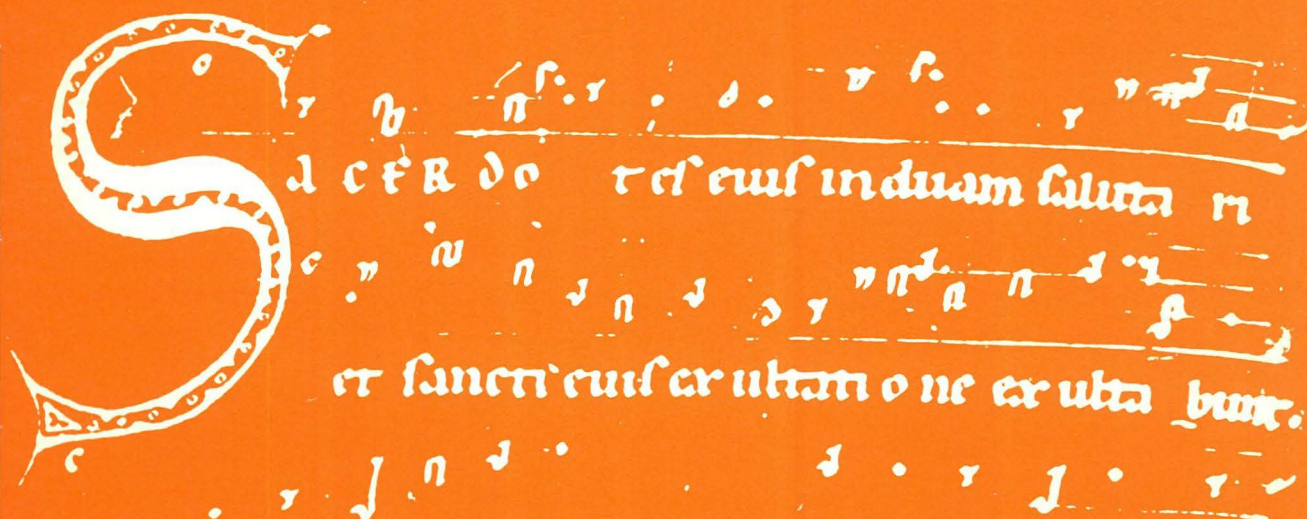
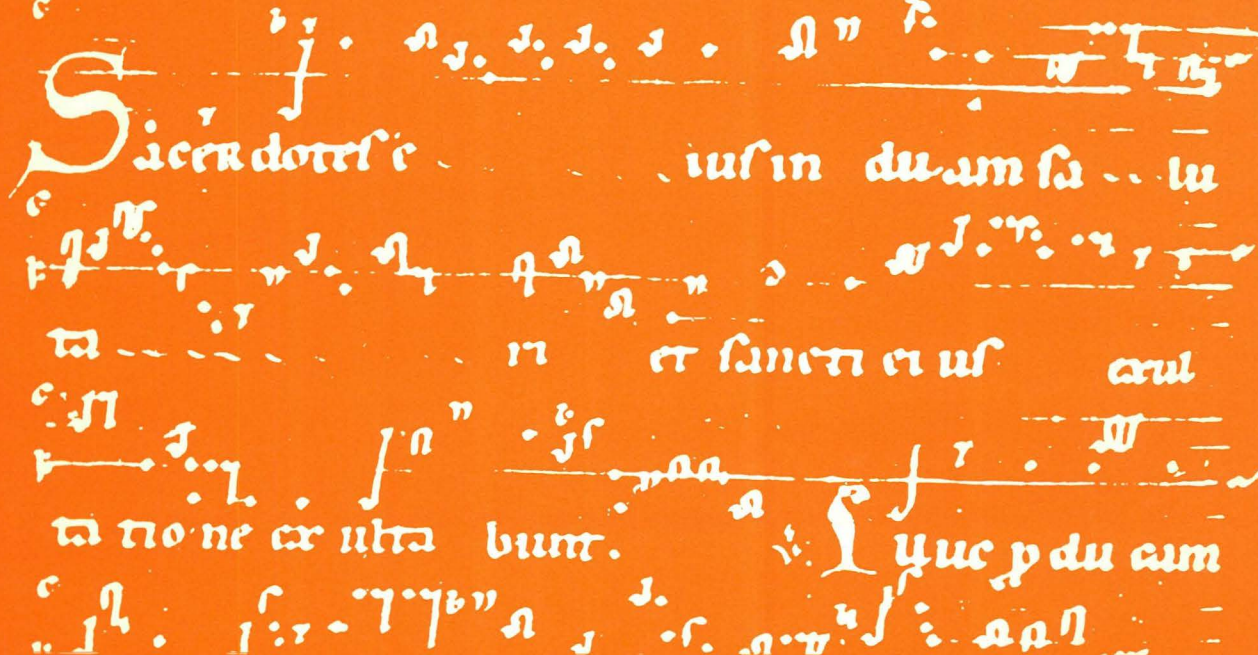


# SACRED MUSIC

Volume 99, Number 1, Spring 1972



R. Memento domine dauid et omnis mansuetudinis eius. Gloria seculorum amen.





*Cistercian Gradual (12th century, Paris, Bibl. Nat., ms. lat. 17,328)*

# SACRED MUSIC

Volume 99, Number 1, Spring 1972

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## SACRED MUSIC

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Cistercian Gradual (12th century, Paris, Bibl. Nat., ms. lat. 17,328)

## BERNSTEIN'S "MASS"

Two significant facts attract our attention in considering *The Mass* by Leonard Bernstein. First is the undeniable fact that the work was a popular success of a sort hitherto almost unknown by serious composers. By success I mean the immediate impact the work made upon its audience, the number of performances already given and the possibility that the work will be extensively performed in other cities. I also mean that it upstaged all other inaugural events at the Kennedy Center. (On the other hand, nobody knows yet whether this work which, according to unconfirmed rumors, required a capital investment of some 800,000 dollars, will also prove to be a financial success.)

Against this general success picture stands the fact of the critical reception by the press, which was rather mixed at best. To be sure, there was at least one reviewer who received the work with enthusiasm. His opinion was opposed, however, by reviews which in some cases were not only negative but embarrassing to a serious composer. The contrast between the public success of the work and the negative reviews given it by the opinion makers — in particular the New York critics — could be called a case of the people versus the scribes.

This contrast between public opinion and critical appraisal is a manifestation of problems which are inherent in the very nature of the work. *The Mass*, a multi-media work, is a corporate product involving hundreds of people in its generation and production. Even the music is a corporate product; for we

REACTION OF  
THE CRITICS

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BERNSTEIN'S "MASS"



know that the rock elements in it were orchestrated and arranged by highly skilled Broadway specialists, who know how to transform any melodic or rhythmic theme into a glittery statement making up in intensity and noise for whatever it may lack in originality and personality. Multi-media productions tend to prohibit total and unfettered expression of any of their individual components. Undiminished freedom of any one component forces all of the others into the background if not into oblivion. *The Mass* is a multi-media success because all its components were carefully balanced against each other. They remain in that realm of immediate comprehension of a pre-digested idiom which presupposes a voluntary surrender of anything which might be intellectually challenging. The work addresses itself to the middle-to-lowbrow level of an audience, and the majority of audiences react well on such a level.

#### NO MASTERPIECE

To compare *The Mass* to works such as Bach's *B Minor Mass*, the Beethoven *Missa Solemnis* or any one of the great Palestrina Masses would not be fair to Bernstein. These works have taken virtually centuries to emerge and reveal themselves in all their magnificence. The Bernstein *Mass*, in spite of strenuous efforts by some people to put it there, does not belong in this category. Its pretensions in this direction, however, reveal some of the cultural schizophrenia of our age. This schizophrenia expresses itself in the artist's desire to be deep and popular at the same time, to be intellectual and simple, to be an artist and a political activist, to remain alienated while professing love for all mankind. The excitement born out of such tension is not genuine. It is hysterical. It does not tolerate quietude and covers its own hollowness with an explosion of decibels.

