*. The chorale traced three hundred and fifty years of music from the *Hodie Christus natus est* of Jan P. Sweelinck, through Heinrich Schütz's *Dank Sagen Wir Alle Gott* and Praetorius' *In Natali Domini* to Francis Poulenc's *O Magnum Mysterium* and *Videntes Stellam*, Randall Thompson's *Glory to God* and Edwin Fissinger's arrangements of *Go Tell it on the Mountain* and *We Wish You a Merry Christmas*. Robert DeMille was choral director and the Reverend Joseph Mattern directed the band.

The Dallas Catholic Choir under the direction of the Reverend Ralph S. March, S.O.Cist., and the Temple Emanuel Choir, under the direction of Edwin Glick, joined with members of the Dallas Symphony Orchestra to present *O Fear the Lord* by Michael Haydn, *Psalms 57* by Jean Berger, and J. S. Bach's *Magnificat*. The performance was held in the Caruth Auditorium of the Owen Fine Arts Center on the campus of Southern Methodist University, January 27, 1968.

Newton College of the Sacred Heart, Newton, Massachusetts, presented a sacred concert February 13, 1968. Theodore Marier directed the Schola Cantorum of St. Paul's Church, Cambridge, in Palestrina's *Mass in honor of Pope Marcellus* and Martha Folts, organist, played works by Krenek, Sweelinck, Schoenberg and Bach.

St. John's University Chorus of Collegeville, Minnesota, under the direction of Gerhard Track, recently returned from its twenty-fifth annual concert tour. This January the organization performed

in several cities of Georgia, Florida and the Bahama Islands. Works in the concert repertory included pieces by Schütz, Bach, Lotti, Sateren and Newberry. The group sang Track's *Mass in honor of the Vatican Council II* at the Queen of All Saints Basilica in Chicago and at the Cathedral of Nassau.

Georgetown University Men's Chorus under the direction of Paul Hume sang a concert at the National Shrine of the Immaculate Conception, Washington, D.C., February 18, 1968. On the program were *O Sing unto the Lord* by Norman Dello Joio, *Cantata* No. 140 by J. S. Bach, *Serenity* by Charles Ives, *Let Nothing Ever Grieve Thee* by Johannes Brahms and Eric Satie's *Messe des pauvres*. A first performance of *By the Waters of Babylon* by Robert Nye also graced the program.

Several special programs were performed by the Schola Cantorum of Holy Childhood Church, Saint Paul, Minnesota, under the direction of Richard Proulx, choirmaster and organist. On Thanksgiving Day, 1967, the music for the High Mass included Nicholas Jackson's *Mass for a Saint's Day* and the anthem, *The Lord Hath Been Mindful of Us* by S. S. Wesley. An extensive Christmas season program incorporated music by Orlando Gibbons, Robert Sanders, Kenneth Leighton and Paul Manz. For the Midnight Mass the choir sang Joseph Haydn's *Missa Brevis in honorem S. Joannis de Deo* together with other works by Michael Haydn, Lotti, Franz Gruber and Arthur Sullivan. Members of the Minneapolis Symphony Orchestra assisted at some of the programs. A festival of music for Epiphany concluded the Christmas festivities with music by Tartini, Lotti, Michael Haydn, and the *Magnificat* (K.V. 339) by Mozart. The Schola Cantorum is in its twenty-first year. The boys, with eighteen men, sing the parish Mass each Sunday. Daily music instruction is given the boys in the parish choir-school.

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The Los Angeles Master Chorale under the direction of Roger Wagner presented its annual Christmas concert in the Dorothy Chandler Pavilion of the Los Angeles Music Center, December 22, 1967. The program included Gregorian chant as well as works of Vittoria and Andrea and Giovanni Gabrieli. Of particular interest were Tallis' *Spem in alium nunquam habui*, Bach's *Lobet den Herrn* and Britten's *Ceremony of Carols*. Mar-

tin Bernheimer, critic of the *Los Angeles Times*, wrote that the focus of attention remained steadfastly on the vocal ensemble, and "everything else — excepting Wagner himself, of course — was secondary."

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The choir of St. Charles Church, North Hollywood, California, under the direction of Paul Salamunovich, was host to the Los Angeles Choral Conductors' Guild, January 15, 1968. The choir presented a program of music from the time of the Renaissance until the present, and Mr. Salamunovich spoke to illustrate the developments within the Church and its liturgical music from the sixteenth century through the present revisions.

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The Greater New York Catholic Music Directors Association met at St. Vincent Ferrer Church in Manhattan, February 12, 1968. Organized to help and advise professionally those engaged full or part time in Catholic church music, the group has provided a forum for discussion of current problems such as the role of the congregation, repertoire selection, use of Latin and the vernacular, hymns, so-called folk song Masses, and the Vatican directives. Valmond H. Cyr is secretary.

