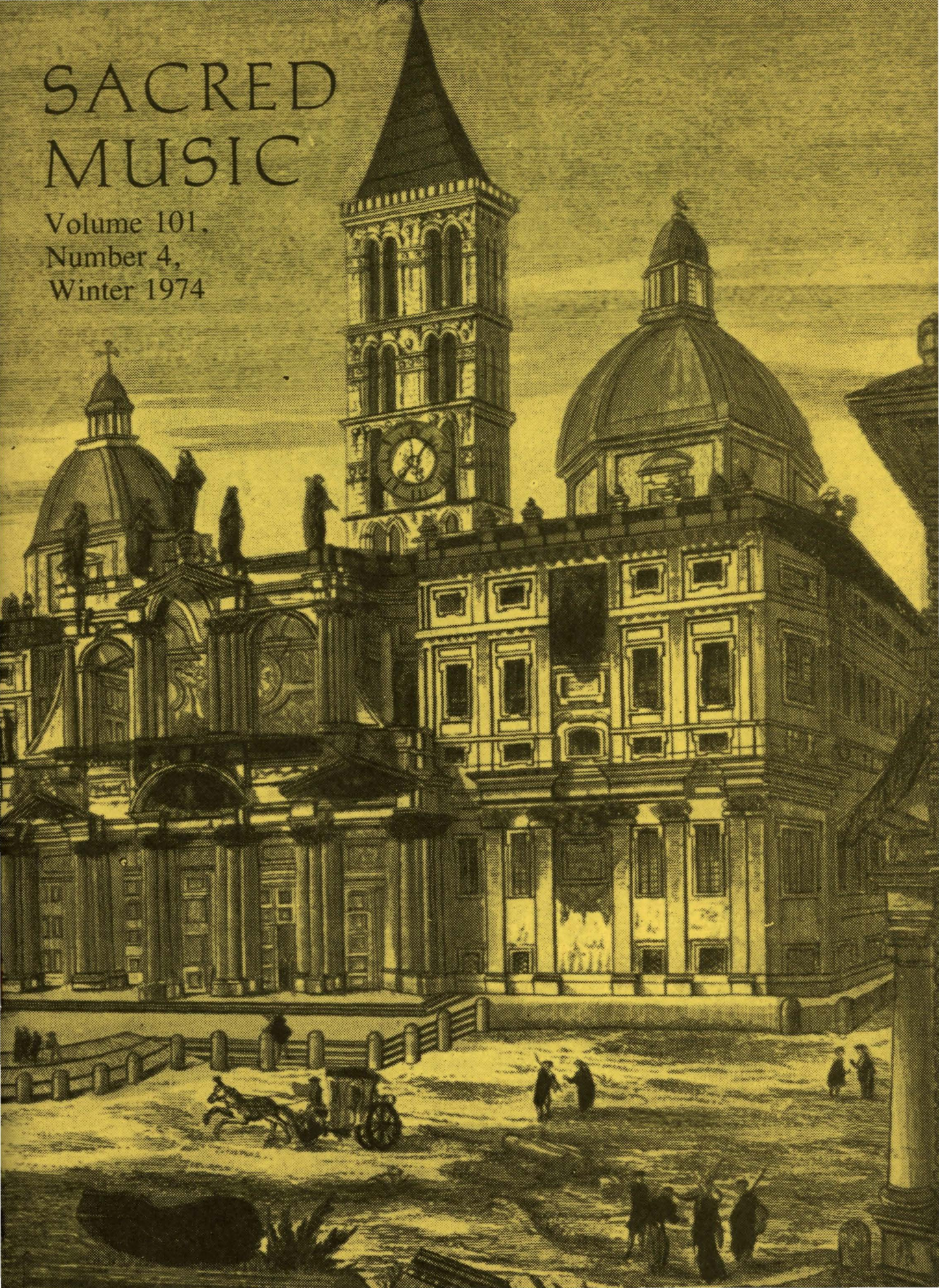


# SACRED MUSIC

Volume 101,  
Number 4,  
Winter 1974











*Basilica of St. Mary Major*

# SACRED MUSIC

Volume 101, Number 4, Winter 1974

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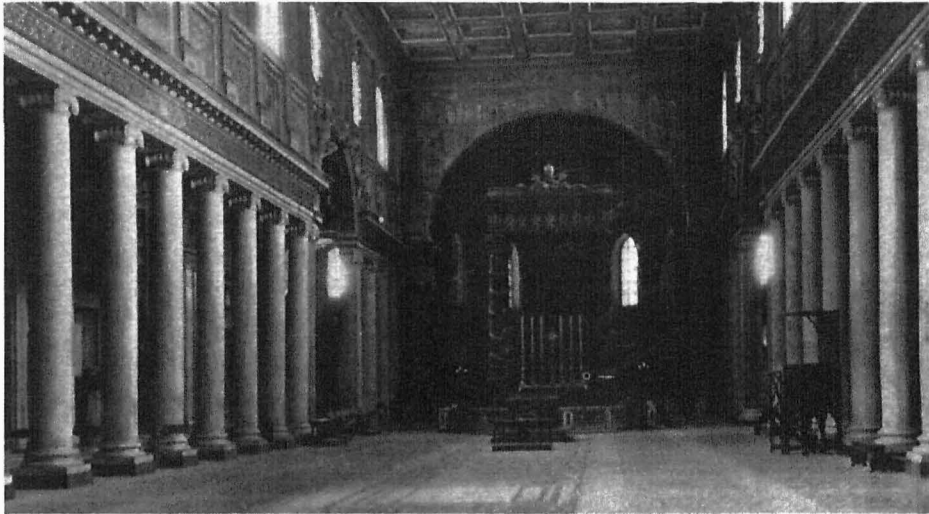
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*Cover:* *Basilica of St Mary Major*





*Basilica of St Mary Major*

## FROM OUR PRESIDENT

The days of Salzburg are behind us and the participants in the Sixth International Church Music Congress are back home with a better knowledge of the positive direction for church music in the future. Many basic principles, which were not new to most of us, were reaffirmed by leading church musicians. Prof. Dr. Dietrich von Hildebrand of New Rochelle, New York, delivered a paper entitled "The Mission of Music in the Liturgy" that contained a strong affirmation of his love for good church music. Prof. Dr. William P. Mahrt from Stanford University in California spoke on "Gregorian Chant as the Foundation of Western Musical Culture." His deeply penetrating article will be printed in the next issue of *Sacred Music*.

AMERICANS IN  
SALZBURG

The general secretary of CMMA, Rev. Msgr. Richard J. Schuler, conducted Michael Haydn's *Requiem Mass* in the beautiful Wallfahrtskirche Maria Plain and was also invited to welcome the participants at the opening ceremonies. He also spoke on "Church Music Education in the Diocesan Seminaries" during the Congress.

The editor of our quarterly journal, Rev. Ralph S. March, S.O.Cist., conducted the combined voices of the Twin Cities Catholic Chorale and his own Dallas Catholic Choir in Salzburg's St. Peter's Abbey Church in the first European performance of Noel Goemanne's *Missa Internationalis* with the composer at the organ.

It was my privilege to be invited as one of six church music composers to be on an international panel during the discussion: "Musica contemporanea and Musica liturgica." Even though the time was short, many themes were touched upon during the discussion, making it evident that the composers realize that they must take the lead for the successful future of good music.

FROM OUR PRESIDENT



From the comments made to me by my Austrian colleagues, it was obvious that the Church Music Association of America made a good impression. This was due, in no small measure, to the organizational efforts of Rev. Robert A. Skeris, vice president of CMAA, who has been studying in Germany for the last three years and was responsible for many of the details and advanced planning of the Congress. He, along with the excellent organizer, Prof. Dr. Johannes Overath from Cologne, and a few musicians from Salzburg, made the Congress a memorable, smoothly run experience. Father Skeris also hosted a reception at the Peterskeller and our distinguished guests and friends enjoyed a truly relaxed evening.

One of the highlights of the Congress was the sermon by His Excellency, Archbishop Anton Baraniak of Poland. He mentioned that it was almost a miracle that Poland could participate in the Congress, not only in heart but represented by a choir and several priests.

Throughout the Congress, we realized more and more that we must offer to God the best we have in art, architecture and music. Only when we give God the very best will we feel the spiritual rewards we receive from Him.

As president of the CMAA, I would like to extend again my special thanks to the persons I have mentioned above in this article, as well as His Excellency, Bishop Alphonse J. Schladweiler from New Ulm, Minnesota, and all the members of the choirs from Dallas and St. Paul for their excellent participation in the Sixth International Church Music Congress in Salzburg. We are proud of them and wish them continued success in singing praise to God.

GERHARD TRACK





Salzburg

## SALZBURG IMPRESSIONS

Everything is beautiful in Salzburg, a city built during the centuries on the banks of the Salzach River. Domes, spires, towers crowned by balustrades, decorated by statues, stand next to each other mixing the styles of different eras at the foot of a promontory that proudly shows a strong and graceful citadel as a diadem.

The city of Mozart! I can see that he owes just as much to her as she owes to him. Observe the streets fashioned and molded by severe façades, softened by the regular and varied frames of the windows.

Behold Salzburg, devoted to Mozart and mundaneness during the famous festival that gathers the most beautiful voices of the world, gathering now, for a week, choral groups and ensembles whose main purpose is to sing the glory of God. Coinciding with the last week of the festival the Consociatio Internationalis Musicae Sacrae (CIMS) organized the Sixth International Church Music Congress. The Consociatio was canonically erected by the Holy Father himself in 1963 by a chirograph (*Nobile subsidium liturgiae*) with its headquarters in Rome.

This papal recognition gives great authority and weight to the Consociatio. Presided over during the last five years by Prof. Jacques Chailley, professor of musicology at the Sorbonne, the association has just elected Monsignor Johannes Overath as its next President.

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This article, translated from the French by the Editor, is not a journalistic report. It contains only notes and impressions of a French journalist who came to Salzburg, to take part, as an individual, in the works of the Sixth International Church Music Congress and was kind enough to send us his observations.

SIXTH CONGRESS

SALZBURG IMPRESSIONS

One is overwhelmed by impressions on this trip. It is hard for me to organize my memories, for they are as numerous as the choral groups that came from Austria or to Austria. I've heard many lectures and debates, met many personalities, enjoyed many masterpieces.

LECTURES

I should begin with the most important part, the lectures by the Rev. Dom Prou, abbot of Solesmes, France, and Professor Dietrich von Hildebrand. Both reminded us that the *raison d'être* of sacred music is the liturgy. The abbot of Solesmes was accompanied by the Rev. Dom Jean Claire, choirmaster of the famous abbey and successor to Dom Joseph Gajard. Dom Prou showed that the church, an "association of divine praises," has as her first duty to give God the worship we owe Him. He also reminded his listeners that neglect, despite, forgetfulness or denial of the vertical dimension brings with it a change and an adulteration of the horizontal dimension. Is it not true that man has a tendency today to take God's place? Does not one see today the inversion of values, the *Umwertung der Werte* of which Nietzsche spoke? The spiritual benefits of the horizontal dimension should come as a result of the vertical dimension — and not the other way.

Dr. von Hildebrand insisted with force and admirable authority, despite his advanced age, on the esthetic aspects of the liturgy. He rejected the worldly forms of music that cannot uplift the soul for they appeal to the nervous system, the instincts and to the animal parts of man and have no place in the Holy Sacrifice of the Mass.

Most of all, he genially defined *participatio actuosa*, the expression that was used during the last few years as a pretext to introduce so many inferior songs in our churches. One of the most important elements of participation is *receptivity*. Its sole object is the Father, reached through Christ and the Sacrifice of the Cross with the collaboration of the Holy Spirit. All that is worldly must disappear if we want to transcend, and sacred music is most capable to help us in this. One must free oneself from oneself, empty his ego to receive God, His grace and His inspiration.

I thought of all this while listening to the marvelous choral groups that came from the United States, Poland, Belgium, England and Germany and, of course, from all over Austria.

LITURGICAL  
SERVICES

Among the great moments of this festival of divine praises, it is hard for me to choose. In a chronological order, I was particularly moved by the prayers and motets sung to the Blessed Virgin by the Cathedral Choir of Poznan, under the direction of Zdzisl Bernat. I felt as if I were an invited guest in the prayers of those countries separated from us by the Iron Curtain. Moreover, when one speaks to Our Lady, one is always visited by grace and beauty. How can I forget the sound of the *Ave Verum* and that of the *Requiem* of Mozart, sung in his native town, in the Salzburg Cathedral that celebrates this year its 1200th anniversary?

And there was that beautiful *Missa Internationalis* by Noel Goemanne. It was truly the encounter of *nova et vetera* in the Baroque church of St. Peter's Abbey. For the processional, the *Fanfare* of the same composer exploded with all the gold

SALZBURG IMPRESSIONS



of the trumpets. Warm, clear, affirmative and glorious sounds, solid as the gilded wooden statutes of the bishops who, in their simple majesty, frame the main altar. Triumphant sounds, so different from the imbecile platitudes that are fashionable today.

After this opening came the alternate singing of the Propers in chant, executed by the choir of Roermond, Holland, directed by Prof. Joseph Lennard and the Ordinary by the combined choirs of Dallas and St. Paul under the prestigious yet discreet conducting of Rev. Ralph S. March, S.O.Cist. Two sonorous images remain engraved in my memory from this music, written for our time. A sort of refrain in the accompaniment of the *Gloria*, fashioned by the organ out of the noise of the world, subdued and prostrated, preceding the words of *Tu solus* that ascended toward heaven like a bouquet grown out of deep contemplation. Noel Goemanne's music makes me think of Purgatory as a prelude to heaven.