Is *The Mass* a theatrical work? It has movement but no action. It has excitement, but no motivation. It has commotion, but no real motion. It is plotting without a plot. Is it a liturgical work, then? Without a liturgy? Without denomination? A counter-cultural religious utterance, then, performed outside the churches of the establishment and preaching revolutionary ideas like peace, affirmation of faith and love of mankind? But aren't these ideas the very doctrines of the establishment? Do they become valid only when they are proclaimed in the music-language of the advertising jingle, outside the churches of the establishment? If these terms, so stated in vacuous generalities, have become meaningless in our war-ravaged society, then what makes them meaningful all of a sudden in this novel frame of reference?

#### WHAT IS SACRED MUSIC?

Sacred music has been divided into liturgical and spiritual music. Liturgical music is ancillary to the liturgical act. Spiritual music tends to represent religious experience in its totality and without the liturgical act as such. The *Ecclesia* has found room for both types, and has in the past used biblical history, not for purposes of entertainment, but for religious and moral education. The spirit of entertainment is foreign to the spirit of religious contemplation. Over the centuries, the Church has developed sacred music forms such as the oratorio, the passion, the motet and the cantata. All these music forms express deep religious consciousness. They have survived, not only on account of religious intent and sincerity, but because these sentiments were transformed into formal works of art of beauty and depth.

#### BERNSTEIN'S "MASS"

A “counter-cultural” religious utterance such as the Bernstein *Mass* appeals to the hedonistic instincts of the masses, soothing their bad conscience with a covering of religious phraseology. This is not a religious work, but a work of religious pretensions. Such works pollute religious experience, indeed they are to religion what Madison Avenue is to merchandising. In their perversion of the liturgical act they substitute for Divinity the divinization of the creator of the artifact.

The American people, in spite of its materialistic reputation, has always had a high potential for religion. The entertainment industry has never long overlooked the potential market opportunity of American religious awareness. Now, by virtue of the law of obsolescence entertainment cannot remain too long on any given topic. Traditional themes of rock music such as alienation, drug glorification, countercultural attitudes, anti-war stances, etc., have by now been well exhausted. This exhaustion runs parallel to a recent sense of futility concerning the bringing about of changes in a peaceful non-revolutionary way and a recognition that all the Woodstock Festivals in the world do not alter the political and military course of the establishment. Rock music, as a corporate industrial product, must change by the very laws which govern the industry controlling it. The rock music industry did not invent the new field of religious entertainment, but it was quick to move into what seemed to correspond to an inner need of large masses of people. The exploitation of religious sentiment, however, must eventually falsify and emasculate that which at the outset certainly was deep and sincere.

ROCK  
INVADES  
RELIGIOUS  
FIELD

When Aaron Copland composed the music for the dedication of the Lincoln Center, he produced a gigantic flop. It was as obtuse and opaque a composition as one can find in contemporary musical literature, which left millions who were watching the dedication on television in a quandary. Bernstein had good reason not to want to repeat such an experience. He could have chosen to set to music some of the great sayings of John F. Kennedy, such as his inaugural address. But Bernstein is too intelligent a musician not to know that homiletics and political statements make very poor libretti. Besides this, had not the national purpose expressed in Kennedy’s speeches been compromised with the killing of the Kennedys and Martin Luther King? Hadn’t a perpetual war made a mockery of all such idealistic and patriotic statements? How hollow-sounding was the patriotic choral piece by William Schuman which served as the inaugural piece at the opening of the concert hall of the Kennedy Center! There seemed no national purpose left which could have inspired Bernstein to write a piece about it.

Why then *The Mass*? The Mass, after all, is the most solemn service of the Roman Catholic church, representing the commemoration and the mystical repetition of the sacrifice of Christ on the cross. If, as has been stated in the press, *The Mass* was written to honor the Berrigan brothers, one can understand the motive as such. The final impact of the work, however, will have very little to do with the cause for which the Berrigans gave up their freedom. The presentation of this or any other Mass will not shorten the war or their prison term for even one day. This is exactly why the Berrigans have become political

BERNSTEIN’S “MASS”

activists and chosen to live in the image of their saviour instead of advertising love and beatitude.

COUNTER-CULTURE  
MUSIC

From this point of view, the creation and presentation of *The Mass* was an act of utter futility. Moving on from the merely secular rock idiom, the music of religious entertainment is now reaching out for a larger market. By postulating religious expression as the "counter-cultural" stance of a disaffected anti-establishment youth, the rock composer makes it at the same time acceptable to the American middle class adult who, by the traditions of this country, has always been ready to respond favorably to religious manifestations. This readiness is based on a deep neurosis produced by a seemingly irreconcilable antagonism between our moral principles and our readiness to use violence in adverse situations. The juxtaposition of violence and religion in our lives creates a schizophrenic attitude which permits us to postulate all our moral principles on Saturday or Sunday but then forget about them on Monday, when a life lived according to them could not be endured. Religious schizophrenia of this nature is well served by the counter-culture religious music which the entertainment industry now provides.

True religious experience, however, and with it religious music — which would lead to a summing up, to a return or "t'shuva," to moral action — requires quietude, contemplation, moral will, and an understanding of the real antagonism which besets man; it requires wisdom and vision, and is bound up with prayer, which reflect man's deepest conflicts. And it requires flawless artistic expression. A religious service of this nature must speak with real beauty, the beauty of man in whose face are impressed the lines of countless sufferings, the beauty based upon truth. Only such beauty can engender compassion and moral action. Such beauty appears only for one moment in *The Mass*: in the solo aria of the celebrant shortly after the breaking of the sacraments. So intense and so revealing is this moment that it almost painfully points up what is missing in the rest of the work.

ONE MOMENT  
OF BEAUTY

A great deal has been said about the necessity of communication in the arts. Contemporary music is often complex and difficult to understand. But this complexity is no proof for or against artistic truth and validity. Many great works of the past have been created out of a state of spiritual isolation which enabled them to communicate only through great effort on the part of the audience. The Church and the synagogue, however, remain established communities which are and must be concerned primarily with communication in the forms they employ. But if so, where do we draw the lines in our attempt to communicate? An *Ecclesia* exists spiritually on a variety of levels. The majority of its members are unsophisticated in both their religious and artistic perceptions. Yet these are, in most cases, the most demanding and the most outspoken critics of any intellectual approach. To be sure, one must communicate with them and they have a right to be represented in the spectrum of religious and musical expression. But to persist exclusively on their level, to direct the effort of communication in this direction alone means also to remain static and to strangle cultural evolution. Not a single great work of art in civilization could have been created



with the restraint which immediate communication to the widest possible number imposes upon the creative mind.

But immediate communication was Bernstein's admitted goal, and since he achieved it he must pay the price for it. For no great work of art was ever able to reveal itself through immediate communication. The process of artistic recognition has always been that of a slow filtering from the top down. Uneducated masses of people have never discovered great works of art and transmitted their discovery to their intellectuals. *The Mass* suffers from over-communication and under-education. True, there always are some intellectuals who profess to be deeply impressed with such works. Are they suffering from an unconscious if not a conscious suspension of aesthetic judgment? Are they so afraid of the process of alienation in our society that they are willing to suspend judgment in order to join a community — any community — of people? The suspension of aesthetic judgment can under certain circumstances also lead to a suspension of moral judgment and history has shown that the one can follow the other with disastrous consequences for mankind.

A great deal of the success of *The Mass* is based on the assumption that it represents the ecumenical and interfaith aspects of religious experience. There is indeed a great passion among us for interfaith communication. We must, however, have the courage to state that whereas a Christian composer can take any text from the Old Testament and set it to music with utter conviction and sincerity, a conscious Jew cannot reciprocate on even terms with the text of the New Testament, and certainly not with the sacraments of the Mass. By dispensing with the name of Jesus and the sign of the cross in this text created specifically to commemorate his crucifixion, the work stands virtually on its head; the insertion of the word "kadosh," which appears absolutely without any logical motivation, only reveals the dilemma of the composer. Interfaith and ecumenical activities can be effective only if they are based upon the belief in one's own religious persuasion as well as respect for different persuasions and their sacraments. But interfaith respect is often confused with syncretistic attitudes. Syncretism appeared in Greek civilization only at a time when the great philosophers of Greece had relegated religion to the realm of mythology. They hardly believed in their idols any more and so they could easily afford to pay respect to any local or foreign deity for reasons of courtesy and political expediency. *The Mass* is a syncretistic work and as such of doubtful religious value.