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The Reverend John Buchanan, pastor of Holy Childhood Church, Saint Paul, Minnesota, included some thoughts on the parish High Mass in his weekly bulletin. Among them are these: "The parish High Mass remains the high point of everything else we may do, our catechetical and educational effort, our works of charity, our organizational endeavour. It is the official parish offering of its best to God our Father, where clergy, religious, and lay leaders within the parish congregate to do together a supreme act of homage and reparation. Some may misunderstand the much used and probably abused word 'participation.' For a human person 'participation' must be primarily an event of the mind and the spirit. It does not mean that we must be constantly 'doing' something with our bodies or voices. Sometimes 'participation' must mean the silent absorption of

the word of God presented to us in a musical form. The highest point of 'participation' is thus in thought and love. Whatever is done in God's house would presumably elevate, possess the quite indefinable quality which we call dignity. Is it wrong to try to offer to God something which is beautiful, merely because we live in an ugly age?"

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The following workshops, institutes and symposiums have been announced:

St. Michael's College, Winooski, Vermont, in cooperation with the Diocese of Burlington, will offer a liturgical musical workshop, August 12–16, 1968. Contemporary church music will be explored by a faculty which includes William Tortolano, Mrs. Harriet Slack Richardson, and Theodore Marier.

The sixteenth annual church music workshop at Boys Town, Nebraska, will be held August 11–23, 1968. Emphasizing an ecumenical theme, the event will bring together a distinguished faculty from this country and abroad. For a listing, see the advertisement in this issue.

Trinity College, Burlington, Vermont, has announced its third annual biblical institute, June 16–21, 1968. Of special interest is a concert of biblical music by Dr. William Tortolano, pianist, and Martha Kane Tortolano, soprano. They will perform *Biblical Songs* by Antonin Dvořak and *Five Mystical Songs* by Ralph Vaughan-Williams.

Concordia Seminary, Saint Louis, Missouri, will hold its annual *Schola Cantorum*, June 18 to July 18, 1968. The course, leading to various degrees, will offer form and analysis of modern church music, choral conducting, choral literature, organ and voice. Faculty members are Jan Bender, Hugo Gehrke, Robert Bergt, Leslie Chabay and Mark Bangert.

Concordia Seminary also announces a special workshop on church music, July 14–18, 1968, at which the students and faculty of the *Schola Cantorum* will be joined by workshop registrants to discuss new settings of the Holy Eucharist, progress of the Inter-Lutheran Commission on Worship, and methods of enriching congregational singing. Additional faculty will include Adalbert Kretzmann, Arthur Repp, George Hoyer and Arthur Carl Piepkorn.

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Recent organ recitals include the following:

Richard Proulx played the dedication recital of the two manual Conn "classic" organ at Saint Patrick's Church, Edina, Minnesota, February 11, 1968. He performed works by Purcell, Bach, Paul Manz, Gerald Bales, Gerald Near and himself. The parish choir under the direction of Ita Vellek sang.

Kamiel D'Hooghe, organist at the Cathedral of Bruges, Belgium, and professor of organ at the Lemmens Institute in Malines, played a recital at the National Shrine of the Immaculate Conception, Washington, D.C., February 23, 1968. He performed works by Bach, Buxtehude, Franck, Loeliet, Peeters, Scronx and Willaert.

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A new music commission for the Archdiocese of Los Angeles has been formed by His Eminence, James Francis Cardinal McIntyre. The group is to guide and encourage the rendition of good music for the liturgy as prescribed by the Roman

documents and to assist church musicians in the selection of repertory for choir and congregation suitable for the revised liturgy. The Very Reverend Monsignor Carl A. Gerken is secretary of the commission which includes as members the Reverend John P. Cremins, the Reverend Peter Nugent, Sister Miriam Joseph, C.S.J., Sister Joan Marie, R.S.H.M., Sister Carla Marie, R.S.H.M., Sister Priscilla, F.C.S.P., William Stevens, Joseph Rottura, Oscar Pratt and Paul Salamunovich.

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FROM THE EDITOR

The Spring 1968 issue is a landmark in the life of *Sacred Music*. For the first time, the number of our subscribers has passed the 2,000 mark, showing the vitality of the CMAA. *Vivant Sequentes!*

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This issue also contains detailed information concerning the forthcoming national convention, to be held in Detroit, during the week after Easter. Mark the dates on your calendar now.

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The new cover design to be used during 1968 is the work of Mr. David Hash, from the art department at the University of Dallas.

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A new feature appears for the first time in this issue: *Review of Records*. We hope to expand

these reviews in the near future. With the increasing popularity of FM stereo broadcasts and the improvements in record-playing equipment, *Sacred Music* felt the need of such a column. It will deal mostly with sacred choral music and organ music.

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The *Reviews of Magazines* section which opened in the last issue of *Sacred Music* has attracted much attention. We have received several requests for the addresses of the editorial offices of these magazines. They are available by writing to the Editor.

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Two press releases have reached our desk that may be vitally important to choir directors and organists. The first deals with problems of copyright and its violations, the second lays down guidelines and gives suggestions for the develop-

ment of effective liturgical music in our parishes. Both were released in January by the American Bishops' Committee on the Liturgy and were prepared by their Music Advisory Board. We are sure that their reading will give food for thought to most of us. Their text follows:

COPYRIGHT VIOLATIONS

The Music Advisory Board wishes to encourage composers and authors in the creation of new works for liturgical usage. The Church is in constant need of new artistic creations for its worship. That so much good work has been done in the past is a tribute to the dedication of American musicians, especially in the face of low financial return so often realized for their efforts.