Mr. Goemanne is of Flemish origin. During the *Agnus Dei*, while the clear, serene and aerial song of the oboe rose, intertwined with the triple supplication of the choir, I could see the "Mystical Lamb" of Van Eyck in St. Bavon Cathedral at Gand, Belgium. Is there in the world a picture more open, better balanced and more laden with symbols, more calm in its composition and more precise in details? Mystical Lamb of the painter, Mystical Lamb of the composer. There was a freshness as well as gravity in this singing, similar to the sung office, chanted by the transparent voices of the nuns of Nonnberg the day before.

Other high points were the singing of children from Conlie, France and the choirs from England and Ireland, proving that musical understanding and love of sacred music can easily be developed in young children when one uses the right method. The Ward method is surely one of the most encouraging and most successful ways to teach children.

CHILDREN

Prior to the beginning of the Sixth International Church Music Congress, the American and Polish choirs went to Linz and to St. Florian Abbey, where Anton Bruckner is buried, to celebrate the 150th anniversary of his birth by singing together some of his most moving compositions. They have proved once again that there is no better homage given a man than the offering of praise to God, his Maker.

JACQUES DHAUSSY

## MASS ‘‘VERSUS POPULUM’’ RE-EXAMINED

*Now that the Mass facing the people has become the general practice in the Roman Church, theologians are reflecting upon the historical grounds behind the change as well as its sociological implications. Klaus Gamber argues that the change to the altar versus populum rests upon a misinterpretation of history and has radically altered the role of the celebrant.*

In his 1949 guidelines for the arrangement of places for worship in the spirit of the Roman liturgy T. Klauser expressed the opinion, ‘‘Many signs point to the fact that in the Church of the future the priest will once again stand behind the altar and celebrate with his face toward the people, as is still done in the ancient Roman basilicas. Such a measure seems to express more vividly the reality of a community at table.’’ This measure is today, of course, realized practically everywhere. It is also generally believed that this change has restored an ancient Christian custom. However, there never was a celebration *versus populum* in either the Eastern or Western Church. Instead there was a turning toward the east for prayer.

MARTIN LUTHER

Martin Luther first proposed that the priest at the altar should face toward the people. He based this proposal on what he understood Christ to have done at the Last Supper, although this notion of Christ’s position in relation to the apostles is probably derived from the religious art of his time. It is not certain, however, that he ever followed this practice, or that the early Protestant Churches did so to any extent. In recent times it has become common in the Roman Church; whereas the Eastern Church and, for the most part, the Protestant communities have retained the older usage. The foreignness of this whole notion to the Eastern Church is revealed by the fact that it does not even have an expression for *versus populum*.

The practice of celebrating facing the people became common in Germany in the twenties when Mass was said with a small group of young people (*Jugendbewegung*). Pius Parsch popularized the practice with the liturgical movement. Then it was believed that this revived an early Christian tradition,

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GAMBER: TURNED ALTARS



since the old Roman basilicas are built with the altar *versus populum*. However, it was overlooked that in these basilicas, unlike the other churches, the entrance, rather than the apse, faced the east.

In both the early Church and during the Middle Ages the decisive point was that one should face the east at prayer. So Augustine states: "When we rise for prayer we turn toward the east, from which heaven arises. It is not as if God were there and that he has left the other regions of the world . . . , but that the spirit might be reminded to turn itself to a higher nature, namely to God." Augustine speaks frequently of this custom and sometimes uses the phrase, *conversi ad Dominum*, to indicate that after the sermon the Christians would turn toward the east for the following prayer. In his book, *Sol Salutis*, Dölger expresses the opinion that the response, *Habemus ad Dominum*, was given as the people rose and turned toward the east. Similarly, in other eastern liturgies, such as the Coptic liturgy of St. Basil, at the beginning of the anaphora there are found the following words: "Come close, you men, stand in respect and face the east." The description of the liturgy in the second book of the Apostolic Constitution from the end of the fourth century prescribes such a turning. The eighth book gives the deacon's announcement: "Stand up towards the Lord." Turning towards the Lord and turning toward the east were the same thing for the early Church.

EARLY CHURCH

The custom of praying at dawn toward the rising sun is, as Dölger shows, both ancient and common with both the Jews and pagans. Even Tertullian mentions it in his *Apologeticum* as taken for granted among Christians. For the rising sun was a symbol of the Lord rising to heaven, from which he will also return. For this reason the churches of the fourth and fifth centuries in Rome, as sometimes also in other places, had their entrances toward the east. The doors were left open and one turned toward them periodically for prayer.

THE RISING SUN

Hence, the priest behind the altar was really facing "toward the east" rather than "toward the people." Usually the sides of the nave were curtained so that the men on the one side would be separated from the women on the other side. The ministers processed through the nave, where the choir took up its own position. Certainly there was no room for a *versus populum* notion, since during the anaphora the altar itself was covered with curtains. John Chrysostom mentions that these were withdrawn at the litany of the deacon. It was not, however, thereby necessary that the faithful would turn their backs on the altar; since they were to the sides of the nave, they formed a half circle with the celebrant at its high point.

In other churches with the apse lying toward the east the people would already be facing the east, and the liturgy would not take place at the high point of the semi-circle but at its center. This removed the celebrant even more from the people. Although the churches in Ravenna were built in the fourth century with the apse toward the east, the principle of the celebrant at the high point of the semi-circle was kept by placing the altar in the middle of the basilica. Thus the people could face the east during the whole liturgy.

On the other hand, during the Middle Ages the general practice was that the

MIDDLE AGES

GAMBER: TURNED ALTARS

people were in the middle of the church, while the side aisles were used for processions. This positioning of the people behind the priest recalled the procession of the people of God through the desert to the promised land. Facing the east suggested the goal of this procession, the lost paradise that man sought in the east (cf. Gen 2:8). The priest and his ministers formed the head of this procession.

Hence the original position of the participants facing east for prayer gave way to the dynamics of movement: A principle of stability was changed, and the more important consideration becomes awaiting the Lord who has gone to the east (cf. Ps 67:34) and from thence will return (cf. Acts 1:11). As it is natural to open a circle and to face the direction from which a group awaits the coming of a great personage, so the half circle remains open. John Damascene even writes, "At his ascent into heaven he went to the east, and so do the apostles pray to him; he will come again as the apostles saw him going, and so the Lord himself says: 'As the lightning comes forth from the east and shines even to the west, so shall the coming of the Son of Man be.' Since we wait for him we pray to the east. This is an unwritten tradition of the apostles."

Modern man no longer has the same feeling for the rising sun and therefore little understanding for turning toward the east to pray. Yet the situation seems to be quite different regarding whether the people and priest are both turned in the same direction for the purpose of prayer. For Augustine's call to be *conversi ad Dominum* is surely timeless and meaningful even today.

SOCIOLOGICAL  
ASPECTS

We come now to the sociological side of celebrating "toward the people." The sociologist, W. Siebel, has made the point that it is exactly this which is the choicest symbol of the new spirit of the liturgy. He writes: "Up until now the usual form allowed the priest to appear as the leader and representative of the community. It was he who spoke with God for the community, as Moses on Sinai. The community sent a message (prayer, honor, sacrifice) through him, the leader, to God, the receiver; the receiver then became a sender who sent a message to the community as receiver."

Siebel maintains that according to the new practice the priest no longer occupies "the position of a representative, but that of an actor who, from the center of the Mass, plays the part of God, not unlike what is done at Oberammergau." What happens is that, because "the new way makes the priest into an actor who plays the part of Christ on the stage, Christ and the priest become identified in a sometimes intolerable way."

The readiness with which priests have taken up the celebration *versus populum* Siebel sees founded in the following observation: "The considerable insecurity and loneliness of priests naturally leads to the fact that new 'role supports' will be sought. In this line is certainly the emotional support which he experiences from the community before him. Yet here a new dependence immediately appears — the dependence of an actor on his public."

In his study, "Pubertal Phenomena in the Catholic Church," K. G. Rey expresses himself similarly: "While until now the priest as anonymous intermediary and as the most prominent of the community was turned toward God and



not the people, representing all and bringing with them the offering according to the prescribed prayers . . . , today he comes before us as a man with all his own idiosyncrasies, personal life style, and countenance. For many priests this implies a prostitution of their person for which they are not ready. On the contrary many others understand it, in their own more or less refined fashions, as a situation to be exploited. Their gestures, mimicking, manners, indeed their whole conduct becomes means of capturing attention for their own persons. Some are even particularly good at directing attention to themselves by remarks, directions, and most recently through personalistic modes of greeting and parting. . . . The measure of their success is for them the amount of their power which is also the norm of their security.’’

To the opinion of Klauser quoted above that the *versus populum* celebration intensifies the eucharistic sense of community, Siebel writes: “The intended bringing together of the community at the eucharistic table hardly leads to a strengthening of community consciousness. Only the priest is at the table, and he stands. The other participants sit more or less distant in the place of an audience.’’ Moreover, usually the table stands in the distance upon a raised platform so that the close union that doubtless was a part of the Last Supper is simply not achieved. Even though turned toward the people and playing his role, the priest can hardly avoid giving the impression that he represents someone who is ready to serve and has something to offer. To avoid this, some attempt to bring the altar more in the community. Thus one sees not only the priest but also those others present. Yet the distance between the sacred center and the community then disappears. “The reverence which was once bound up with the sense of God’s presence in church gives place to a feeling which is hardly separable from everydayness.’’

SENSE OF  
COMMUNITY?

Surely the situation is different for the announcement of the gospel, which presupposes that the priest and people face each other. So also in the ancient basilicas the people had to face the west to listen to the gospel, as the priest faced them for its proclamation and for the sermon. Yet the celebration of the Eucharist proper is something quite different. Here the liturgy is no longer “something proffered’’; it is a “sacred event’’ in which heaven and earth are united and in which God leans down to us in grace. The attention of the worshippers and of the celebrant should then be oriented toward him. Only at the communion, which is the eucharistic meal in the narrower sense, should the priest and communicants face each other.

This change of the priest’s position in relation to the altar during the ceremony is certainly not without great symbolic and sociological importance. At prayer and sacrifice both he and the community face toward God. Yet when he proclaims the word of God and distributes the communion he is turned toward the people. Until now this principle has been operative in both east and west, in the early Church and in the baroque period. Only recently in the Roman Church a false interpretation of history and a sociological transformation of the Church have brought about the change to a Mass *versus populum*, which until now has never existed.

MISUNDERSTANDING

KLAUS GAMBER

GAMBER: TURNED ALTARS

To Jerry Hobbs and the St. Stephen United Methodist Church Choir, Dallas, Texas

# He Rose! Hallelujah!

S A T B and Trumpet

Words and Music by  
Lloyd Pfautsch

*Jubilantly* (♩ = c. 108)  
*f*  
Trumpet in C

Unison *f*  
He came. He lived. He

died. He rose! Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

lu - jah! Hal-le - lu

Women  
jah! He came. He lived.

Men  
He came. He lived. He

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30¢



He died. He rose! Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

died. He rose! Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

lu - jah! Hal-le - lu

15 *poco rit.*

jah!

20 *p*

He healed the sick, raised the dead.

He Rose! Hallelujah!

PFAUTSCH: HE ROSE! HALLELUJAH!

25

He re - stored sight and the hun - gry were fed.

30

He blessed the wine and blessed the bread. Hal - le -

35

lu - jah! Hal - le - lu

jah! Hal - le - lu

*He Rose! Hallelujah!*

PFAUTSCH: HE ROSE! HALLELUJAH!

40 *Tempo I*

*poco rit.* jah! He lives in us!

45

We live through Him! Hal-le-lu-jah! Hal-le-lu-jah!

Hal-le-lu-jah! Hal-le-lu-jah!

50

Hal-le-lu-jah!

He Rose! Hallelujah!

PFAUTSCH: HE ROSE! HALLELUJAH!



# REVIEWS

## I Magazines

JOURNAL OF CHURCH MUSIC, Volume 16, Number 9, October 1974.

*Is Relevancy Relevant?* by Sister Brenda Montiel, p. 2.

In quite a logical way, Sister begins her article with an effort to clarify the meaning of the much-misunderstood and misused word *relevancy*. It is used today, she says, as a slogan, whereas its original meaning was much deeper: something that *uplifts*, something that focuses our attention on the divine. Having gotten so far, she applies this meaning to the church music of today. She is convinced that many of the ills that afflict our music stem from the misunderstanding of this word.

"Because we have not understood the meaning of the word *relevancy*, many unfortunate musical developments have occurred, one of which concerns the quality of church music used." And . . . "In the guise of *relevancy*, in our attempt to make things 'more understandable to people,' we have ignored the great treasury of church music, including Gregorian chant, and have brought in more popular tunes; we have sought out anything 'contemporary' (another slogan?) thinking that such music will be more meaningful to the congregation."

She goes further in her lucid way: "We say we have become more relevant because the music we use *is* more understandable to people and it usually is because it lacks depth, originality, vision." And . . . "Why do we have difficulty in recognizing that it is only when we consistently use great music in the church that we are actually being relevant? Why has our failure to believe in this truth caused such mediocrity in our choice of church music? I believe that one reason is because we are a people living in the world of entertainment — in the realm of immediate understanding with our senses being bombarded day after day with sensuous experiences. We have become immersed in surface experiences — in moments which in effect help us to 'escape' reality rather than become immersed in it."