*Jesus Christ, Superstar*, another such work of religious "counter-culture," presents an even greater dilemma: This work deals with the crucifixion of Jesus in terms which are at variance with the Gospels. Jesus, who appears in dungarees, as a hippie, insinuating at least a sexual relationship with Mary Magdalene, is no more the Son of God. He has been de-deified. He indeed is a man who has become superman. This puts the whole story of Jesus back into the political realm of hatred, persecution and guilt. For if Jesus in his common man outfit could become superman, so can anybody else from Ghengis Khan to Kaiser Wilhelm, from Hitler via Stalin to Charles Manson. Religious entertainment not only creates *ersatz* experiences; it dabbles in amateur theology and gives

COMMUNICATION

IS IT  
ECUMENICAL?

"SUPERSTAR"

BERNSTEIN'S "MASS"

vent to an inherent anti-Semitism from which neither this nor any other country is ever entirely free. We are surely wasting time telling the Germans to take the Judas out of their Oberammergau *Festspiele* when we are busy putting Judas back into popular entertainment. But one should be glad at least that the rock idiom is what is used for works of this nature. Rock music is indeed an adequate musical expression for these types of entertainment. It is not a musical art language but only a slang, an idiom which will pass soon and drag its social and religious pretensions into oblivion. There is bound to be a revival of the June, moon phase of pop music and if we thought that this was once insufferable, we know better now.

HOLINESS VS. VULGARITY      We Jews traditionally have a high degree of sensitivity about what we would call the sacraments of our religion. Many of us have been brought up to kiss a prayerbook that has been dropped. A congregation fasts for 24 hours when the scroll of the Torah has been dropped to the ground. A desecrated Torah will be buried at the cemetery and Kaddish will be said over it. We have created a whole vocabulary to replace the one real but unutterable name for the Almighty. We have created a whole literature of “kerovoth” (approaches) before we utter the word “kadosh.” We would be incensed indeed if anyone were to deal lightly with these, our own sacraments, for the sake of a show, a play or even a dedication. There is no reason in the world why we should not transfer this respect toward the sacraments of any other religion. Our Jewish concept of holiness is very close to the principles of the “Numenous” developed by the Protestant theologian, Rudolf Otto. According to this concept, holiness expresses a world which is wholly apart from that which is everyday. That is the reason why many Jews and Catholics agree that the Hebrew and the Latin languages in the services are more apt to maintain the feeling of the unutterable, the holy. In language and music, religion should remain and speak in its own and exclusive terms never to be tarnished by the vulgarity of everyday expression.

This is all too often forgotten in a society which has become so hedonistic that it will accept everything as long as it is fun. This is not a plea against youthful exuberance and rhythmical vitality, which have been part of the best religious music for centuries. We must become aware once more that great religions are a part of the total culture of the civilization. Culture, however, is that part of any civilization which retains its values, meanings, significance and communicative power beyond the boundaries of any specific expression or temporary fashion. Culture as a spiritual manifestation must always deal with the three dimensions of time. It must, to be sure, express that which is. But it must also never lose its connecting link to the past, and must always contain the germinal seeds for the future. The Church and the synagogue as historical institutions established in time but also aspiring to be institutions of eternity, cannot deal with any expression which is not in this sense a cultural one. Any concession to less than this is a compromise with vulgarity, hedonistic principles and a denial of the sacredness of the *Ecclesia* of any faith.

HERMAN BERLINSKI

BERNSTEIN'S “MASS”



*Cistercian Gradual (13th century, Perk)*

## TU FELIX AUSTRIA?

Years ago, when one could still correctly speak of the “Royal and Imperial Danube Monarchy,” it was not unusual to see frequent references to the fact that while others fought futile wars of conquest, the Habsburgs were content to expand the domains of “happy Austria” by strategic marriages. Abstracting for the moment from contemporary economics or politics, one wonders whether it is still proper to speak of “happy Austria” when it comes to church music.

A pilgrimage to Mariazell in January of this year offered the present writer opportunity to seek an answer to the question in person. The information and impressions gained in interviews with music publishers and music educators, composers and performers, priests and laity, bishops and students, are summarized in the paragraphs which follow.

MEETING IN  
MARIAZELL

There exist many unsettled (and in fact undiscussed) problems between the spokesmen of the liturgical reform and church musicians. In the eyes of the (progressive) liturgist, “church musician” means someone who is totally afflicted with tradition, a personified anachronism, so to speak, whose sensitivities, now as always, are rooted in a sort of Baroque appreciation of life. Church musician — that is a man who, with his back to the distant congregation, wants to continue making music in his choir loft, naturally in Latin, and preferably with trumpets and drums every Sunday.

In a recent article,<sup>1</sup> Professor Dr. Hans Haselböck, director of the church music department of the prestigious Vienna Conservatory of Music, prefaced

SKERIS: AUSTRIA



his reflections on what he termed “the crisis in church music” with this trenchant description of what he sees as the situation in Vienna. The critical symptoms referred to by Dr. Haselböck do not sound strange at all to foreign ears! Worthy of reflection is his remark that today’s problems have their roots not only in history, liturgy and music, but also (and perhaps predominantly?) in very human, sociological causes as well. Thus, it is a fact too often overlooked that in the choice between active music-making and passive consumption of music, the pendulum today is quite clearly swinging toward the passive side. The omnipresence of “canned” music on radio, record and tape tends to lessen personal initiative for music making, and thus is bound to have a dampening effect on the spontaneity of community singing at church.<sup>2</sup>

#### AUSTRIAN PROBLEMS

If the problems facing Austrian church musicians are not so very different from those facing their colleagues in other lands, the observer cannot fail to remark the vitality and originality with which new ideas are being applied in the light of the Austrian Catholic church music tradition.

For example, the feast of the Epiphany, 1972, again brought with it the performance of a noteworthy liturgical composition in the Cathedral of Linz: the “symphonic Mass,” *Epiphany*, by Monsignor Joseph Kronsteiner. This work in modern style by a student of Johann Nepomuk David forms a striking musical, liturgical and theological unity: the *entire* Mass, Proper and Ordinary, is through-composed, with the emphasis on the musical illumination of the Proper texts. The entire Mass is built on this brief theme:



which is handled in all the different possibilities offered by the performing forces: three male soloists (for the Kings!), mixed choir (with frequent *divisi*), large orchestra, and organ. The climax of the service is reached in the Offertory, where, after a unison opening, the text is treated in canon by two, four and then six voices, finally culminating in a tremendous *tutti* at the words *et adorabunt eum*.

In contrast to such a work, one notes the lively discussion engendered by the recent premiere of Erich Kleinschuster’s *Oberwarter Mass*, which belongs to the genre of so-called “youth Masses” or “rhythmic Masses,” and nevertheless has attracted much attention even among the lofty academicians. Set for three part mixed choir, congregation, and jazz sextet, the work makes heavy demands on the performers, especially the lead trumpeter, who, for example, is required to improvise much of his part, in the authentic jazz tradition. The jury is still out on whether or not this attempt to follow the path marked out by composers like Heinz Werner Zimmermann will achieve a lasting success. Certain it is that the question *Quid sit musica?* has rarely been more pointedly put in the past few years, at any rate in Austria.<sup>4</sup>

The same symbiosis of the traditional and the contemporary is visible in the Austrian approach to congregational singing. Although a certain amount of tension

is perhaps evident in the area of the traditional congregational hymn,<sup>5</sup> the picture is somewhat different when one speaks of the Ordinary of the Mass. Many German unison Ordinaries have appeared, and some of them have achieved a popularity reminiscent of our "Dragnet" Mass of a few years ago, such as those by the brothers (both Monsignori!) Herman and Joseph Kronsteiner. Gregorian adaptations do not appear to have found much favour.

On the other hand, it was also in Austria that the slim volume *Canticum Mundi* was published.<sup>6</sup> This collection of simple Gregorian chants was explicitly intended to be a world-wide song book, and contains, in addition to the new Order of the Mass, five simple Gregorian Ordinaries and a collection of antiphons, hymns, and acclamations for the entire year, as well as several basic prayers of Christianity. Widely used in Austria, the book can be regarded as an excellent replacement for, and enlargement on, the *Kyriale Simplex*, which is out of print at present.

CHANT  
CONTINUES

It is a truism that in order to meet responsibly the demands made today by his apostolate, the church musician needs the critical ability to judge and differentiate, which comes only from professional training and continued education.<sup>7</sup> That this has a special significance for the music educator was once again emphasized by the rector of the Vienna Conservatory, Professor Dr. Georg Pirckmayer, in his recent inauguration address.