In this connection, the Board appeals to those engaged in parish music programs throughout the country to curb and discourage the increasing abuse of authors' and composers' rights, legal and moral, through the indiscriminate and unauthorized use of copyright materials. This practice of private reproduction by photocopiers and mimeographic devices substantially diminishes the legitimate royalties due the composers and authors for their works. Likewise, the loss to publishers of legitimate profits in turn compels them to cut back production and hence reduces the number of new works for publication.

We wish to point out to those engaged in parish music programs and those responsible for parochial music budgets that it is absolutely illegal and immoral to reproduce—by any means—either the text or music or both of copyrighted materials without the written permission of the copyright owner. The fact that this material is not for sale in this duplicated form, but is for private use only within a parish church or parish school, does not alter the legal and moral situation. Even though the use is not for profit, this does not mean that composer, author, and publisher live in a non-profit world.

DEVELOPMENT OF EFFECTIVE LITURGICAL MUSIC

A. In order that the use of music as an integral part of the liturgy might be better understood and practiced, it is imperative for each archdiocese to formulate a program of music education, directed specifically towards liturgical participation.

B. In those places where such a program has not

yet been formulated, the diocesan music commission and/or liturgical commission (cf. Ch. IX of the March 5, 1967, Instruction) should take the initiative in drawing up a workable plan and in offering assistance to the pastors and parishes of the area. The commission should actively encourage creativity and not merely regulate and restrict.

C. The basis for the program is an understanding of the value and function of music in life and Christian worship. It is the responsibility of the music commission to make available for pastors and parish musicians instructional materials which explain the reasons for the use of music in the liturgy.

D. Some materials that may be recommended are: the forthcoming statement on "The Place of Music in the Celebration of the Eucharist," "Musical-Liturgical Artistry in the Mass," by Daniel A. Kister, S.J., (*Worship*, Vol. 41, No. 8, pp. 450-464); filmstrips and records on the history of the Mass, obtainable from the Liturgical Commission of the Archdiocese of Chicago (P. O. Box 1979, Chicago, Illinois 60690).

E. The program envisioned here will aim to educate the faithful of all ages in the area, particularly those who are not in a formal educational program, and it should therefore extend beyond the school to the entire parish.

F. No single program of education will answer all needs. The following approaches are offered as practical suggestions:

(1) The presentation of a series of in-service workshops for the pastors and their parish musicians in a given area (deanery, vicariate, or the like). The primary object of these workshops would be to involve those present in an effective experience of worship celebrated with music. This experience should then be discussed and evaluated. Those in charge of the workshop should also be prepared to offer advice and suggestions on how to meet specific problems, and to indicate musical materials that are available for use in the liturgy.

Pastors (and their assistants) should be encouraged by the bishops to attend these workshops; the meetings should be announced well in advance, and they should be very carefully organized to meet the known needs of the parishes of the area in which they are held.

(2) Depending upon the number of liturgical musicians available in the area, teams of consultants might be formed, who, at the request of a pastor, would come to a particular parish and

would work with the pastor and the parish organizations, and would take part in the liturgical assembly at stated times over a period of several weeks. Besides appraising the situation in each parish, they could offer suggestions and practical guidance for improving the parish musical program, and for initiating a program where one has not yet been begun. Their endeavor should be to help the parish develop a program which answers its liturgical needs; they should not appear merely in the role of visiting performers. If the area has a major seminary or a community of religious, those seminarians or religious who show competence in liturgy and/or liturgical music should be called upon to provide assistance in this project. Expenses involved in carrying out such a program should be paid by the parish.

(3) There is a special need for the training of cantors and song leaders, as well as other parish musicians. The music commission should take the

lead in setting up centers where such training can be imparted. Catholic colleges, universities, and seminaries in the area can provide valuable assistance by making their faculty and/or facilities available.

(4) In parishes having competent musical personnel, a sound working relationship should exist between pastor and musicians and with a common goal. The occasional use of time following either the homily or the prayer of the faithful should be given to the musical director to instruct the parish, and thus impress on the minds of all the importance of music in their worship.

G. Regional or national resource centers should be established wherever feasible, in colleges, seminaries, or other diocesan centers. They should be stocked with useful and contemporary musical materials so that the church musicians of the area may consult them and keep in touch with what is being published.

CONTRIBUTORS

Reverend Bernard E. Christman, a priest of the Diocese of Ogdensburg, New York, is assistant pastor at St. Patrick's Church, Brasher Falls. He is a graduate of Ohio State University and holds an M.A. degree in musicology and liturgical music from Catholic University in Washington.

Reverend Peter D. Nugent, from the Archdiocese of Los Angeles, holds a Master of Music degree

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Sister Joan Tabat (Leonette), O.S.F. is the founding president of the Illinois unit of the NCMEA, holding an M.A. in music from DePaul University, Chicago. She is presently teaching music at Driscoll High School, Addison, Illinois.

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