But without positive suggestions, this article would remain sterile or at least only negative. Sister proceeds, therefore, and gives some concrete suggestions: "What practical application does all this have for the church musician? In the first place, one must believe in the essential meaning and value of music in itself; otherwise, one will believe that all music is of equal value and will never admit to any guiding principle upon which to judge the quality of music as good or bad for church use. A belief in the great transcendent power of

music places a grave responsibility upon the church musician today because it demands study, meditation, and good hard work. It means a continual bettering of one's own musicianship. It means that one cannot accept mediocrity as the norm in our music. Church is not a place to be entertained, and if we approach church music in this fashion, the music we choose will die out with the ages since it will comment only on the present moment. Great music surpasses time."

She ends her article with an earnest plea for good "relevant" music: "Gregorian chant and some music by Schütz, Victoria, Palestrina or Bach, for example, is as relevant today as it was in ages past and the Church in its documents has always proclaimed this. It is we who have forgotten our mission as church musicians."

"Meaningfulness and relevancy in the Church will come, I believe, when we restore to our own understanding the meaning of the Church's original mission — its contemplative mission to 'lift up' and 'raise' the minds and hearts of people to God, to man, to life in its totality. This is relevance."

Read this essay with an open mind. I am sure, you will profit from it as this reviewer did.

JOURNAL OF CHURCH MUSIC, Volume 16, Number 8, September 1974.

*How Do You Select a New Anthem?* by George N. Belsheim, p. 2

There are many good articles in our church music magazines on this subject. Most of them are useful to the music director. Mr. Belsheim's observations are clearly presented in seven points and deal with originality, mood, expressiveness, lasting quality, devotion, variety and degree of difficulty of the anthem.

*Coping with the Recruitment Myth* by Peter T. Stapleton, p. 5.

Recruitment (and keeping the singers) is a continuous worry of all choir directors. Mr. Stapleton has a realistic approach to the problem, as you may have guessed from the title of his article. He is very firm on one thing from the outset: bigness is not necessarily an asset, it "may even be a serious hindrance to qualitative progress in our churches."

He then proceeds to demonstrate (1) that "unexamined recruitment in behalf of any church group can be ineffectual or even harmful," (2) that there are other means that may help renewal in the group. These means are: Set your goals clearly (card parties are not goals but by-products); contact people individually, by individuals; give them strong motivation to join.

MUSIC — A.G.O. and R.C.C.O., Volume 8, Number 5, May 1974.

*Choral Music, Some Reflections* by Carl F. Mueller, p. 29.

Dr. Mueller reminisces about the development of choral music and choirs in this country during the last half century. He comments on the Harvard Glee Club, the St. Olaf Choir with F. Melius Christiansen, the Westminster Choir College and its inspired director, John Finley Williamson. He also mentions his own choral groups, Noble Cain and his Chicago A Cappella Choir and has a few final remarks about the value of different choral styles and compositions. While he is somewhat disturbed by the present invasion of cheap music ("for the feet") in our sanctuaries, he remains optimistic for the future of choral music.

*Caveat Composer!* by Austic C. Lovelace, p. 33.

The well-known composer, Dr. Lovelace, gives a few practical hints for composers on how to deal with their publishers. The thorny question of royalties is brought up as well as discounts, expiration of copyrights and the all-important fine print in the contract with publishers. Useful and practical advice, particularly for budding composers.

MUSIC — A.G.O. and R.C.C.O, Volume 8, Number 10, October 1974.

*André Marchal* by Ann Labounsky and William Hays, p. 20.

Sympathetic reminiscences about the great blind French organist by two of his former American pupils on the occasion of his eightieth birthday.

*Charles Ives* by Richard Westenburg, p. 26.

A somewhat confusing article (at least to this reviewer) on one of the greatest American composers. After some biographical data, Ives' philosophy is analyzed — and I do not know whether I see his thought clearer now than before — after which follow a few paragraphs on "Ives and religion." Mr. Westenburg then touches upon Ives' choral music, but mostly from the reminiscing point of view of the performer-conductor. Comments on the composer's organ music end the article.

There is a wealth of material in this essay, but I wish it were somewhat better organized. It would make easier reading for most of us, as we celebrate the hundredth anniversary of the birth of this great American musical genius.

MUSIC MINISTRY, Volume 7, Number 1, September 1974.

*Counterpoint on Rock, Part I* by Kees Kooper, p. 6.

I have rather strong prejudice against articles on "rock" appearing in church music magazines and it

takes me some time to gather enough professional courage to read them. In my long years of music-making, I never could warm up to this form of "music" even in its secular forms. When brought into our sanctuaries, it makes me shiver. But . . . one may always learn something from other musicians' writing. So — encouraged by the title ("*Counter point on Rock*"), I sat down to read it. I must say that I have truly learned something about the attraction this sort of music exercises on our youth: strong, persistent, fascinating beat; almost total submission of melody to the beat; repetitions; effects of exaggerated loudness; incantation . . . Is this what *sacred music* is supposed to be? The author himself seems to disagree. So do I. But I knew that before . . .

MUSIC MINISTRY, Volume 7, Number 2, October 1974.

*Pioneers of Pop Ten Years Later*, an interview with Malcolm Williamson, p. 2.

Surprise! Surprise! An interview with a serious composer about his "pop" music, who does not like it performed for musically educated worshippers. An amazingly fresh air of sincerity.

*Counterpoint on Rock, Part II* by Kees Kooper, p. 10.

This continuation of Mr. Kooper's article from the September issue of the same magazine is almost a letdown. While I feel that his arguments were valid and musical, here he brings in the debatable side-effects of the "rock-culture": drugs, double talk, etc. At the end he tries to show, from his own experience, some antidotes against rock: try to understand youth, do talk, pray, sit, study with them. Most importantly, do not give up your ministry among them because of a fad that will, hopefully, soon pass away.

THE CHORAL JOURNAL, Volume XV, Number 1, September 1974.

*The Musicologist Looks at Style in the Interpretation of Choral Music* by Alice A. Moerk, p. 5.

A very well documented essay on this thorny question. Dr. Moerk surveys the rules of performance from the Renaissance to our days, illustrating her thesis with quotes from Chaucer to Aaron Copland. It is not an easy reading but most useful for choral directors.

*Knut Nysted's Compositional Style as Analyzed in "Praise to God"* by Mike Talley, p. 12.

An extremely serious and condensed article (barely an outline that needs further elaboration) on the famous Norwegian composer's style. It is impossible to write about Nysted's music without explaining some of the characteristics of the "new notation." Mr. Talley does this with crispness and precision, reminding the reader

that Nystedt uses this technique not because he wants to be "modern" but because this is the only way for him to convey his musical ideas. The article ends with a good bibliography and the complete listing of Mr. Nystedt's works, both orchestral and choral.

*Women in Choral Music* by Jane S. Hardester, p. 15.

I expected that this "position paper" by Mrs. Hardester would correspond to its title but, lo and behold, there is nothing in it about "women in choral music"! Instead, I found a few slogans, some complaints about equality and not much more.

THE CHORAL JOURNAL, Volume XV, Number 2, October 1974.

*Charles Ives 1874-1954* by Gordon H. Lamb, p. 12.

This review was written on October 30, 1974, on the exact day of the 100th anniversary of the birth of Charles Ives. Dr. Lamb wisely omits the biographical data on this great American composer since they are "easily available and well known", and concentrates, instead on his most important choral works. Psalms 67, 90 and 150 are briefly analyzed, followed by the *Three Harvest Home Chorales*, *Circus Band*, *Celestial Country* and others. There is also a discography at the end of the article. You'd want to keep this in your files at least until the end of the bicentennial.

*New Approach to Choral Conducting Training* by Carol Smith, p. 14.

A short report on what one can do, even in a small college, to educate future choral conductors. Student-conducting for several semesters, score-reading at the piano and conducting (senior) recitals are the minimum requirements.

*Hurrah! For Frightened Choral Directors* by Theron Kirk, p. 15.

An honest plea directed toward directors of student choral groups: Have a proper balance in your music selection and do not give in to the temptation of instant success with "pop and novelty things"! Remember: "When I face the fact that the *only* musical performing experience that many of these young people will ever have is what I provide for them, it nearly frightens me to death."

R.S.M.

SINGENDE KIRCHE — Vol. 21, No. 3, 1973-74.

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

Pope Paul's address to the members of CIMS on the

tenth anniversary of the founding of the papal Con-sociatio, celebrated in Rome in October of 1973, opens this issue; it began a series of papal statements on church music and the need of using Gregorian chant. Johann Trummer, who writes a regular article entitled "Credo Ecclesiam," says that we should not close our minds to the new ideas of youth even though they may be couched in unfamiliar terms; the Church exists for souls and their salvation; music has its role in that work. Franz Stubenvoll contributes a very basic article on the parts of the sung Mass, giving practical information on their use and meaning for beginners as well as the changes brought about by the various Roman reforms. Josef Schabasser writes about a perennial problem — priests who are not sufficiently interested in church music, and an even more persistent question — the pay due the church musician. He seems to think it would be solved by having a diocesan coordinator who would arrange workshops for the priests and the musicians and thus inform the former and enrich the latter.

This year is the 150th anniversary of the birth of Anton Bruckner and most church music journals have an article or two on the great Romantic composer. Leopold Nowak comes up with an idea for a "Missa Anton Bruckner." He has pieced together and supplied text for many Bruckner compositions taken from his organ works and his choral settings of liturgical texts, with the end result of a complete setting for the ordinary of the Mass. It may prove useful, but certainly its artistic validity has a great deal to be questioned, not just from the point of view of the composer's original intentions but from the fact that the pieces span forty years and exhibit various styles. Perhaps more interesting on the subject of Bruckner is the list of events scheduled in Austria for the observance of the anniversary, a most impressive array of concerts for orchestra, organ and choral works together with several liturgical celebrations.

A review of a new organ accompaniment for a hymn book, *Gesänge zur Messfeier*, published by Verlag-Bonifacius of Paderborn and Veritas Verlag in Vienna, complains about the volume. It is too thick for the organ rack; it has too many mistakes; and it is almost too beautiful! But even with the Austrian supplement of hymns, the reviewer does not like it. The publishers have also supplied a series of phonograph records of the hymns contained in the new hymnal.

The news section relates the death of Monsignor Dr. Anton Lippe, director of the St. Hedwig's Choir of Berlin; the opening of the new Brucknerhaus in Linz featured the Cathedral Choir of Linz singing *Komm, Heiliger Geist, Herre Gott*, a cantata for two choirs by J. N. David, directed by Monsignor Joseph Kronsteiner; Michael Längle, diocesan coordinator of Voralberg, was given the Lassus medal of the Allgemeiner Cäcilien-

verein; and Prof. Hermann Kronsteiner has celebrated his sixtieth birthday.

The issue concludes with a review of a new catalog of over one hundred organs in Austria and the renovations recently completed on them. Martin Haselböck reports on two speeches given by Monsignor Johannes Overath and Prof. Dr. Gustav Fellerer to the Austrian Society of Music in Vienna. Fellerer points out that true church music is a synthesis of the old and the new, and by an historical approach he shows the problems of the conflict between the sacred and the secular which date from the *Ars Nova* of the fourteenth century. A list of new organs with their specifications, a list of Masses with musical programs for the cathedrals of Austria, and a report on Masses with music broadcast by the Austrian Radio finish off this issue.

#### SINGENDE KIRCHE — Vol. 21, No. 4, 1973-74.

The two main themes of this issue are Anton Bruckner and pipe organs. But first the program for the Sixth International Church Music Congress in Salzburg is printed, followed by an extensive article on the 1200 anniversary of the founding of the Salzburg Cathedral. Gerhard Walterskirchen traces the history of the building of the cathedral and then an account of the music performed in it, mentioning Orazio Benevoli and his great dedication Mass for fifty-four parts, and of course, Mozart who worked for the Archbishop of Salzburg. Other names not quite as famous that are associated with the cathedral are Bernardi, Muffat, Biber Eberlin, Michael Haydn, Franz X. Gruber, Joseph Messner and the present director, Dr. Anton Dawidowicz.

Hermann Kronsteiner has an interesting article on Anton Bruckner, entitled "Der Bischof und sein Organist." He points out that a very traditional man, Bishop Rudigier, supported his cathedral organist, Anton Bruckner, who was very much given to new ideas, especially those of Richard Wagner, and whose compositions were in the forefront of new experiments. Gerald Karl Mitterschiffthaler has an essay on the organ at the Monastery at Wilhering, near Linz, where Bruckner played often. The instrument remains much as it was in Bruckner's time, although the abbey church is now being renovated. Josef Strobl has a review of Max Auer's biography of Bruckner. Entitled, "Max Auer — ein Leben für Anton Bruckner," the article shows the work Auer went to in finding the documents of Bruckner's life, and how he popularized the composer's works. An interesting point is made that it was Auer who asked Pope Pius XII to approve the playing of Bruckner's symphonies in church.

The articles on the pipe organ begin with an account of the restoration of the organ in the Cathedral of Eisenstadt, written by Franz Graf. Kilian Szigeti contrib-

utes an article on the history of organ building in Burgenland, the area surrounding Eisenstadt. Such names as Esterhazy, Batthyány, Zichy and Erdödy show the Hungarian foundations of the present Austrian province. A smaller piece tells of the organ building activity since 1945. Adalbert Krause writes about the nine-hundred year history of the organs and organists of the Benedictine monastery at Admont.