He stressed the continued need for close cooperation between theory and practice, between research and performance, if both are to continue to develop together as a harmonious unity.<sup>8</sup> It is in this spirit that one must evaluate a typical contribution like, for example, that of Professor Margarete Sparber,<sup>9</sup> or the very existence of the young Institute for Church Music Education at the Vienna Conservatory. The Institute, founded in the 1965-66 school year by Professor Hermann Kronsteiner with the approval of the Austrian government and the support of the Austrian Bishops' Conference, has as its purpose a program of bringing the academicians to the people, so to speak. In workshops long and short, conferences, lectures, demonstrations and rehearsals in parish churches, schools, convents and cathedrals all over Austria, the professors of the Conservatory bring their best efforts into play directly where the problems exist: in the field. Here the best talents in Austria are coordinated with diocesan needs and parish wants, and then applied to the actual core problems of church music renewal. In the first five years of operation, the Institute programs reached a total of 5206 church musicians (priests, organists, choir directors and singers).<sup>10</sup>

INSTITUTE  
FOR  
MUSIC EDUCATION

In addition to occasioning the publication of several choral collections and congregational song books, as well as German Mass Ordinaries, the Institute for Church Music Education has also played a role in winning from church authorities recognition of the right of church music composers to receive a fair royalty for their works.<sup>11</sup>

The work and experience of the Institute has also brought forth a very practical and concrete proposal which may be helpful beyond the boundaries of Austria as well: the concept of "regional cantors." This involves the appointment, at

SKERIS: AUSTRIA

a suitable salary, of academically trained, professionally qualified church musicians to oversee, lead and be responsible for the church music programs in the individual parishes in an area of, say, five neighbouring parishes. Several Austrian dioceses have already decreed, at their synods, that the plan be put into effect.<sup>12</sup> The financial advantages, and the fact that something similar has already been suggested for the catechetical apostolate, would seem to recommend such a plan in many areas of this country.

In many ways, then, contemporary developments in the church music scene in Austria exemplify the goal which all church musicians share: renewing sacred music in the spirit of both its sacred traditions, and our new pastoral experiences. Yes, Virginia, it is still true: *Tu, felix Austria . . .*

ROBERT A. SKERIS

1. M. Haselböck, "Missa sine Musica? Zur Problematik der Messkomposition in unserer Zeit," *Österreichische Musikzeitschrift*, XXVI (1971), 685–690, here 688.

2. *Ibid.*, 689.

3. That this tradition still has a contribution to make within the framework of the renewed liturgy has been convincingly shown by Msgr. Prof. Dr. Franz Kosch, "Quo vadis, Musica Sacra?" *Religion — Wissenschaft — Kultur*, XVI (1965), 135–136.

4. On the diametrically opposed views which attempt to answer the question, together with interesting observations on the irreversibility of compositorial progress in modern music, see S. Borris, "Infranationale und supranationale Tendenzen in der Musik des 20. Jahrhunderts," *Deutscher Musikrat: Referate-Informationen*, XIX (November, 1971), 20–24.

5. On this see Haselböck, *loc. cit.* That the work of producing a common hymnal (Einheitsgesangbuch, EGB) is not without problems when one has to deal with over 40 dioceses, most of which have their own traditional hymnals, has been pointed out by R. Brauckmann, in *Musica Sacra CVO*, XCII (1972), 18. The work of the EGB involves Austria, Germany, Luxembourg and the German-speaking parts of Switzerland.

6. H. Kronsteiner (ed.), *Canticum Mundi: Cantuale gregorianum popolare pro universo mundo* (Wien: Veritas Verlag, 1970). The plastic-bound book of 160 pages can be had for \$1.70 in quantities. Write to Veritas Verlag, A-4010 Linz/Donau, Austria, Harrachstr. 5.

7. Thus J. A. Saladin, "An der Schwelle zum Neuen," *Musica Sacra CVO*, XCII (1972), 1.

8. On this see W. Szmolyan, "Musica Sacra — Wissen und Tun," *Österreichische Musikzeitschrift*, XXVI (1971), 673.

9. Thus the results of her specialized research in voice training and breathing problems are applied to a concrete example from the sacred music repertory in M. Sparber, "Stimmtechnik am Beispiel von Beethovens Messe in C-dur Op. 86," *Beethoven Almanach 1970* ("Publikationen der Wiener Musikhochschule, Vol. IV: Wien: Verlag E. Lafite, 1970), pp. 183–187. Also: "Vocal Training for the Church Choir," *Sacred Music*, Vol. 97, No. 3, (Fall 1970), 3–8 (Ed).

10. On this see the annual report for 1969–1970, "Das fünfte Schuljahr," (Wien: 1970), p. 2.

11. The decisive step in securing this recognition, long after it has been achieved in many other lands, was taken as a result of the Symposion of the *Consociatio Internationalis Musicae Sacrae* held at Salzburg, 14–16 April 1971. The proceedings were published as Volume 47 in the series "Publications of the *Internationale Gesellschaft für Urheberrecht e.V.*" (Berlin/München). In this volume, see especially the analysis by Univ. Prof. Dr. Gerhard Frotz, "Österreichisches Urheberrecht und sakrale Tonkunst — Wertungswandel und Widerstand," pp. 29–51.

12. Thus "Das fünfte Schuljahr," p. 5.



Commissioned by Mr. and Mrs. F. Howard Walsh, in honor of George Bragg, founder and director of the Texas Boys Choir, Fort Worth, Texas

# MISSA INTERNATIONALIS

FOR SATB CHORUS, NARRATOR, OBOE, THREE TRUMPETS, TIMPANI and ORGAN

by NOEL GOEMANNE

**KYRIE**

*Moderato* (♩ = ca. 66)\*

Soprano  
Alto  
Tenor  
Bass  
Narrator  
Oboe  
3 Trumpets in B♭  
Timpani  
Organ

*mp* Ky - ri - e, Ky - ri - e e - le - i -  
*mp* Ky - ri - e, Ky - ri - e e - le - i -  
*p* Ky - ri - e, Ky - ri - e e - le - i - son.  
*p* Ky - ri - e Ky - ri - e e - le - i - son.  
*pp* *Moderato* (♩ = ca. 66)\* *p* *simile* *mp* *mp*

*ff* son. Ky - ri - e e - le - i - son.  
*ff* son. Ky - ri - e e - le - i - son.  
*ff* Ky - ri - e Ky - ri - e e - le - i - son.  
*ff* Ky - ri - e Ky - ri - e e - le - i - son.  
*ff* Ky - ri - e Ky - ri - e e - le - i - son.  
*ff* Lord, have mer - cy up - on us.  
*ff* *poco accel.* *mf* *rall.* *mf* *rall.*

\*Metronome mark is only approximate indication of speed. Ped.

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GOEMANNE: MISSA

(10)

*mp* Ky-ri-e, Ky-ri-e e-le-i-son. *mf* Ky-ri-e e-le-i-

*a tempo* *p* Ky-ri-e, Ky-ri-e e-le-i-son. *mf* Ky-ri-e e-le-i-

*p* Ky-ri-e, Ky-ri-e e-le-i-son. *mf* Ky-ri-e, Ky-ri-e e-le-i-

*p* Ky-ri-e, Ky-ri-e e-le-i-son. Ky-ri-e, Ky-ri-e e-le-i-

*a tempo*

*a tempo* *p* *mp* *f*

*poco accel.* *poco rall.* *a tempo* *ff*

son, e-le-i-son, e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

son, e-le-i-son, e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

son, e-le-i-son, e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

son, e-le-i-son, e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

Narr. *ff* Lord, have mer-cy on us.

*I & II* *poco rall.* *f* *I & II* *III* *a tempo* *ff*

*cresc. e poco accel.* *poco rall.* *ff* *a tempo*

*poco agitato* *calmato*

Ky - ri - e, Ky - ri - e e - le - i - son. Ky - ri - e, Ky - ri - e e - le - i - son, —

Ky - ri - e, Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, —

Ky - ri - e, Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, —

Ky - ri - e, Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, —

*ff*

Lord, have mer-cy.

*poco agitato* *calmato*

*poco agitato* *calmato*

*poco a poco rall. e decresc.*

*mf* *p* 20 2nd time to CODA (page 7) *pp*

e - le - i - son, e - lei - son.