Walter Blankenburg discusses the ecumenical hymnbook that has been published, pointing out that it carefully avoids Catholic Marian hymns as well as Protestant Reformation battle hymns. There are over one hundred hymns, some from the church year and others with psalm texts.

A brief tribute to Anton Lippe is contributed by Anton Fastl. Gerhard Track, president of CMAA, has a report on the church music situation in the United States. Norbert Dufourcq complains that in France church organs are being used more for concert purposes than for liturgical uses. The issue contains the usual lists of radio programs, cathedral music, book and record reviews, and diocesan news from all parts of Austria.

#### SINGENDE KIRCHE — Vol. 22, No. 1, 1974-75

Peter Hofer preached a sermon in the Salzburg Cathedral on January 27, 1974, to mark the 218th birthday of Wolfgang A. Mozart. A beautiful tribute, it notes the universality of his music with its fulness of life and love. That the Viennese classical church music is again coming into its own since the II Vatican Council after years of unjust criticism by those who misunderstood the reforms of Pius X makes it possible to have such an article as this one.

Gerhard Walterskirchen reviews the program of the Sixth International Church Music Congress in an article entitled "Kirchen musik in unserer Zeit." Adorned with several photographs, the account is factual and most complimentary but necessarily short because of the scope of the congress events. With many quotations from the Vatican Council, Franz Stubenvoll writes about the attitude of the choir members and the keeping of Sunday as a holyday. They perform a service for the Church and the community, but they must come on time, stay until the end, seek to have a varied program, help the congregation and set the spirit of the liturgical observance.

Hans Malloth writes about a music manuscript from the high Middle Ages coming from the area of the Wörthersee in Carinthia., the influence of German chants from Freising and the subsequent development in the church of Maria Wörth.

The new Bruckner-Haus concert hall in Linz was opened on March 26 with a concert conducted by Monsignor Joseph Kronsteiner, director of the Linz cathedral



choir. The program presented works by Johann Nepomuk David and Anton Bruckner. Leopold Nowak, a great exponent of the works of Bruckner, writes about the event, linking the three names associated with Linz.

Interesting news items indicate that the Regensburg School of Church Music will celebrate its centenary this year; Roland Bader of Essen has been named the successor of Monsignor Anton Lippe as choirmaster of the St. Hedwig's Cathedral Choir in Berlin; the new Domkapellmeister for Cologne is Karl-Heinz Obernier; Monsignor Franz Kosch of Vienna celebrated his 80th birthday; and Leopold Nowak had his 70th birthday.

Two gatherings of church musicians are reported. One is the 1974 congress of Austrian Pueri Cantores in Salzburg, and the other is the awarding of the Palestrina medal of the Allgemeiner Cäcilien Verein to the choir in the city of Montafon. The report on the blessing of the new organ in the Abbey of Admont and a report on the annual Salzburg workshop that was shortened because of the Sixth International Church Music Congress add to the news of Austrian musical activities. A similar workweek in Steyr and another in Gross-Russbach are reported as well as a "hymn day" organized by the Austrian Singers Federation that involved over twelve thousand singers. New organs, lists of cathedral music programs, radio broadcasts of church music and reviews complete the issue.

CHURCH MUSIC — June 1974, Vol. 3, No. 27. *Magazine of the Church Music Association of England and Wales*. London, bi-monthly.

A statement from a committee of the Church Music Association and the Society of St. Gregory spells out the demise of this journal, *Church Music*. Beginning with October, 1974, the two organs of the two societies will be published jointly under the title *Music and Liturgy* which will appear quarterly. Paul Inwood will be editor. A preview of the Sixth International Church Music Congress in Salzburg is given by Monsignor Johannes Overath. Roger Bevan writes about finding a setting of the English ordinary that would be known by everyone. He suggests a metrical version of the texts set to well known hymn tunes, pointing up a fact that congregations do not do well at singing prose texts, something the Clavinists learned in the sixteenth century. In his article, entitled "Some Thoughts on the English Mass," Bevan also insists on the need for choirs that will sing both in Latin and in English, polyphony and chant. Schools must teach their students the best church music even though parishes in their efforts to use the vernacular may for awhile have to accept what is inferior until something better is written and learned.

"Our Choir," a pleasant report on a parish choir of six boys and six men, describes what must be an almost

unique situation. They regularly sing Vespers and Compline in Latin and make great use of the Latin chants for Mass. Frequent rehearsals and no attendance problems make it a group fondly to be envied by most choir masters. "The Village Organist" by Michael Sayer is a good description of the problems and triumphs of the organist in a small town with a limited instrument and a congregation that is not too musical. Selection of materials and his work with choir and congregation form his chief duties. G. B. Sharp writes on Gustav Holst who died in 1934. An interesting and factual biographical article, there is some effort to analyze his works and assess his lonely character. Reviews, letters to the editor and news complete a rather better than usual issue of this journal.

CHURCH MUSIC — August 1974, Vol. 3, No. 28.

In what is the last issue of this journal, Monsignor Wilfrid Purney gives a brief resumé of the fifteen years of the magazine's history. Nicholas Kenyon writes of the years from 1966 to 1974 and Bill Tamblyn, the present editor, concludes in much the same way as an undertaker might close the casket. The issue is used to pass out compliments to all who are deserving of them for their work with the association. A financial statement and the minutes of the last meeting are included.

An article by Geoffrey Boulton Smith, "Composition for the Post-Vatican Church," attempts to solve the age-old problem of a congregational setting for a prose text. In another article, the same author reports on the activities of the Church Music Association's composers group. Some interesting pictures of a new small organ for St. Mark's Church in Windsor accompany an article on the instrument by John Rowntree, and G. B. Sharp writes on "Giacomo Carissimi and the Collegium Germanicum." Reviews finish the issue and the publication.

R.J.S.

## II Choral

*O For a Shout of Sacred Joy* by Robert Hordahl. The author uses the text from an American colonial hymn to provide a setting which reminds me of a spiritual. Some unison with short phrases of SATB. Middle section is two-part round. Not difficult. Harold Flammer, Inc., #A-5638 @ .30¢.

*Sofly the Stars Were Shining* by Tororsky. A simple SATB carol with rocking accompaniment (optional). The three verses repeat. Schmitt Hall & McCreary Company, #297 @ .35¢.

*They Followed the Star* arranged by Gerhard Track. A carol about the wise men which can also be used effec-

tively for the feast of the Epiphany. As usual, one would not go wrong with anything Mr. Track does. The first verse is for alto solo or unison chorus. After a four-bar interlude a two-part men section leads into SATB. The melody is moved about the choir and ultimately ends with solo or small group and SATB humming or ah underneath. Schmitt Hall & McCreary, #6103 @ .40¢.

*Love Came Down at Christmas* by Michael McCabe. A lovely melody sung almost throughout in unison. Independent organ accompaniment which modulates within the short interludes. SATB. Schmitt Hall & McCreary, #6234 @ .40¢.

*Midst The Deep Silence* arranged by Carol Jennings. A Polish carol, fun to sing and enhanced with two flutes (parts included). SATB. Schmitt Hall & McCreary, #8504 @ .30¢.

*In Bethlehem* arranged by Carol Jennings. This time Ms. Jennings has effectively and simply arranged a German carol. SATB. Schmitt Hall and McCreary, #8068 @ .30¢.

*In the Bleak Mid-winter* by Leland B. Sateren. A gentle contemporary sounding arrangement of the old carol. Basically SATB block harmony, but the composer suggests doing the last verse as soprano melody underlined with hummed accompaniment of other voices. Hope Publishing Company #A470 @ .30¢.

*Rejoice: The Savior is Born* by Robert Wetzler. A gay 6/8 anthem which lets the voices sound like trumpet calls. Modulation from the original key to an adjacent one at the end adds an additional brightness. SATB but sopranos divide. Art Masters Studios, Inc. #246 @ .30¢.

*Boy-Child of Mary* arranged by Austin Lovelace. An African carol arranged for children, adults (SAB) organ and drum. A little triplet rhythm 9/8 refrain comes hauntingly back. Choristers Guild #A151 @ .45¢.

*Seven Carols for Christmas* arranged by Alice Parker. The carols were commissioned by Robert Shaw for the Atlanta Symphony Orchestra and Choruses and performed December 1972. The carols are available separately with keyboard. Full score and parts are also available from the publisher. Alice Parker is a skilled musician; anyone who has met her would truly become an admirer. The carols: *O Come, Emmanuel* (CM-7841), *Away In a Manger* (CM-7844), *Fum, Fum, Fum* (CM-7842), *God Rest You Merry* (CM-7839), *Good Christian Men Rejoice* (CM-7840), *Masters In This Hall* (CM-

7838), *So Blest a Sight* (CM-7843). SATB. Carl Fischer, Inc. @ .30 or 40¢.

*Procession Carol* by James R. Green. Sussex carol lightly arranged for children, women, men, finger cymbals, tambourine and small drum. (I would also add a bell or two.) Easy and effective for procession. Choristers Guild #A-134 @ .40¢.

*Jesu, Thou the Virgin-Born* by Gustav Holst. A very short but beautiful piece. An alto solo opens with an almost chant like melody. The following pp tutti SATB I would sing in Latin. The next chant is sung by solo tenor and followed by final SATB *Jesu, Fili virgine, miserere nobis*. Seventeen measures of loveliness I would use during Lent. Concordia #98-2183 @ .30¢.

*Jesus Holy, Born So Lowly* arranged by Walter Ehret. This little Polish carol is arranged for SA, keyboard and flute. Light and lovely. Theodore Presser #312-41018 @ .35¢.

*God Now Dwells Among Us* edited by Roger Wilhelm. Hans Leo Hassler originally composed this piece for TBB but this medium easy arrangement is for SAB as well, plus keyboard. English and Latin. Mark Foster Music Company #MF-129 @ .35¢.

*Jubilate Deo* by Gerald Bates. SATB (at times divided), organ (can be omitted if not suitable instrument) six brass and percussion (tympani, cymbal snare drum). Only 2 minutes, 45 seconds but splendid and ends with Glory be to the Father. 4/4, 3/8, 5/8 meters require some conducting skill. Instrumental parts on sale from publisher. Waterloo Music Company in Ontario, Canada.

*Te Deum Laudamus* by Gerald Bales. A longer festive piece requiring large choir (divided SATB), organ, three trumpets, tympani. No difficult meter changes. A challenging concert type number. Instrumental parts available for rent from publisher. Waterloo Music Company.

*A Holy Festival* by John Ness Beck. A truly holy festival song requiring soloist or childrens choir, SATB choir, organ and four brass (parts included), ends by including the congregation in Holy, Holy, Holy. Gentry Publishing, Theodore Presser Company agent #G-181 @ .50¢.

*Let the People Sing Praise Unto the Lord* by Lena J. McLin. SATB, organ, one trumpet (part printed on choral score) with tricky syncopation but consistent. Women divide. Fresh harmonies. Kjos #GC-48 @ .35¢.

*The Word Became Flesh* by George Brandon. A simple unison piece useful for anthem or gospel acclamation as it includes alleluias. Canyon Press #5201 @ .35¢.

*A Canticle of Light* by Richard Purvis. This is a short but truly beautiful SATB anthem with gentle organ accompaniment. Again useful as a gospel acclamation (no alleluia) as well as general anthem. Harold Flammer #83914 @ .25¢.

*For Your Light Has Come* by Ronald A. Nelson. SATB but only three measures are four-part — the rest unison. Two trumpets and optional tympani with organ make this an exciting but easy piece. Augsburg Publishing House #11-1641 @ .35¢.

*Lord, Whose Passion Didst Reveal* arranged by Leland B. Sateren. This ancient hymn is arranged almost choral-like for SATB. Adagio and legato. Not difficult. Art Masters Studios #208 @ .30¢.

*Rejoice Greatly* by Johannes Petzold. This anthem generates great effect and excitement yet is fairly easy and all in unison for choir. Organist will find the right busy. Augsburg #11-1651 @ .30¢.

*This is a Day for Rejoicing* by Robert Leaf. Three trumpets (optional) enhance this already bright anthem and parts are available separately from the publisher. The opening unison theme returns after each four-bar SATB phrase. Not too difficult for any choir. Art Masters Studios #235 @ .45¢.

*Fanfare for Easter Morning* by Albert Ream. A short two-verse anthem that is easy and straightforward in spite of some modulation. SATB, organ, two trumpets (parts attached). Schmitt Hall & McCreary #1932 @ .25¢.

*You Shall Love the Lord* by Albert Ream. This is a gentle accompanied SATB arrangement of Luke 10:27. The organ abounds in open fifths which gives a haunting quality. Schmitt Hall & McCreary #1932 @ .35¢.

*Psalm 23* by Raymond Haan. Verses 1–3 make a gentle anthem for anytime. Nice organ accompaniment enhances tasteful SA sections or men alone. SATB. Ends like the beginning which makes learning quick. Luscious harmonies. Schmitt Hall & McCreary #6010 @ .40¢.

*Prayer* by Alice Parker. Based on Psalm 119, this is a challenging contemporary piece for double choir unaccompanied, or one choir and organ or quartet of instru-

ments. 5/4 meter keeps feeling of freedom throughout. First three pages for chorus I are in unison, so if your choir is small only eleven bars of harmony full of adjacent seconds need be mastered. Lawson-Gould, G. Schirmer, Inc. agents #51737 @ .35¢.

Ita Vellek

The music of William Billings (1748–1800), singing school teacher and composer, was a dominant force in church music in America in his own day. The following are examples of his styles and should be considered for your 1976 programs.

Leonard Van Camp has edited a set of pieces from *The Continental Harmony* published by Concordia Publishing House which includes:

*Behold the Glories of the Lamb*. SATB, organ @ .30¢.

*Come See the Wonders*. SATB, organ @ .35¢.

*Let All the Heathen Writers Join*. SATB, organ @ .35¢.

*O Praise the Lord of Heaven*. SATB, organ @ .35¢.

*When the Lord Turned Again*. SATB, organ @ .45¢.

*The Christmas Story*. From the Christmas hymns and

anthems, Leonard Van Camp has chosen the most popular and attractive and compiled *The Christmas Story* with

selections from Scripture recited in between the hymns.

SATB, narrator, optional organ @ \$2.00

Collections of hymns and anthems:

*Seven Anthems* by T. Beck. This is a set of familiar tunes, *Sonne der Gerechtigkeit*, *Resignation*, *St. Columbo*, *Mit Freuden zart*, *Light Divine*, *In dir ist Freude*, *King's Weston*, arranged for SA and/or SSA with various instruments, recorders, tone bars and handbells, Treble voices with optional instruments. Concordia @ \$1.50.

*Mozart Anthem Book Volume 1 and 2*, edited by James Boeringer.

Volume 1 contains three unaccompanied pieces and five pieces with organ, all SATB @ \$2.00, Concordia.

Volume 2 contains four pieces for mixed voices, strings and organ @ \$2.50, Concordia.

In his preface to Volume 1, the editor announces his intention "to make Mozart's singable and ingratiating smaller church pieces easily available for practical use in services." To do this he was forced to make text corrections and emendations and supply English translation where necessary or advisable. The editor hopes that this music will supply sparkle and security of purpose in our services. To which can be said: Amen, Amen.

New Editions of Old Music

*Come Magnify the Lord* by F. Couperin, arranged by K.

Jewell. A Baroque setting of portions of the *Magnificat*. SA, Concordia @ .50¢.

*Doxology: Amen, Praise the Lord* by C. F. Hasse, arranged by K. Kroeger. A praise text from the Fisher Company's Moravian Music Series. SATB, bass solo, organ. Carl Fisher, Inc. @ 35¢.

*Less than the Least of all thy Mercies* by C. D. Jaeschke, edited by K. Kroeger. This hymn was taken from the European Moravian repertoire. SA, organ, Carl Fisher, Inc. @ .35¢.

*Sing Ye Praises* by Austin Lovelace. Mr. Lovelace has transcribed and arranged an Aitutaki melody and made available for use a traditional Cook Island tune. Unison, keyboard and optional rhythm instruments. Augsburg @ .35¢.

*I Come With Joy* by Austin Lovelace. A simple arrangement of *Dove of Peace* from Southern Harmony (1835). Unison with optional descant, organ. Augsburg @ .35¢.

*Grant Peace, We Pray* by Felix Mendelssohn. Carl Schalk has made available in this edition an example of the 19th century repertoire. Very useful to the choir programs. SATB organ. Concordia @ .50¢.

*The God of Love* by J. Marshall. An attempt at a new style for text setting with constant repetition of the same rhythmic pattern. Organ, piano. SATB. Carl Fischer, Inc. @ .35¢.

*The Glory of This Day* by D. Moe. This is part of a cycle, William Penn Reflections, set in 20th century vocabulary. Interesting rhythmic solution for melody and text. SATB a cappella. Augsburg @ .30¢.

*We Know That Christ is Raised* by R. Nelson. Excellent choice for treble voices with instruments. Unison with percussion. Augsburg @ .30¢.

*Gloria* by Leonel Power. An excerpt from the Old Hall Manuscript edited by Margaret Bent with appropriate notes and advice for performance. Of special interest to college groups interested in early music. TTB. Oxford University Press @ .45¢.

C.A.C.

*This Is The Day* by Ralph Johnson.

An Easter number, roughly corresponding to the Gradual of Easter Sunday, with a flute descant. After a strong, rhythmic beginning, the music settles down into comfortable homophony for the verse "O give thanks unto the Lord." A short but interesting baritone

solo (reaching F) interrupts the chorus' singing and the entire number ends by the recapitulation of the opening theme. Average to medium difficulty. Flute part is printed on the last page of the choral score. Augsburg. SATB, No. 11-1690 @ .35¢.

*The Empty Cave* by James Neff.

Not a liturgical text and not very easy. Mostly chordal writing with strong syncopations and dissonances. Some *divisi* in the soprano section, but the range remains comfortable. Needs a good choir and an alert director. Augsburg. SSAAB, No. 11-1692 @ .30¢.

*Alleluia, Praise God* by Scarlatti/Coggin.

The well-known Baroque motet appears here with both Latin and English text (not a literal translation). Clearly printed, numerous slurs and tempo indications which you may or may not follow. Unless you already have this number in one of your collections, you may consider purchasing this version. Easy to medium-difficult. Augsburg. SATB, No. 11-1693 @ .35¢.

*Rejoice and Sing* by Carlson, Englert, Held, Leaf, Nelson, Pelz and Proulx.

The volume (seven anthems) might have been put together with an eye on youth choirs, but smaller adult choirs may enjoy some of the numbers in this collection too. None of the anthems really fit into the Catholic liturgy but most have seasonal references. Some employ extra instruments, such as tambourine, flute, guitar or unspecified C instrument. Somewhat light, but well-written pieces from the pens of well-known composers. Augsburg. No. 11-9370 @ \$2.00.

*Alleluia! Christ, Our Passover* by Jan Bender.

If you do the easter alleluia in the vernacular, you must examine this setting by Jan Bender. Syncopated, dance-like alleluias form the first part of the composition. The verse comes in four-part harmony, after which the string of alleluias is taken up again as recapitulation. Only four short pages, but most rewarding. Medium difficult, well within the capabilities of the average parish choir. Concordia. SSAB, No. 98-2207 @ .30¢.  
R.S.M.

### III Special Review

*He Rose! Hallelujah!* by Lloyd Pfausch. Hope Publishing Company, Carol Stream, Illinois, No. F 945 @ .30¢.

Easter is still far away but if you want to plan ahead, here is an exciting number that will keep your singers on



their toes. The text is not taken from the liturgy but fits well into any Eastertide service.

What attracted our attention to this anthem over a year ago, is its infectious rhythm. A loosely knit ABA form, the composition begins with a short trumpet solo that contains the basic rhythmical outline. A quick dialogue follows between male and female voices with a crisp, snappy beat, continued by a long, syncopated melisma in parallel fifths in both treble and male parts. You may practice them separately or consider them as parallel seventh chords. The middle section is subdued, as befits the text. After a good fermata, the recapitulation begins with a few alterations. The initial theme is played by the trumpet while the voices affirm Christ's presence in us by the unison acclamation, "He lives in us! We live through Him!"

From the practical point of view, this is a gem. Your choir will love it and will, at the same time, learn a lot from it. This reviewer had the fortune to work on this number with the composer himself. A meticulous, IBM machine-like precision is needed to begin this song. Younger singers may enjoy learning one part while the other part keeps the beat by either counting aloud or tapping or even clapping (not during the performance, naturally!). Some might even recall fragments of the Handel Hallelujah chorus from Messiah.

All in all: an excellent number for youth choirs that middle-aged singers will also enjoy. Useless to add: it is not difficult at all but needs careful rehearsing, especially in the central part with the changing meters.

Highly recommended.

R.S.M.

## IV Book Reviews

*Choral Music in Print, Volume I, Sacred Choral Music*, edited by Thomas R. Nardone, James H. Nye and Mark Resnick. Musicdata, Inc., Philadelphia. Paper-bound, \$32.00; library-binding, \$45.00.

A most awesome-looking and impressive book! Printed in three columns, this huge volume (the first of a two-volume set), has over 650 pages and lists sacred choral compositions of 300 different publishers from all over the world.

The accompanying leaflet tells us that the work was prepared with the help of a computer. You better believe it! Naturally, there are small mistakes — and quite a few — concerning titles in foreign tongues, dates, etc., but this does not diminish the tremendous value of the collection.

What do you find in this book?

1. Entries in alphabetical order by composer and title.

2. Information about arranger, voicing, instrumentation (if any), seasonal usage, publisher and publisher's number, price.

3. Cross references (a) from title to composer, (b) from cantata number to title, (c) psalm number to composer, etc.

4. Publishers and addresses.

5. Code chart, abbreviations, etc.

We are told that *Choral Music In Print* is only the first of *Musicdata Music-In-Print* series. When complete, the opus will total about fifteen volumes and will cover other areas of music such as: band, keyboard, orchestral, brass, recorder, etc.

Libraries, music departments, composers and choral directors cannot afford to miss this first volume despite the somewhat stiff price.

The publishers of this volume also promise to update it annually and follow it up with a second edition in three years.

*The American Music Handbook* by Christopher Pavlakis. The Free Press, New York, 1974. 836 pp, \$25.00.

A huge and very useful handbook for music departments, libraries and anyone who is interested in musical America. Every imaginable institutionalized group is listed together with individuals (composers, performers, conductors), periodicals, music festivals, associations, grants and fellowships. The more than 5,000 entries are clearly printed in two columns on over 800 pages and contain even a foreign supplement. Truly, this large and handsome volume is a veritable "musical atlas" of serious music in America.

The author sent out thousands of questionnaires between 1967 and 1972. The replies to these constitute the basic facts of the book. They had to be complemented from other sources: press reviews, programs and individual research by the compiler. He also had to sort out his material, distinguish the important from the less important, facts from unsubstantiated claims.

The results are factual and clear. The reader will find many cross-references between persons and institutions, compositions and publishers, etc. Wherever possible addresses are given together with up-to-date statistics.

*Opinions on Church Music* by Elwin A. Wienandt. The Markham Press Fund of Baylor University Press, Waco, Texas. 214 pp. \$10.00.

From Erasmus to Ralph Thibodeau, from Martin Luther to Pope Pius X, the reader will find in this volume short to medium-length commentaries on church music. Most of these come from Protestant writers since during the last four centuries, they felt the need of explaining and/or justifying their musical practices more keenly than the rather tradition-bound Catholics. Some

of the excerpts take less than a page; the longest runs ten or eleven pages. All are interesting for one reason or another.

As with other anthologies, you will probably find a few favorite quotes and others that you would rather forget. The volume is varied, the literary forms different. There are letters, essays, sermons, memoirs, legislative pieces (including the Motu Proprio of St. Pius X) and critical reviews in the volume from the pens of authors, critics, composers, churchmen, performers and poets.

You may read the book from cover to cover or pick a few quotes at a time. It is entertaining as well as educational. The original spelling (preserved most of the time) adds zest to your enjoyment.

A handy book to have in every musician's library.

R.S.M.

## V Records

Wolfgang Amadeus Mozart, *Coronation Mass in C Major*, and Noel Goemanne, *Fanfare for Festivals* and *Ode to Saint Cecilia*.

The Texas Boys Choir of Fort Worth, Texas, has just released a new recording. Side one: Wolfgang Amadeus Mozart *Coronation Mass in C Major*, K.317; side two: Noel Goemanne's *Fanfare for Festivals* and *Ode to St. Cecilia*. The well-known boys choir is joined by the Holy Family Church Choir and the Pro Musica Ensemble of Fort Worth with James Kibbie at the famous Carter Memorial Organ. The recording is the newest in a series called *The Treble Series*. This series includes several major choral works from past centuries as well as contemporary compositions.

After listening to the more than creditable performance of the Mozart Mass, our attention was understandably focused on the two contemporary works by Noel Goemanne, "one of Christendom's current great composers and an innovator of liturgical music" (quote from the jacket).

The *Fanfare* is a fast moving piece for chorus, organ, three trumpets and timpani. Its syncopated rhythms are typical of Goemanne's new style in church music. Part one is for brass and timpani, part two is an acclamation with the text *Christus Vincit* alternating with the powerful chordal utterings of the organ. A moving yet simple tune acclaiming Christ as King and Ruler over all the earth. The tremendous sound of both choirs and full organ lead to a return of the lively *Fanfare*, making these parts indeed grandiose and triumphal music. Part three and four are a Latin and English version of Psalm 116 written in an early polyphonic style. A repetition of

the *Acclamation* and *Fanfare* concludes this most rewarding piece. Incidentally, it was this reviewer's privilege to conduct the Twin Cities Catholic Chorale and the Dallas Catholic Choir in the European premiere of this work in Salzburg, Austria, during the Sixth International Church Music Congress in August, 1974.

The *Ode to St. Cecilia* on a text of John Dryden is a concert work in honor of the patron saint of music. Text and music are here wedded in perfect harmony. Mr. Goemanne shows again his great imagery and captures most dramatically the beauty of this old English text. He knows how to use instruments sparingly. In doing so, he neither overpowers the text nor does he cover it up with loud dissonances but simply underlines, as it were, the text, bringing out the many different moods of this beautiful poem. The final chorus is unforgettable. A double chorus of SSA-boys/SATB-mixed, alternates with the organ, an instrument of remarkable qualities, giving the listener the impression that not one but two organs are used for this recording — a cathedral-sounding organ, alternating with passages sounding as if they were played on St. Cecilia's portable organ itself.