*mf* *p* *pp*

e - lei - son, e - lei - son.

*mf* *p* *pp*

e - lei - son, e - lei - son.

*mf* *p* *pp*

e - lei - son, e - lei - son.

*mf* 3

Lord have mer-cy up - on us.

*poco a poco rall. e decresc.*

*f* *mf* *p* *pp* *ppp*

*poco a poco rall. e decresc.*

*mf* *p* 20 2nd time to CODA (page 7) *pp* *ppp*

Ped.

*S. Poco meno mosso*

A.

T.

B.

*mf poco ritard. cresc.*  
Chris - te e - le - i - son, e - le - i -

*Poco meno mosso*  
Oboe  
*mf poco rall.*

Organ  
*mf poco rall. poco ritard. cresc.*

*mf poco ritard. a tempo poco rall.*  
Chris - te e - le - i - son, e - le - i - son, e - le - i -

*mf*  
Chris - te e - le - i - son.

*poco accel. poco rall.*  
son, e - le - i - son.

*a tempo poco rall.*  
*f*

*poco accel. poco rall. poco ritard. a tempo poco rall.*  
*mf*



*a tempo* *f* *poco a poco accel. e cresc.*

son. Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te

Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te

Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te, Chris - te e - le - i - son, Chris - te, Chris - te

Chris - te e - le - i - son, Chris - te, Chris - te

*a tempo* *f* *poco a poco accel. e cresc.*

*(poco agitato)*

Ped.

(30) *poco rall.* *a tempo* *ff* (Sop. div.) *p* *f*

e - le - i - son, e - lei - son, Chris - te e - le - i - son, Chris - te

e - le - i - son, e - lei - son, Chris - te e - le - i - son, Chris - te

e - le - i - son, e - lei - son, Chris - te e - le - i - son, Chris - te

e - le - i - son, e - lei - son, Chris - te, Chris - te

(30) *poco rall.* *a tempo* *ff* *p* *f*

S. Chris - te, Chris - te, Chris -

A. Chris - te e - le - i - son, Chris - te e - le - i - son, Chris -

T. Chris - te e - le - i - son, Chris - te e - le - i - son, Chris -

B. Chris - te e - le - i - son, Chris - te e - le - i - son, Chris -

Narr. Chris - te, Chris - te, Chris -

Christ have mer - cy on us. Christ have

Organ

Ped.

te, e - lei a tempo son. p

te, e - le - i - son, e - lei son. p

te, e - le - i - son, e - lei son. p

te, e - le - i - son, e - lei son. p

te, e - lei son. p

mer - cy on us. a tempo

Oboe

tr.

mf

f

mf

mf

p

D.S. al CODA

Christ have mer-cy on us.

*ff* *rall.* *p* *ff*

D.S. al CODA

D.S. al CODA

*f* *rall.* *p* *ff*

*rall.*

CODA  
Tempo primo

*p*

e -

*p*

e -

*p*

e - le -

*p*

e - le -

change E to D

CODA  
Tempo primo

*ff*

*molto rall.*

le - i - son., *morendo* *ff*

le - i - son., *morendo* *ff*

i - son., *morendo* *ff*

i - son., *morendo* *ff*

*molto rall.* *pp* *morendo* *pp*

*molto rall.* *pp* *morendo* *ppp*

# REVIEWS

## I Magazines

MUSIC MINISTRY — Volume 4, Number 4, December 1971. *Official publication of the United Methodist Church.*

*Thank God for our Choir* by Wesley H. Hager, p. 10.

Heartwarming words from a pastor who understands and appreciates the ministerial work of his choir. Instead of talking about budgets, conflicts and difficulties, the Rev. Hager pays tribute to those dedicated people who try to lift up the souls to God by singing His praises. If you enjoy a pat on your back (so infrequent nowadays) read this article and — get back to practice. You are still needed.

*What's It All About, Alfie?* by John Yarrington, p. 36.

A very serious and very penetrating yet quite condensed study about choirs and choir directors, their motivation, role and ultimate rewards. Yarrington analyzes membership drives, the challenge of good music, the spirit of true worship and the relationship between choir and congregation. Success will depend on the qualities, training and devotion of the choir director.

MUSIC MINISTRY — Volume 4, Number 5, January 1972.

*Playing with Dolls* by H. Myron Braun, p. 1.

This time Mr. Braun and I must part, for I strongly disagree with the first point of his editorial (illustration of the Scripture lesson by a puppet show). There are limits beyond which this reviewer is unwilling to go, no matter how good and how lofty the aim may be. If we need puppet shows to illustrate our teaching and "dramatize" worship, we must have missed the boat somewhere.

*But Are You a Musical Organist* by William P. Haller, p. 8.

Quite a few questions to help the routine organist in examining his musical conscience. Repertoire, editions, musical markings, visiting organists, lessons (yes, lessons and master classes!) and music selections are debated, all with the intention to improve the standards of the church organist.

MUSIC MINISTRY — Volume 4, Number 7, March 1972.

*Church Music in a Pluralistic Society* by Heinz W. Zimmermann, p. 6.

Wise words from a modern composer about the possibilities of combining traditional music with modern compositions in the worship of the contemporary church. He means *good* music when he talks about modern music and rejects cheap fads as unworthy of the house of the Lord.

*Always the Same Seats?* by Mary Ann Bates, p. 37.

Suggestions for different seating arrangements with your choir. Mrs. Bates proposes a half-dozen new ways to arrange the singers (choir partners, quartet seating, scatter plan, new places for sections, etc.) for a better blend and more independence.

MUSIC MINISTRY — Volume 4, Number 8, April 1972.

*Here Comes the Bride* by H. Myron Braun, p. 1.

Wise suggestions from the editor of *Music Ministry* about wedding music. Since the entire April issue is devoted to this subject, Mr. Braun attempts to focus attention on some of the problems connected with weddings. Appropriateness, meaningfulness and dignity are stressed.

*Wedding Music in Church — Who Sets the Limits?* by John A. Lovelace, p. 3.

A panel discussion about the responsibilities of those ministers whose duty is to decide what kind of music should be offered during wedding ceremonies. Aesthetic, professional and theological standards are of the utmost importance and so is the role of the church musician



when he gives guidelines and educates the taste of the congregation.

*Wedding Music in Church — So, Why Not Sentiment & Tradition?* by Mary Louise Munson, p. 5.

Another essay on the appropriateness of sentimental wedding music. The author seems to go along with the requests of the young couple since "it is their wedding". This reviewer disagrees.

*The Wedding As Worship* by George M. Ricker, p. 7.

Reverend Ricker's article points to an important aspect of the wedding ceremony: it is an act of worship and not a "private affair subject to all the whims and fancies of the bride and groom, or, more often, the bride's mother." With admirable clarity he defines worship and applies his definition to the wedding ceremony. "The Christian wedding is a worship service and is thus distinguished from a civil ceremony. The service is to be planned with the awareness that it is by the grace of God that these two people come together at this particular time. At a Christian wedding Christians gather to offer special thanks and praise and to ask God's blessings upon the life of this couple. All that is done, therefore, needs to be in keeping with this understanding of the service. Personal preference and human tradition should not outweigh our earnest attempt to determine what will most glorify God."

He desires a more intensive participation by the congregation (hymns) and gives some healthy principles that he and his worship commission have prepared after two years of study, meetings and discussions. Some of these might be rather rigorous "There shall be no flash pictures taken during the service." But — if they are observed — they will make weddings what they ought to be, a true worship service.

*We Have a Wedding Committee* by W. Howard Coble, p. 9.

A very practical list of suggestions for church weddings. Mr. Coble comments on arrangements, ministers, music and decorations, using the guidelines he and his committee have worked out in North Carolina.

*A Funny Thing Happened — Watching From the Organ Bench* by Jean Hunt, p. 11.

A somewhat more down-to-earth approach to wedding ceremonies, from the viewpoint of an organist. Anecdotes, amusing episodes concerning tardiness, best men, ringbearers, broken zippers on wedding gowns and idiosyncrasies of soloists.

R.S.M.

CHURCH MUSIC — February 1972, Vol. 3, No. 13. *Magazine of the Church Music Association of England and Wales*. London, bi-monthly.

"From Gregory to Aphrodite — a View of Church Music in the U.S.A." by Bill Tortolano attempts to survey the current situation in our country for consumption by an English audience. The author is spending a sabbatical year in England. A quote or two may show the tenor of his article: "Most Catholic church musicians belong to the Church Music Association of America. . . . It amalgamated with the Society of Saint Gregory several years ago. Basically conservative, it has not been able to gather the momentum it needs to be effective. It lacks full, necessary hierarchical support, but has the inherent potential for effective leadership." In another place: "What do most congregations sing? Well, they do Father Gelineau and Lucien Deiss psalms, the folk style of Ray Repp, Joe Wise, Paul Quinlan, Clarence Rivers. Chorales. American folk tunes. In some places, particularly congregations of nuns, they dance. Jazz, folk, rock folk-rock. Duke Ellington's jazz concerts have been televised. But no composer to my knowledge has written a Dodecaphonic Mass in English. Visual effects are used: coloured lights and slides, particularly with readings. . . . In some places it is possible to find nude liturgical dancing; theatrical productions, as described in the New York Times (March 26, 1967): 'lustly love-making in the choir loft, four letter words echoing in the parish hall, dancers and actors in outrageous costumes or non-costumes cavorting in a vaulted church interior, having hippies sprawled in the church pews.'"

Nicholas Kenyon has a fine review of Lucien Deiss' *More Biblical Hymns and Psalms*. He points out the richness of the texts and the universal need for better texts for singing. Then he asks, "Why isn't Lucien Deiss the panacea for our every liturgical ill?" And the answer: "In two words, the music." He hits hard in his criticisms: "a twee little tune, sloppy rhythm, a flabby drum as backing, harmonized in Beverley Sisters thirds by two pouting voices;" "this setting is remarkably typical of the rest, indeed, the wavy thirds and drifting chord sequences recur *ad nauseam*;" "what is so sad is that

the music is simply characterless;" "it removes all force from the words, and, where these are not particularly interesting, turns them into frankly boring monotony." Examples demonstrate his criticisms.

An article on the Petits Chanteurs de Saint-Didier de Langres makes interesting reading about a French boys choir that has established a fine international reputation, and another article gives biographical information about Gerard Gillen of the department of music at University College, Dublin. G. B. Sharp contributes the second part of his essay on Albrecht Dürer and his age (1471–1528) with reflections on his passions and his religious faith. John P. Rowntree describes the rebuilding of the organ in Gloucester Cathedral together with the procedures used by the organ advisory group in its work with organs. John Michael East has an article on the Liverpool Metropolitan Cathedral Choir School, an independent preparatory and grammar school for boys between the ages of five and eighteen. The music lists for Lent and Easter conclude the issue.



SINGENDE KIRCHE — Vol. 19, No. 2, 1971/72. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Fifteen signed articles in addition to the usual sections on radio performances, organ building, record reviews and diocesan news, make up this issue. Dr. Henrich Suso Braun concludes his paper, which was given at the Salzburg workweek for church musicians. He examines the need for poetry in religion and for silence in worship as well as the balance that must exist between symbol and reality, between prayer and song, between ceremonial and ordinary activity. This is a good analysis of a basic problem in liturgy and music today, viz., the role of art in worship. Karl Ecker describes his work with children in the liturgy. Special sermons for children, special bidding prayers and music that they can perform themselves, such as the Orff instrumental pieces and flute and pipe compositions, can help to interest children in the liturgy. Masses on the First Fridays for various age groups provided the setting for these special liturgies for children. This is an interesting account, especially with the pressure in this country from liturgists who want special liturgies for children.

Dr. Altman Kellner contributes an interesting article on Kremsmünster Abbey and its last hundred years of musical activity with all the great names of the Cecilian movement. Joachim Pfefferkorn has an historical article on similar musical activity in a parish in Montafon in Vorarlberg. Alois Vergeiner writes about the phenome-

non of biblical and religious music expressed in such productions as *Jesus Christ, Superstar*, the *Man from Galilee* and the *Man from Nazareth*. He recounts the activity of a Belgian group that toured with *Glory Halleluja 2000*, and concludes that it is a great day for the recording industry's sales. Dr. Kurt Knotzinger analyzes the Belgian work from a musical viewpoint and says it is banal in its melodies and common in its rhythms, but youth is attracted by the Bible and the life and character of Christ.

How does one accompany the traditional hymns of the people? In an article, entitled "Was ist das Problem des Volksgesang-Begleitens?" Peter Planyavsky offers practical suggestions on how to play hymns for the congregation. Much of the problem is solved by a clear communication to the congregation concerning which hymn is to be sung, the phrasing of the melody, the proper indication of tempo and rhythm, and a clear sign of when to begin. With copious examples he shows how an organist can lead the congregation.

Dr. Peter Webhofer offers a bibliography of organ literature for the various seasons, and Otto Biba recounts some experiences in Westphalia on an organ pilgrimage. Kurt Knotzinger writes about using the zither in church music, and concludes that it is an authentic instrument for folk music in the Alpine lands that has been used in serious liturgical compositions for some time.

Four articles of local activities in Austria recount the second church music workweek at Gross-Russbach for the Archdiocese of Vienna, the jubilee of Canon Anton Wesely, the obituary of Karl Koch who contributed much to Austrian music as composer, conductor and priest, and finally the assembly of boys choirs at the Abbey of St. Florian on June 12 and 13, 1971. An extended description of the twelfth workweek for church music at Salzburg in August 1971, written by Franz Schöggel and Gerhard Track, recounts the events of that most successful occasion, which was described in the last issue of *Sacred Music*.



PSALLITE — Octubre-Diciembre, 1971. Ano XX, Num. 80. La Plata, Argentina.

The opening article is the memorandum on sacred music of the board of directors of the Consociatio Internationalis Musicae Sacrae sent to the Holy See to call the attention of the Holy Father to the seriousness of the crisis affecting sacred music today. This was published by *Sacred Music* in the Winter, 1971, issue. A eulogy for Marcel Dupré who died on Pentecost Sunday, May 30, 1971, tells the great events in the life of the

well known organist of St. Sulpice. Romulo Inhart contributes an article entitled "Platenses Agrupaciones Camarísticas de Instrumentos con 'Alma'" in which he traces a brief history of string instruments in chamber music, particularly in the region of La Plata, Argentina. He notes the development of the literature for string quartet and its use by local groups in LaPlata beginning in 1902. Stringed instruments have "soul" and express the very emotions of the human voice; what makes this possible is the position and construction of the all-important sound post. Another article, by Virginia del Carmen Catanesi de Barbero, treats of recent archeological excavations in Argentina that have produced information on aboriginal musical instruments. The location of the diggings and their discoveries provide an interesting account of a new facet of music history.

R.J.S.

## II Special Review

### *Missa Internationalis*

Although by the admission of the composer, this Mass was written for concert performances rather than liturgical performances, I do not see why it would not be appropriate for liturgical services, especially on solemn occasions.

Mr. Goemanne's new Mass received its world premiere on Easter Sunday, 1971, at Holy Family Church in Fort Worth, Texas. The work was commissioned for the celebration of the 25th anniversary of the Texas Boys Choir and was sung by the combined choirs of Holy Family Church and the Texas Boys Choir, under the direction of George Bragg, to whom the work is dedicated. It has received immediate praise in the Southwest.

The entire work, but especially the *Kyrie* which we reproduce in this issue by permission of the publishers, and the *Agnus Dei*, seems to be an expression of a world of tension and confusion, of anxiety and tribulation. The bi-tonality in the *Agnus Dei* and the use of sharp dissonances, especially the minor seconds and the syncopated rhythms of the *Kyrie*, suggest a feeling of moving heaven and earth in order to be heard by God, pleading with Him for mercy and peace. In this reviewer's opinion, the *Kyrie* is the most successful part

of the entire work, with a haunting, throbbing heart-beat of the timpani. Did the composer want to tell us that orderly life goes on, in spite of the seemingly general confusion and chaos? After a dramatic climax of the syncopated and double forte *Kyries*, the tension relaxes somewhat and the *Christe* section begins with a beautiful and pleading melody in the bass section, introduced by the oboe. Not for long does the music remain calm, for the sopranos, who have taken over the theme, are suddenly confronted by the tenors with the agitated rhythms of the short but dramatic theme of the *Christe*, developing it in an ever increasing speed and crescendo, with sharp dissonances (sopranos coming in on a high A against a G# in the tenor). The oboe adds much to this crying out for mercy and ends this beautiful section of the *Christe*, to return to the melody of the *Kyrie*. After all this tumult, a sudden change of mood sets in, giving the feeling and the assurance that we are being heard by our Creator, and the movement ends with an unexpected and very traditionally harmonized *coda*, giving the listener peace of mind after a wild and stormy walk. (A beautiful reflection on life: it should lead us to an eternal serenity with God.)