The vivid performance of both Mozart and the Goemanne compositions make this record an interesting listening experience. It is unfortunate, however, that my copy of the recording was so warped that the pitch had considerable variations. Also, the sound is somewhat underrecorded. You have to adjust your stereo set rather high to get a good sound, with the inevitable appearance of background hiss.

The recording is available from TBC-Recordings, 5617 Locke, Fort Worth, Texas 76107.

R.S.M.

## OPEN FORUM

### SOUVENIRS OF AN HISTORIC PILGRIMAGE

On August 10, 1974, 180 Americans landed at the Cologne, Germany, airport to begin a truly unusual European visit. The group included some 90 singers from the Twin Cities Catholic Chorale and the Dallas Catholic Choir, their relatives, friends and other members of CMAA who wished to join in the musical and spiritual pilgrimage which was to wend its way in four blue buses through Germany and Italy to its final destination of Salzburg, Austria, and the VI International Church Music Congress sponsored by CIMS.

The purpose of this article is not to give a detailed account of the whole trip, but rather to share some treasured memories with the readers of this journal. Even in the early planning stages we called this three week trip a pilgrimage and in retrospect I believe that term to be the most accurate description of our stay in Europe. Of course, the journey did include sight-seeing, shopping, parties and relaxation (rather little of the latter, at least for the singers and organizers), but our voyage had the *raison d'être* and spiritual dimension of a true pilgrimage. Through the daily high Masses, celebrated in the Roman Rite, sung in the common tongue of Latin and in the musical styles of many periods, the singers and accompanying pilgrims came to understand what it means to belong to the universal Church. Even though we could not communicate adequately in the vernacular with the local congregations who worshipped with us, we experienced the bond of a common faith expressed in a universal liturgy. We also felt united with the historical church; with the early Christians who like us sang Gregorian chants as they worshipped in the catacombs, with the choirs who too sang a Palestrina Mass in the Basilica of St. Peter in Rome where that composer himself had been choirmaster, and with the hundreds of thousands who also have been inspired to prayer by the music of Haydn, Mozart and Bruckner.

Our first high Mass in Europe was in the Cologne Cathedral on Sunday, August 11th. The combined Twin Cities and Dallas choirs sang Palestrina's *Hexachord Mass* and the Schola chanted the Gregorian Propers as they would for Masses each day. The Most Reverend Alphonse J. Schladweiler, Bishop of New Ulm, Minnesota, who was traveling with us, celebrated the Mass and preached in the German language. We were awed by the privilege that was ours of contributing to the solemnity of the Sunday High Mass in the famous and imposing Kölner Dom. After Mass we were greeted by Cardinal Hoeffner and Monsignor Overath, chairman of the Congress, who presented us each with its official

emblem, bearing the initials of the sponsoring society, CIMS.

Thus signed with the symbol of our pilgrimage, we continued to Munich where we celebrated the feast of the Assumption in the style of Catholic Bavaria. On the eve of the feast we traveled to the lovely resort town of Tegernsee, south of Munich, to sing Anton Bruckner's *Mass in E Moll*. The Baroque church was crowded with vacationers for the early evening anticipated Mass. Later they would animate the town's open air restaurants and cafés to watch the scheduled fireworks over the lake, but during the Mass they remained in reverent, prayerful silence, neither rustling papers, nor scraping chairs, not even seeming to move. The only sound was that of the choir and the ancient organ praising God with the solemn music of Bruckner.

The next morning, August 15th, the Twin Cities Catholic Chorale sang the *Paukenmesse* of Joseph Haydn in the Alte Peterskirche in central Munich, accompanied by members of the Munich Symphony Orchestra. The beautiful Baroque interior of the Alte Peterskirche corresponded with the style of Haydn to make a glorious unity. The sanctuary was bedecked for the feast with a garland of greens hung from the ceiling, and on the altar were massive silver candlesticks, alternating with huge bouquets of gladioli. During Mass from my place in the back row of the choir I could see none of this, but only the clouds of incense mingling with the rays of the morning sun which filtered through the sanctuary windows to play on the gold decoration of the Baroque baldaquin. Although I have seen many exquisite Baroque churches during my dozen or so trips through Europe, I have never felt a fuller awareness of the appropriateness of the Baroque as an expression of religious belief than in that experience where form, space, light and sound were united to inspire worship. The *Agnus Dei* is the part of the *Paukenmesse* that I prefer, but sometimes the relentless beat of the tympani as the choir sings "Dona nobis pacem" seems to express to me a desperate cry for a peace that will be realized only with difficulty, if at all. That day in Munich as I left the Alte Peterskirche to hurry in the warm sunshine with countless others to attend another Mass (for on any Sunday or feast day in downtown Munich there is in every church a fine high Mass sung by an excellent choir, so that one has the impression that the whole city is praising God with the finest works of man's creation), the world seemed more optimistic and I believed that God would certainly answer our entreaties, granting us both the absence of war and peace of soul.

For a Catholic no pilgrimage to Europe is complete without Rome, a papal audience and a visit to St. Peter's Basilica. Italy greeted us with 104° heat, but with the proper siestas, the afternoon breeze from the sea and our

stubborn determination we carried on our full program for Rome which included an audience with the Holy Father at Castel Gandolfo and Mass at St. Peter's on the feast of Pius X. The new audience hall at Castel Gandolfo is airy and full of light. We arrived rather early, passed the Swiss Guard on duty and were ushered to our excellent places by the dignified papal staff dressed in formal black morning coats. We spent the time before the audience singing for the assembled pilgrims, alternating with other groups from all over the world. During an audience the Holy Father acknowledges each group present. When we were announced we sang the *Rex Pacificus* of Herman Schroeder as our tribute to Pope Paul VI.

In the afternoon of the same day we went to St. Peter's to sing the Palestrina *Hexachord Mass*. We marched in solemn procession, single file, down the center of the mighty nave dressed in our formal attire, women in long black skirts and white blouses, men in dark suits. Our Mass was in the chapel of the Blessed Sacrament, with its stately interior of marble and bronze. As we sang more and more people joined us in the chapel. Later some Americans who had also been at the audience that morning told us they had heard our singing when they were high in the dome of the basilica and had come down immediately to attend our Mass. Although we had realized as we were singing that the chapel had very good acoustics, we thought it was quite closed off and so we were surprised to learn that the sound of our music had quite literally floated into all corners of that great basilica, up into the dome, into the side chapels and the transept and that large area behind the main altar which is in itself the size of a large church. After Mass we walked directly across the nave to the tomb of Pius X where we sang several motets to mark his feast.

The last week of our pilgrimage which was given over to the Congress, began with a pre-Congress celebration of the 150th anniversary of the birth of Anton Bruckner in his city of Linz, Austria. The American and Polish choirs were honored by being asked to participate in the anniversary activities in recognition of the great sacrifices and difficulties involved in their respective trips. As a special tribute to Bruckner the American choirs joined the Linzer Domchor under the direction of Monsignor Joseph Kronsteiner in singing the *E Moll Mass* in the church where Bruckner himself had been choirmaster. The direct lineage of choir, choirmaster and place seemed to give this performance a more authentic quality than others, although I believe that it would be hard to match that of Tegernsee. After Mass we all went to the extraordinarily beautiful Baroque abbey of St. Florian to participate in a concert in the church where Bruckner is buried. There was an organ recital on the

instrument Bruckner himself had played, and the American choirs sang *Locus Iste* by Bruckner. We then all went down to the crypt to the actual site of Bruckner's tomb. There the Polish choirs sang with great emotion several Marian hymns because it was a national feast of the Blessed Virgin.

Our stay in Salzburg and our participation in the Congress was quite different from the events of the preceding two weeks. Most obvious was the fact that we settled down in one place for an extended period of time. Our four blue buses left us to return to the Rhineland and we entered into the rhythm of life in a European city alive with tourists attending the Salzburg Festival, and with the Congress participants. We sang often, presenting American music as a part of the Congress program — a new hymn in Latin by Paul Manz called *Hymnus redemptorium* for a Eucharistic service, an Offertory verse by Paul Manz, *Praise the Lord for He is Good* for a Mass in many languages and the very impressive *Missa Internationalis* by Noël Goemanne, but we also listened to the special concerts, Masses and lectures of the Congress program. We also had time to renew friendships formed at the V International Congress in Chicago-Milwaukee.

One of the most striking experiences of the week for me was the performance by the Twin Cities Catholic Chorale of the Michael Haydn *Requiem* at the pilgrimage church of Maria Plain high on a promontory outside the city of Salzburg. The Mass was planned as a memorial to the Americans who died in the two World Wars, and the overcast sky, heavy clouds and subdued light as we climbed the hill and entered the church seemed to heighten the solemnity of the occasion. The church itself, because of its size and exquisite decoration, can only be described as a Rococco treasure. It was built to house a famous picture of the Blessed Virgin. In 1779, Mozart wrote the *Coronation Mass* to commemorate the occasion when that picture was enshrined in a silver jeweled crown. I think we were all surprised at the number of Congress participants and others who made the rather inconvenient trip by taxi, bus or private car from the city to attend this *Requiem*. Once again Bishop Schladweiler pontificated, assisted by the priests traveling with us. The servers were also men from our pilgrimage who had formed a very dignified and experienced ceremony crew for our daily high Masses. By this time I was suffering from laryngitis, but I have decided that my malady was fortuitous because it allowed me to listen and observe. I shall never forget the moment when, at the first solemn notes of choir and orchestra coming from the second gallery, I turned around to see the procession enter the main door of the church amid clouds of incense. The ministers of the Mass wore eighteenth century Roman style vestments heavily em-



broidered in gold, red and a rich blue that matched the interior decoration of the church. When they reached the sanctuary there was a striking harmony between the vestments and the huge bouquets of flowers which were in the same colors as the flowers worked into the vestments themselves. It was a most moving occasion — meditative, reverent, but not sad. As we left the church after Mass, the clouds lifted slightly, and the city of Salzburg was bathed in a pale sunset. It was a magic moment.

VIRGINIA SCHUBERT

The final notes of Gregorian chant floated out from the choir loft and were gradually absorbed in the vastness of the great church. There was a momentary hush. Faint sunbeams gleamed through hundreds of panes of glorious stained windows imparting a multihued aura around the altar. Monsignor Schuler raised his hand and with the down beat the opening chords of Palestrina's *Hexachord Mass* sang out from the ninety voices assembled in the Cathedral of Cologne.

This was the beginning of a pilgrimage of the Twin Cities Catholic Chorale and the Dallas Catholic Choir which would last over three weeks and culminate in the presentation of new music at the Sixth International Church Music Congress in Salzburg. If I had to find only one word to express my deepest feeling about those days, it would be "beauty." The pace was hectic and the demands strenuous, but during our travels through Germany, Italy and Austria all stresses and strains were minimized under the influence of the beauty we were continually exposed to — Gothic cathedrals, brilliant Baroque and Rococo churches, Alpine vistas of mountains and valleys, masterpieces of painting, sculpture and glass, priestly vestments, along with the ruins of antiquity, holy relics, castles and parks, and the smile of a beaming Pontiff carried into our audience with his hand raised in benediction. All this we saw, and more, but the pilgrimage was also a kind of "busman's holiday," for every day of the trip brought a sung Mass and many a day had a rehearsal. We sang in chapels and cathedrals and in the catacombs, and the music was always in harmony with the setting — the house of God.

Cologne Cathedral is almost overpowering in its presence. Its towering grandeur relates not only to its size which is enhanced by the upsweeping, outreaching Gothic style but especially to its history and antiquity, its treasures in art and religious sanctity. Monsignor Overath and Father Skeris gave us a beautiful lecture on the history and significance of the edifice. In it the Palestrina Mass came across beautifully with an ethereal quality most fitting the soaring vastness of the cathedral.

On the way toward Munich we stopped at the Benedictine Abbey of St. Michael in Siegburg to sing Mass. We sang Gregorian Mass "Lux et Origo" in the

small Gothic chapel with the proper of the votive Mass of St. Michael. In Munich we lived at the Jugengästehaus in the suburb called Thalkirchen, and the pastor of the near-by church gave us free use of the facilities. We had sung Mass each day in the typical Bavarian Baroque church; we sang a chant Mass and Bruckner's *Choralmesse*. On the feast of the Assumption, a great holiday in Bavaria, we presented Haydn's *Paukenmesse* at the Church of St. Peter in downtown Munich. We had full compliment: our bishop, several priests, our own servers, the organist, choir and soloists. We were assisted by members of the Munich Symphony Orchestra, but the pastor of the church said we were a veritable "travelling church." The church was packed as the whole interior was bathed in golden sunshine diffused by the great clouds of incense that rose. There was a sense of real accomplishment, not just as an artistic accomplishment but as a fitting and beautiful compliment musically to the central activity at the altar. Again, we were as one.

From Munich we travelled south into Italy where we stopped in Florence and in Rome. In the heat of Florence we sang Bruckner's *Mass in E Minor* at the Church of All Saints, and the Palestrina Mass in the Cathedral of St. Mary of the Flower. In Rome, we sang in Saint Peter's Basilica, and at the general audience at Castel Gandolfo we sang Hermann Schroeder's *Rex Pacificus* for the Holy Father. After a Gregorian chant Mass in the catacombs of San Callisto, we went on to Assisi and sang Noel Goemanne's *Missa Internationalis* in the Basilica of St. Francis, its first European performance.

Our repertoire ranged from Gregorian chant, sixteenth century polyphony and the Masses of Joseph and Michael Haydn to Bruckner's nineteenth century motets and his *E Minor Mass* and the contemporary compositions of Paul Manz and Noel Goemanne. So often, after we had sung, we were approached by absolute strangers who spoke in limited English or with signs to tell us how much they appreciated our singing. Even when we thought we could have done better, the combination of the music and the ceremonies produced a bond which united us with all those who were present into one body, one communion, despite the differences of language and country. When man worships God, he recognizes the superiority and the majesty of the Divinity. The music we sang made no pretense toward familiarity or equality as is so often suggested by the presentations of some contemporaries. Our music was based on a recognition of the proper relationship of awe and love, and when we sang we could use these emotions to color our souls. Perhaps it was this that we were so often complimented on.

After two days in Lienz in East Tirol, we went to



*Rev. Ralph S. March, O.S.Cist., and Noel Goemanne at Salzburg.*



*Monsignor Richard J. Schuler, Dr. William F. Pohl and Dr. William Mahrt at Saint Peter's Basilica in Rome.*

Linz on the Danube to observe the Bruckner 150th anniversary year. We sang Palestrina in the "old" cathedral and Bruckner's *E Minor Mass* in the "new" cathedral on the very spot where the work was first presented. Monsignor Joseph Kronsteiner conducted us in conjunction with his own cathedral choir. Outside Linz, at the Abbey of St. Florian, we joined with choirs from Poland and sang at the tomb of Anton Bruckner. We sang, fittingly, his *Locus iste*. Then we went to Salzburg.

Our participation in the congress consisted of a performance of Michael Haydn's *Requiem*, the presentation of two motets by Paul Manz, and the formal debut of Goemanne's *Missa Internationalis*. The motets were sung in the cathedral as part of a presentation of new music and as part of a Mass celebrated in various languages closing the congress. Both were well received and in the opinion of many were more in consonance with the general tone of the congress than some of the other pieces presented. The *Requiem* at Maria Plain was certainly one of our superior efforts. The setting was perfect; Bishop Schladweiler with Fr. Michael O'Connor, Fr. Clarence Ludwig and Fr. Roman Ludwig were resplendent in the gold and silver vestments centuries old. There were many important persons from the congress in attendance and Monsignor Schuler received well-deserved praise for his efforts.

Father Ralph March conducted us in the presentation of Goemanne's work in St. Peter's Abbey Church which was filled and with many eminent people present. Father March succeeded wonderfully with the choir and orchestra and again we received plaudits for the performance of a very modern work. The experience was again different from the others but an enjoyable one.

In conclusion, a brief word on the value and universality of the Latin language and the Roman Rite is in order. We passed through three countries and heard the readings and homilies in several "foreign" tongues. But we realized that the true unity with our fellow worshippers came in the bond of Latin and in the Roman Rite which we shared in common. In them was unity and community.

THADDEUS CHAO, M.D.

The 1974 European Tour of the combined Twin Cities Catholic Chorale and the Dallas Catholic Choir was not merely a concert tour; it was a genuine pilgrimage, for, in addition to our publicized performances we visited each day a number of churches and shrines. Among the important relics we venerated were the corporal of Orvieto, St. Peter's chains, the instruments of the Passion, and the tombs of St. Francis and St. Clara. At each of these places we offered our private prayers, but since we formed a well-rehearsed choir with months of preparation behind us, we were able in addition to offer together a sung Mass of a high artistic level, or at least a fine motet. The focus of each day's activity was

this sung Mass, on Sundays and feasts with large local congregations, but on ordinary weekdays often with only ourselves present.

At each of our Masses the Gregorian proper was sung in full (except on three or four occasions when it was necessary for practical reasons to omit the gradual) by a *schola* consisting of Msgr. Richard J. Schuler, Dr. William P. Mahrt, and this writer. On ferial days we sang votive Masses appropriate to the place, including Masses in honor of the Blessed Virgin Mary, St. Michael the Archangel, St. John the Baptist, the Holy Apostles Peter and Paul, and many more Saints. In all we sang sixteen distinct proper cycles, which required the preparation of more than seventy individual pieces.

The rehearsal and performance of these pieces gave me a most valuable opportunity to reassess the chants for the feasts of the Saints, for though I had sung many of them years ago, I had failed to perceive their truly festive character. By this I mean something quite precise. The sonority which results from a melodic line, its intrinsic "harmony," and thereby its affect, depends on the relationship of the emphasized notes: the high and low points of the contour, the reciting tone, and especially the cadence tones. Thus the opening fifth of *Puer natus*, with the immediate establishing of the sixth and fourth degrees above the final, sets the joyous affect of the piece. The Communion antiphon of the First Sunday of Lent, on the other hand, outlines both tritones within a short space, creating a sound which expresses perfectly our repose in the shadow of His shoulders and hope under His wings. Consider too the somber Dorian settings of Ash Wednesday, or the great Phrygian graduals of Lent which outline the dissonant intervals as they wander up and down the gamut proclaiming their terrifying curses. It is a mark, too, of a poor neo-Gregorian piece that this intrinsic harmony is misconceived or neglected, for example in the introit *Exultet gaudio* or the tracts *Effuderunt* and *Notus in Judaea Deus*. True to their role in the liturgy, the chants for the feasts of the Saints, by emphasizing consonant intervals, create a sweeter, more festive, sound. The introit *Loquebar*, for St. Caecilia, repeatedly sounds the triad on F; that for St. Agnes the D-minor triad. The astonishing gradual *Clamaverunt justi* carries out the sense of its first words by joyous leaps, diminished triads, tritones, and a line playfully borrowed and transposed from another mode.

It is a pity in parish situations that the principal feasts of the Saints can no longer be celebrated when they fall on Sunday. The question is one of balance. The nineteenth century erred in celebrating Saints' feasts on almost every Sunday, so that churches, finding that they had no use for their green vestments, sent them out to be redyed in other colors; for if every day is a feast, no day is a feast. Now we are at the other extreme, with an unbroken succession of green Sundays from Trinity to

Christ the King. The Sundays after Pentecost have some fine chants, but occasionally more festive material would be a welcome change. (Incidentally, one of the chief drawbacks of the new *Ordo Cantus Missae* is its habit of assigning chants of a somber or even penitential character to more joyous Sundays and feasts.) This year, for instance, we might have celebrated the feast of St. Michael, which fell on Sunday, September 29. It is true that every Sunday is supposed to be a feast of Our Lord. But in the Catholic religion one of the chief ways we worship Him is by honoring His Angels and Saints.

To return to the story of our trip, I might mention the interest with which we explored the acoustics of the great churches of Europe, acoustics the like of which are rarely found in this country. Though only three of us sang the chant, we had come to a clear understanding about the rhythm, so that we were able to sing confidently and freely and thus fill even the cathedrals of Cologne and Florence with a sufficiency of sound. In general the Gothic churches seemed best suited to the chant, their fine reverberation enhancing and emphasizing the intrinsic harmony of the melodic lines, mentioned above, without muddying it. The Baroque churches with their soft plaster interiors have acoustics more like a fine concert hall, perfect for, say, a Mozart Mass. The paintings and plaster statues of the latter churches, when considered as individual works of art, are perhaps lacking in interest. But when complemented by the proper music and ceremonial they seem almost to come alive.

In the Upper Basilica of St. Francis in Assisi, where we sang a votive Mass of St. Francis, our chant sounded perhaps best of all. As we sang the Alleluia verse ("Francis, he who was poor and lowly, enters, a rich man, into heaven: with their hymns the angels give him welcome."), I glanced up at Giotto's frescos of the life of the saint. At the Cistercian church of Santa Croce in Rome, we sang Cistercian chant on the feast of St. Bernard. After celebrating the feast of St. Pius X with Mass in St. Peter's in Rome, we went over to pray before his glass-enclosed reliquary. These are experiences I shall never forget.

WILLIAM F. POHL

I have been an almost annual visitor at Salzburg over the past 20 years, but I do not think I shall be going there any more, not with the opera tickets going up to \$85.00 a sitting for next year. The headline in the Munich paper last summer read, "Can Salzburg Afford Von Karajan?" The answer is that the "king" of the European music world may have priced himself out of existence.

I was glad that my last and final visit to the music city coincided with the week of CIMS. And what a week it was!

There was abundant evidence of meticulous planning on the part of the congress organizers and they are to be

lauded and congratulated on their labours. The logistics of bringing so many people together in the interests of music of the Church must have been simply staggering. One wonders by what diplomatic miracle the excellent boy choir was brought out of Poland. But from a cultural standpoint perhaps the American presence at the congress was in the manner of a greater miracle, considering how the American Catholic ethos has been wrenched from all that CIMS represents and fights for.

The Americans took a back seat to no one. They especially distinguished themselves at the Maria Plain Wallfahrtskirche with the *Requiem* of Michael Haydn, and at the Archabtei Sankt Peter with a Mass in contemporary idiom by Noel Goemanne, the former under the direction of Monsignor Schuler of St. Paul and the latter under the direction of Father March of Dallas. Both were done with feeling and assurance. One wonders what Michael Haydn, sleeping on the centuries in the starboard alcove of St. Peter's, would have thought of the modern rhythms of Goemanne, but then this was not Michael's day.

The congress proved a comforting point, that the chancel choir of men and boys is still the classic vehicle for the realization of music for the Church. The several boy-men choirs at the congress, especially the elegant Aachner Domchor, were proof conclusive, and inspiration, too, to those of us still struggling on in various isolated pockets of redoubt with a vehicle so psychologically against the grain of *Zeitgeist*.

Salzburg during the CIMS week indicated that at least in some corners of the post-Vatican Church religion as such is alive and well. For the bond between authentic and artistically good music for the Church on the one hand and orthodox faith and piety is an indisputable one. If I ever go back to Salzburg again it will be for another CIMS.

REV. JOHN BUCHANAN

The Sixth International Church Music Congress in Salzburg was the third of these great international gatherings of church musicians I have attended. I was in Cologne in 1961 and in Chicago-Milwaukee in 1966. Each meeting has been quite different from the others. Cologne was tremendous with ten solid days of liturgy, concerts, lectures, new music, old music, an endless variety with all the attractions of the historic Rheinland — the Romanesque churches, the mighty Kölner Dom, Maria Laach Abbey, the Rhine itself. In Chicago-Milwaukee I was chairman of the congress, so the things I remember are the thousand problems that needed immediate attention, beginning with an abbot who lost his glasses, the European razors that wouldn't work on American electrical current, schedules, time factors and a thousand other matters each minute!

Salzburg was for me a total delight. It was leisurely in



*Twin Cities Catholic Chorale, the Dallas Catholic Choir and the Linzer Domchor in the Cathedral of Linz, Austria.*



*Dallas Catholic Choir and the Twin Cities Catholic Chorale at the Abbey of St. Florian.*



a truly Austrian way. While the program was filled to the brim, the compact size of the city allowed for lectures, concerts and liturgical events within easy walking distances. The variety of the offerings was astonishing. The hospitality of the Austrians was a true pleasure. The week flew by, but no one ever felt hurried.

The organizational work was extraordinarily well done. Chief credit must go to Monsignor Johannes Overath, chairman of the congress and newly elected president of CIMS. His logical and fertile mind and imagination were responsible for the program in every aspect. Truly it was his creation, and the achieving of unity amid variety is his special talent. Not one event was without purpose in the over-all plan. The months of preparation, together with the obligation of finding financial resources, put a very heavy burden on a man with so many other responsibilities. It can rightly be maintained that without Monsignor Overath there would have been no congress in Salzburg. To him goes the greatest praise for a truly marvelous event that was brought off without defect. Cologne in 1961, of which he was also chairman, was greater, but Salzburg was tailored to the needs of 1974.

Mention must also be made of our vice-president of CMAA, Father Robert A. Skeris who acted as Monsignor Overath's right hand. He spent many months in preparation for the congress and in particular preparing for the American participants. His genius for organization and detail, accuracy and precision, has long been established by his part in the Milwaukee congress in 1966. Without his endless effort, the tour of the American choirs could never have been possible. In Salzburg, Herr Joseph Bogensberger worked heroically to insure a smooth operation along with the other members of the local committee.

As I look back at the week, the events that flash before my mind take me up the mountain to the Nonnberg where the Benedictine Sisters chanted Vespers, or to the Cathedral and Mozart's *Requiem Mass* sung by the Domchor, or again to the Collegiate Church where we listened to an impeccable performance of Monteverdi's *Marian Vespers* with the Aachener Domchor standing beneath the gloriously Baroque carving of Our Lady being assumed into heaven. There was too the sadness that one could not help but feel for the Polish choirs who shortly had to return to their land beyond the Iron Curtain; but there was too the joy of seeing so many old friends, many of whom had been in the United States in 1966: Prof. Jean-Pierre Schmit from Luxembourg, Monsignor Joseph Kronsteiner from Linz, and his brother Hermann, Joseph Lennards of Holland and Canon René Lenaerts of Louvain, Monsignor Franz Kosch of Vienna, Monsignor Wilfrid Purney of London, Father Lopez-Calo from Spain, Padre Mola from

Quito in Ecuador, Abbot Urbanus of Maria Laach, and Professors Chailley of the Sorbonne, Fellerer of Cologne and Namura of Japan. Choirs came from all over Europe; scholars were present from every continent. Cardinals, archbishops and other prelates represented many lands.