Not all parts of the Mass are as emotional as the *Kyrie*. There are triumphant and glorious parts in the *Gloria*, alternating with innocent, chant-like melodies (*Laudamus te, Benedicimus te . . .*) The composer also underlines most effectively the nobility of the text in *Domine Deus, Rex caelestis*, introduced by a fanfare of trumpets and timpani, against the dramatic exclamations of the narrator in English: Lord God, Heavenly King . . .

The section of the *Qui tollis* is treated again in a plaintive way, found later in the *Agnus Dei*. It takes a better than average oboist to perform these short solo passages with the desired expression that the composer must have had in mind when writing them. They are syncopated and chromatic, with a pronounced oriental flavor.

The *Sanctus* is another masterpiece. It begins with a high E in the soprano against a background of dissonant harmony in the organ part. Out of this double pianissimo comes a most strange and rhythmical solo for the oboist. An *allegro con brio* for three trumpets opens the section of the *Hosannas*, in a real outburst of joy. The *Benedictus* is short, but a real gem in itself. It is followed by a repeat of the previously heard *Hosanna*.

My only regret is that this remarkable new Mass contains no *Credo*.

R.S.M.

### III Choral

*Glory Above the Heavens* by Katherine K. Davis. This is one more setting of Psalm 8:1-5 "How excellent Thy Name" and another example of Miss Davis' skill in writing for voices. The vocal lines are fluid, molded to the textual demands. A piece easily learned and effective in performance. SATB. Sacred Music Press @\$\$.35 each.



*Give Thanks to the Lord* by Richard Felciano. A simple melodic setting for the Psalm text but in sophisticated rhythm and with an independent accompaniment that provides harmonic and rhythmic interest. Contemporary approach with a good performance contingent upon accuracy of pitch and rhythm. For unison voices and organ. E. C. Schirmer Co. @\$\$.30 each.



*Dove of Peace* by John Diercks. Mr. Diercks has collected hymns from the 1835 hymnal, *Southern Harmony*, compiled by William Walker, and has edited and arranged them for 20th century use. A good use of American hymnody. Unison voices with organ and handbells. Flammer Inc. @\$\$.90 each.



*Twelve Benediction Amens* by Barrie Cabena. The twelve Amens are written in a variety of combinations: two part, three part, SATB, SATBB, SSATB, SATTB, SSATTB, double SATB choir. A very useful collection for the great Amen. Huron Press (Canada), Oxford University Press (USA) @\$\$.30 each.



*Psalm 150* by Barrie Cabena. An attractive setting of a favorite text. The piece is reminiscent of other versions of the great psalm but sturdy enough to stand on its own merits. The composer makes it possible to perform the piece in: SATB, double SATB, SA or TB. Could be very effective without being too difficult. Oxford University Press @\$\$.35 each.



*Seven Hymn Tunes* by John Dowland, edited by Peter LeHuray and David Willocks. The editors have provided

new texts for the funeral psalms of Henry Noel, composed by the 16th century English musician. The music has been well edited. A good addition to the SATB repertoire of a choir interested in polyphonic music of an earlier period. Oxford University Press @\$1.00 each.



*Sing Forth the Honor of His Name* by Lehman Engel. Mostly chordal setting of Psalm 66; rather busy, exploiting the higher ranges of all four voices. SATB, unaccompanied. Flammer Inc. @\$\$.30 each.

C.A.C.

### IV Organ

*A Solemn Music* by Richard Purvis. An easy and well-written piece which would make a pleasant reprieve from the over-used "marches" by Rossini and the "silver-trumpet" type marches still in use in too many churches and schools. H. W. Gray Co. (Belwin-Mills).



*Prelude, Interlude and Postlude* by Erkki Salmenhaara. A good piece for those who want something different. Medium difficult. H. W. Gray Co. (Belwin-Mills).



*Passacaglia* on a twelve-tone theme by Paul E. Koch. Written by a master, this unusual piece should find a place in the repertoire of any organist who intends to keep up-to-date. This can be used by organists who make it a habit of playing fifteen minutes before each solemn Sunday service. J. Fischer (Belwin-Mills).



*Meditation on an Old Covenanters' Tune* by Robert Elmore. An easy and good piece for those who like "Old Covenanters' tunes." H. W. Gray Co. (Belwin-Mills).

N.G.



# FROM THE EDITOR

The Nominating Committee has selected the following candidates for the 1972 elections:

## President

*Dr. Roger Wagner*, K.C.S.G., is the incumbent president of CMAA. He is best known as the director of the internationally famous Roger Wagner Chorale, but the list of his musical accomplishments embraces every field of music. In addition to directing the Chorale in concert, radio, television and motion pictures, as well as in recording, Roger Wagner has assumed an important role in the field of education. He is director of choral music at the University of California at Los Angeles and head of the music department at Marymount College in Palos Verdes. He has been choir director at St. Joseph Church in downtown Los Angeles for over 30 years. He makes his home in Encino, California.

*Noel Goemanne*, organist and composer, was the vice-president of the CMAA from 1968 to 1972. He resides in Dallas, Texas, where he is organist-choirmaster at St. Monica's Church. His compositions are mostly in the field of sacred music (Masses, motets, organ works) but he has also written numerous pieces for piano. Mr. Goemanne was born and educated in Belgium where he was a pupil of Flor Peeters. He is married and has one son and two daughters.

## Vice-President

*Reverend Robert Skeris* has been associated with CMAA from the beginning. He was general secretary of our association (1968–1972) and is currently finishing his doctorate in liturgical sciences at the University of Bonn in Germany. For the past eight years Father Skeris was also professor of sacred music at St. Francis de Sales Preparatory Seminary in Milwaukee, Wisconsin. Father Skeris is a regular contributor to *Sacred Music* with original articles and numerous translations from the German.

*Feliks Gwozdz*, M.D., was born in Poland and received his musical education in that country and in Munich, Germany. For almost two decades he has been music director and choirmaster at St. Andrew's Parish in Fort Worth, Texas. He is married and the father of four sons and a daughter. Dr. Gwozdz is also member of the liturgical commission of the Diocese of Fort Worth and county medical examiner.

## Secretary

*Rev. Msgr. Richard Schuler* is vice-president of the *Consociatio Internationalis Musicae Sacrae* and one of the best-known priest-musicians in the United States. He was general secretary of CMAA (1964–1968) and has been a member of the Board of Directors since 1968. Monsignor Schuler is pastor of St. Agnes Parish in St. Paul, Minnesota, and was professor of music at the College of St. Thomas in the same city for fifteen years. He holds his Ph.D. in musicology from the University of Minnesota and his master's degree from Eastman School of Music. He has written over a half-dozen articles in *Sacred Music* and has been the News editor of our magazine since 1964.

*Dr. Paul Manz*, head of the music department of Concordia College in St. Paul, Minnesota, is known for his various organ compositions and choral works. He is a dedicated educator and an outstanding concert organist. He is a student of Flor Peeters. Several concert tours and student-organist tours have made him well known in European organ circles. He resides with his large family in Edina, Minnesota, and serves as organist at Mount Olivet Lutheran Church in Minneapolis.

## Treasurer:

*Frank D. Szynskie* is an instructor in the high school department at Boys Town. He has been associated with the Boys Town Choir as assistant conductor for many years. A charter member of CMAA, he has served as treasurer from the beginning of the organization as well as business manager of *Sacred Music*.

*Rev. Peter D. Nugent* is a priest of the Archdiocese of Los Angeles and professor of sacred music in Saint John's Seminary. He holds a master's degree and has contributed to *Sacred Music*, on whose editorial board he serves.

# CONTRIBUTORS

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# NEWS

The Roger Wagner Chorale of Los Angeles, California, celebrated its twenty-fifth anniversary on January 16, 1972, at the Los Angeles Music Center. The occasion coincided with the fifty-eighth birthday of its founder and director, Roger Wagner, president of CMAA. Telegrams of congratulations were received from President Nixon, Governor Reagan of California, officials of the city and county governments, Archbishop Manning of Los Angeles, Leonard Bernstein and Eugene Ormandy among many others. It was the occasion also for the presentation to Dr. Wagner of the National Academy of Recording Arts and Sciences award for the best choral performance of classical literature. The work that won the recognition was the recording of Verdi's *Four Sacred Pieces*. This was the fifth time that this distinction was given the Chorale in addition to the Grammy award in 1958 for the record "Virtuoso."



The music commission of the Diocese of San Diego has issued a set of guidelines for wedding music. Aimed at the prospective bride, the pamphlet attempts to give instruction in selection of music and in the very purpose of sacred music in the liturgy. Dr. Joseph F. Rossi is chairman of the commission.



Dr. Eugene Selhorst, dean of professional studies at the Eastman School of Music of the University of Rochester, died on February 6, 1972, at the age of fifty-seven. Founder of the university's famous Collegium, he did much to establish the professional doctorate in music. He was born in Coldwater, Ohio, December 19, 1914, and studied at the College of Music in Cincinnati where he later joined the faculty. He earned the Ph.D. degree at Eastman in 1950, and later became dean of professional studies there. A memorial Mass was celebrated at Corpus Christi Church in Rochester, February 10, 1972, with Dr. Howard Hanson as eulogist and Reverend M. Alfred Bichsel of the Eastman department of church music as homilist. Lectors were Mr. Walter Hendl, director of the Eastman School of Music, and Professor William Cerny; and Dr. David Craighead and Dr. Klaus Speer were organists. The Eastman

Polyphonic Choir sang portions of Hans Leo Hassler's *Mass No. 1 (Dixit Maria)* under the direction of Dr. Bichsel. Dr. Selhorst was a founding member of CMAA. R.I.P.



The Music Article Guide of Philadelphia, Pennsylvania, has published an *Annotated Guide to Periodical Literature on Church Music for 1971*. The volume is designed to aid organists and choirmasters in locating articles appearing in all American music magazines on every aspect of church music. It is available from P.O. Box 12216, Philadelphia 19144, for \$2.50.



Dr. Roger Wagner, president of CMAA, will conduct a choral workshop at the University of California at Los Angeles, June 26 through July 1, 1972. Other members of the staff include Robert Shaw, Howard Swan and Paul Salomonovich. The concluding performance will present Duruflé's *Requiem*, Bach's *Ein Feste Burg* and Haydn's *Te Deum*. Registrants will receive three units of credit for forty-five hours of work.



The music commission of the Diocese of San Diego will sponsor a diocesan choir festival at the University of San Diego, May 21, 1972. The participating choirs will sing Gerhard Track's *Mass in C Minor*, and the San Diego Symphonic Chorale will perform Ralph Vaughan Williams' *Mass in G Minor*.



The Consociatio Internationalis Musicae Sacrae sponsored a symposium at Salzburg in Austria, April 4 to 8, 1972. Among the speakers were Prof. Georg May on "Liturgical-musical Law," Monsignor Franz Kosch on "Gregorian chant, Yesterday and Today," Prof. Karl Gustav Fellerer on "An Historical View of Vocal and Instrumental Liturgical Music," and Prof. Hermann Kronsteiner on "Liturgical Organ-playing Today." Other speakers include Monsignor Johannes Overath, Prof. Joseph Lennards, Prof. Hermann Schroeder and Father Robert A. Skeris. The theme of the conference was liturgical music in cathedrals, abbeys, and other major churches since the Vatican Council. Reports were made by the choirmasters of Aachen, Berlin, Beuron, Eisenstadt, Köln, Kremsmünster, Linz a.d. Donau, Limburg,

Mostar, Munich, Poznan, Regensburg, Salzburg, Warsaw, Vienna and Zagreb. A high Mass in Gregorian chant was celebrated in the convent chapel on the Nonnberg in memory of Monsignor Higinio Anglés. A more detailed report on the important meeting will be printed in a later issue of *Sacred Music*.



Programs of choral music that have come to our attention include the following: The Concentus Musicus of Minneapolis, Minnesota, sang Jean Mouton's *Missa Alleluia* and several Renaissance motets at the Church of Saint Agnes, Saint Paul, Minnesota, January 30, 1972. The group was under the direction of Dr. William Pohl and Arthur Maud of the University of Minnesota.

The Eastman Polyphonic Choir, under the direction of M. Alfred Bichsel, presented a Passion Sunday concert, commemorating the three hundredth anniversary of the death of Heinrich Schütz, at Faith Lutheran Church, Penfield, New York, March 19, 1972. Programmed were psalms, canticles and hymns by Schütz together with his setting of the *Passion of Our Lord according to Saint Matthew*. The program was dedicated to the memory of the late Dr. Eugene Selhorst.

The Dallas Catholic Choir and the Cathedral Oratorio Choir and Orchestra of St. Matthew's Episcopal Cathedral, Dallas, Texas, joined to present the *Requiem* of Maurice Durufé, March 26, 1972. The work was conducted by Reverend Ralph S. March, S. O. Cist. Carol Mayo, mezzo-soprano, Richard Owen, baritone, and Robert Y. Evans, organist, assisted the choral groups.

The Choral Society of Saint Dominic and the Dominican Chorale presented a concert of choral works of the masters, March 12, 1972, at the Church of Saint Dominic, Shaker Heights, Ohio. Under the direction of Cal Stepan, the combined groups sang Franz Schubert's *Mass in G Major*, Noel Goemanne's *English Mass for Saint Dominic — 1972*, and several great choruses by Victoria, Bach, Mozart, Haydn, Mendelssohn and Handel. Assisting artists were Penelope Jensen, soprano, Crandall Hendershott, organist, Paul Benningfield, tenor, and Stephen Szaraz, baritone.

The Twin Cities Catholic Chorale joined the Pueblo Symphonic Chorale to perform Verdi's *Four Sacred Pieces* at a concert in Memorial Hall, Pueblo, Colorado, April 13, 1972. The combined choirs and the Pueblo Symphony Orchestra were under the direction of Gerhard Track. On Sunday, April 16, 1972, the Twin Cities Catholic Chorale, under the direction of Monsignor Richard J. Schuler, sang Anton Bruckner's *Choral-messe in F* and several motets and Gregorian chants at the Cathedral of the Sacred Heart in Pueblo.

Holy Week and Easter music at the Church of the Sacred Heart, Saint Paul, Minnesota, included works by Victoria, Hans Leo Hassler, Lotti, Gallus and other Renaissance composers. The boys choir and the adult choir were under the direction of Robert Kaiser, several of whose own compositions were included in the liturgy. The music for Palm Sunday, the three days of Holy Week and Easter Sunday was selected from every period and included both Latin and vernacular works.



Organ recitals that have come to our attention include these:

Olivier Messiaen played a concert at the National Shrine of the Immaculate Conception, Washington, D.C., March 20, 1972. He performed the world premiere of his *Meditations sur le Mystère de la Sainte Trinité*, a work in nine parts written especially for the organ at the shrine. This was his only scheduled recital in North America and his first major organ composition in twenty years.

Samuel Swartz played a recital at St. Pius Church, Redwood City, California, on March 26, 1972. The program was dedicated to the memory of Johannes Brahms and included works by Brahms, Reger, Schumann, Mendelssohn and Liszt.

Alfred Kaepfel performed a program in conjunction with the San Francisco Oratorio Quartet at Saint Pius Church, Redwood City, California, on January 30, 1972. Members of the quartet were Dorothy Bogart, Mary Wildensten, Joseph Pinedo and Eugene Lawrence; they sang the *Benedictus* from Mozart's *Requiem*, and compositions by Rossini, Dvorak and Verdi. Mr. Kaepfel played works by Stanley, Bach, Nevin, Pachelbel and Yon.

R.J.S.

Where certain limitations of space or financial restriction are present, the small church or chapel may be able to have a pipe organ through the purchase of a Unit Organ. The smallest organ of this type consists of an 8' covered flute and a 4' Principal with a 16' extension of the flute. To this specification is generally added a 2' Rohrfloete plus the independent ranks of a small Mixture. As space and money permit, other ranks may be added to this basic stop list.

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