One afternoon during the congress we went to the pilgrimage church of Maria Plain on a mountain overlooking the city of Salzburg. The day was overcast and the clouds hung low giving a mysterious lighting to the churches and buildings of the city that lay at our feet. Bishop Schladweiler celebrated a Pontifical Mass of Requiem for all those who fell in World War II. We sang Michael Haydn's beautiful *Requiem* with orchestra, high up in the second balcony of that gorgeous Rococo church. The rich, brocaded vestments, the music of Haydn, the fading light of the late afternoon and the throng of people who filled the church made it a scene I shall not soon forget.

Another brief episode lingers in memory. I got up early Sunday morning, celebrated Mass at the student house where we were staying, and then caught a bus for the city center. I climbed up the Nonnberg to the convent of the Benedictines, famous from *Sound of Music* performances, to attend a Mass celebrated in the Byzantine Rite. The ancient church was only dimly lighted and there were few worshippers that early. I found a place and for an hour I think I truly communed with God by means of an ancient liturgy celebrated in a language I do not know and with ritual movements I am only vaguely familiar with, adorned with a musical idiom quite foreign to my training. But these instruments of the sacred spoke to me and transcended time and place to move me toward God. Many of the convictions I have long held on Latin, chant, ritual and participation were deepened that Sunday morning on the Nonnberg. But then I had to hasten down to the Cathedral to take part in a Mass in Various Languages. Somehow I did not find in it what I experienced on the Nonnberg.

The week brought us lectures that we should transmit to church musicians in this country. Then there were organ recitals in beautiful Rococo halls and choral concerts in Baroque and Gothic churches. There was an advisory election for new CIMS officers who will be appointed by the Holy See. There were formal receptions and many delightful hours with friends at less formal occasions in the *Weinkellerei* and restaurants. In a word, Salzburg was a Catholic congress in every sense. A Catholic spirit pervaded every facet of those days. One sensed that even with all the differences of the post-Vatican Church, the fundamentals remain the same. They remain Catholic and can be shared by men from all parts of the Church universal who see clearly.

MSGR. RICHARD J. SCHULER

## FROM THE EDITOR

In this issue of SACRED MUSIC you will find several short articles on the Sixth International Church Music Congress that was held in Salzburg, Austria, August 26 to September 2, 1974. This congress was particularly important for the Church Music Association of America for several reasons.

As our readers know, our Association is affiliated with the papally founded Consociatio Internationalis Musicae Sacrae, organizer of the Salzburg congress.

The United States was represented not only by individual members but also by two American choirs, the Twin Cities Catholic Chorale under the direction of Rev. Msgr. Richard J. Schuler and the Dallas Catholic Choir, directed by Rev. Ralph S. March, S.O.Cist. Prior to the congress, the two choirs toured Europe together and performed in such illustrious places as Cologne Cathedral, the Alte Peterskirche in Munich, at the Duomo in Florence, at Assisi, Castelgandolfo, St. Peter's in Rome, Linz, etc.

The highlight of the entire trip was, of course, the European premiere of Noel Goemanne's *Missa Internationalis* with a new *Credo* sung from manuscript. His Excellency, Bishop Alphonse J. Schladweiler, was the celebrant and Rev. Ralph S. March, S.O.Cist. was conducting.

The Americans also presented two papers (Monsignor Schuler and Dr. William Mahrt) and our president (Gerhard Track) took part in some of the panel discussions.

Space is too limited here to give you my personal impressions. You may see the reactions of our president in this issue and those of a French journalist (translated by your editor) as well as several others in the Open Forum section. We have published Monsignor Schuler's article in our last issue, thanks to the advance copy he gave us before departure.

I only want to add one short observation on Mr. Goemanne's Mass and the Fanfare that was sung as processional before that Mass. It met with general admiration and praise. His bold rhythms, imaginative melodies and the general freshness of these works left a lasting impression in the memories of church musicians gathered from the four corners of the earth.



As we have pointed out several times in the past years, the Holy Father seems more and more preoccupied with the practical disappearance of Gregorian chant from our post-Vatican II liturgy. There is hardly a month without some statement, pastoral letter or document on this subject. We have told you about these in

our last few issues and published the different papal texts when they were available.

What bothers us, however, is the sad fact that we still cannot see any concrete effects of these warnings, admonitions and even explicit orders. If we would only put forth one tenth of the effort that was used for implementing the *optional* use of the vernacular, to foster chant among the faithful, our churches would resound again with the well-known melodies of the past.

Do you know of any member of the American hierarchy who did something concrete in his diocese after he received, last Easter, the booklet sent him by the Holy Father, containing a minimal amount of various selections from the treasury of chant? If you do, we would like to know about it. It is always easier to complain than to act. We know of several places (not monasteries) where chant is still sung regularly. But is there, somewhere, a diocese with a plan to implement Pope Paul's request on a diocesan scale? Do our readers have any suggestions? It might be useful to read (or re-read) Dr. Jack McManemin's letter, published in our summer issue of this year. His practical ideas should be put into effect immediately if we take the words of our Holy Father seriously.



A new *Graduale Romanum* appeared earlier this summer, prepared by the Benedictine monks of Solismes, France. Our readers may recall that, in 1969, a similar book was published, called *Ordo Cantus Missae*. We have reviewed that volume in our Spring 1973 issue.

The word "similar" is probably not the right word, since there are substantial differences between these two books. The *Ordo Cantus Missae* (1969) was a sort of directory, where most pieces were only mentioned by title and the choirmaster had to look them up in the old *Graduale Romanum* (1908). The necessity of such a new listing arose from the introduction of the new Lectionary. Certain pieces of the Gregorian repertoire (especially Communions) do not fit the Gospel of the day any more, since new readings were given in the now well-known three cycles (A, B and C). The new *Graduale Romanum* (1974) prints all the pieces in the very order as they should now be sung. The edition was made on the suggestion of the Sacred Congregation of Worship itself.

The contents of the new *Graduale* are very briefly as follows:

1. There are first of all the rubrics: *De ritibus in cantu Missae servandis*, reprinted from the 1969 *Ordo Cantus Missae*. Those of our readers who use chant will remember the options and changes contained therein (two *Kyries*, *Christes*, *Kyries* instead of the traditional 3+3+3 arrangement; choice between Gradual or Al-

lelulia when only one lesson precedes the Gospel; various possibilities with the Introit, Offertory and Communion, etc.).

2. The *Proprium de Tempore* follows. Few changes here, except the transfer of those melodies whose text is taken from the Gospel of the day. Naturally, these pieces follow the readings to the new place given them in the new Lectionary.

3. *Proprium et Commune Sanctorum*. The changes are more numerous here. There are no more "Masses of the Common" but a great choice of Introits, Graduals, etc. following the categories of saints in the new *Missale Romanum*. In the Proper of Saints only those few compositions remained that were authentically proper to that saint's feast. For the other feasts, one is directed to the corresponding category in the Common of Saints.

4. While the 1969 Ordo still retained *ad libitum* most of the neo-Gregorian compositions of recent origin,

these are gone in the 1974 *Graduale*. This very fact shortens the book by more than 200 pages.

5. Finally, the new texts of the Missal and of the Lectionary have not been given chant melodies but are replaced by other, traditional compositions. There are also about twenty old melodies, forgotten or neglected during the last centuries, that have been printed in this new *Graduale*.

The Rev. Dom Jean Claire, monk and choirmaster of Solesmes Abbey, from whom most of this information was obtained, told us that the volume is now available at the Abbaye Saint-Pierre de Solesmes, F-72300 Sable, France, for 30 French francs (about \$6.50).

While we are very glad to report this to our readers, we nevertheless wonder: in how many churches of the U.S. will this book be put to service? Indeed, how many monasteries or seminaries do still sing Masses in chant, even on Sundays?

## CMAA CONVENTION IN PUEBLO, COLORADO

The next Church Music Association of America Convention in the United States will be held January 30 to February 2, 1975. The theme of the four-day convention will be: "The Message of Salzburg and the 6th International Church Congress". The convention will be held during the 5th Annual Mozart Festival in Pueblo, Colorado. Participating choirs will be the two choirs who represented the USA in Salzburg, the Dallas Catholic Choir under Rev. Ralph S. March, S.O. Cist., and the Twin Cities Catholic Chorale from St. Paul and Minneapolis, Minnesota under Rev. Msgr. Richard J. Schuler. The choirs of the College of St. Benedict and St. John's University in Minnesota under the direction of Axel Theimer and the Pueblo Symphony Chorale under the direction of Gerhard Track will also participate.

The convention will be held in the Sangre de Cristo Arts and Conference Center. Monsignor Schuler and Father March will report details from the Sixth International Church Music Congress in Salzburg. Gerhard Track will direct a discussion: "Church Music Today". Mr. Track will also direct a choral workshop for choir directors and will prepare Beethoven's *Mass in C major*. Music publishers in the United States will bring their newest releases to Pueblo for exhibit. On Sunday, February 2nd, each choir will sing during a High Mass in one of Pueblo's Catholic churches. At 4:00 p.m. the same day, the convention will be closed with a performance of Beethoven's *Mass in C major* and the first performance in the United States of Harold Heilmann's *Canto Symphonico* for orchestra. The Pueblo Symphony Orchestra will accompany the combined choirs.

Music directors, choral directors and experienced church choir members who are familiar with Beethoven's *Mass in C major* may sing in this concert together with the four choirs. For further information write to:

CMAA CONVENTION 1975  
P. O. Box 1687  
Pueblo, Colorado 81002

## NEWS

Two American choirs have completed a musical pilgrimage through Germany, Italy and Austria during which they sang in many cathedrals and shrines and participated in the Sixth International Church Music Congress held in Salzburg, Austria, from 26 August to 2 September. The Twin Cities Catholic Chorale under the direction of Monsignor Richard J. Schuler from the Archdiocese of Saint Paul and Minneapolis, Minnesota, and the Dallas Catholic Choir from Dallas, Texas, under the direction of Father Ralph S. March, S.O.Cist., combined to form a singing group of ninety voices.

In Cologne, Germany, the choirs sang Palestrina's *Missa Ut, re, mi, fa, sol, la* in the Cathedral at the Sunday High Mass, celebrated by the Most Reverend Alphonse J. Schladweiler, Bishop of New Ulm, who accompanied the groups. Cardinal Hoeffner attended the Mass and spoke to the singers afterwards. Bishop Schladweiler sang Mass for the group at the Benedictine Abbey of St. Michael in Siegburg and again at Tegernsee in Bavaria, where the choir sang Anton Bruckner's *Messe in E Moll* for eight voices. The Feast of the Assumption was celebrated at the Alte Peterskirche in Munich with Joseph Haydn's *Paukenmesse* accompanied by members of the Munich Symphony Orchestra.

In Italy, the combined choirs sang at the Church of Ognissanti and in the Duomo of Florence. In Rome, the members of the choirs and their relatives and friends who accompanied them numbering 180 persons, sang Mass in Saint Peter's Basilica on the feast of St. Pius, and on the same day were privileged to sing for the Holy Father at an audience at Castel Gandolfo. Other Masses in Rome were celebrated at the Church of S. Croce and at the Catacombs of San Callisto. In Assisi, the group sang a new composition, the *Missa Internationalis* by the American composer, Noel Goemanne, in the upper Basilica of San Francesco.

In Austria, the choirs sang at the Stadtpfarrkirche in Lienz in the East Tyrol, on the way to Linz on the Danube, where a special observance of the 150th anniversary of the composer, Anton Bruckner, was being observed. There the American choirs were joined by the Cathedral Choir of Poznań, Poland, as the first events of the Sixth International Church Music Congress began. The American group sang the Palestrina Mass and the Polish choir sang the proper parts of the Mass in the old Cathedral of Linz, followed the next day by a Pontifical Mass, celebrated by the Bishop of Linz, in the new Cathedral, with the music provided by the combined forces of the American groups and the Cathedral Choir of Linz, under the direction of Monsignor Joseph

Kronsteiner. The Mass sung was the *E Moll Mass* of Anton Bruckner, which was composed for the very church in which it was now sung. Later in the day, both the Polish and the American groups visited the grave of Bruckner at the Abbey of St. Florian near Linz and there presented some of his works.

In Salzburg, for the congress, the American groups presented the *Missa Internationalis* of Noel Goemanne with orchestral accompaniment at the Benedictine Abbey Church of St. Peter, and on 28 August, Bishop Schladweiler celebrated a Pontifical Requiem Mass at the pilgrimage Church of Maria Plain, situated on a mountain overlooking Salzburg, which was offered for all those who died in World War II. The choir sang Michael Haydn's *Requiem Mass in C Minor* with orchestra. During the congress the American choirs also presented two new works by the American composer, Paul Manz, one in English and one in Latin.



In Milwaukee, Wisconsin, Mary Magdalene Gruber was presented the Recognition Award of the St. Pius X Guild on September 15, 1974, to mark fifty years of dedicated service as a choir director, organist and teacher of church music. She served the parish of the Holy Rosary and taught at Dominican College in Racine and Mount Mary College in Milwaukee. She was a student of John Singenberger, and her great grand-uncle was the composer of *Stille Nacht*.



The Pontifical Choir of Kansas City under the direction of Father Ambrose Karels marked All Souls Day with a special program at Visitation Church. Music performed by the boys and men's ensemble included *Tu Solus* by Josquin des Près, *Jubilate Deo* of Lassus and *Die Marianischen Antiphone* of Hermann Schroeder in which the choir sang the Gregorian antiphon before each movement of the organ composition. Cantata No. 106, *Gottes Zeit ist die allerbeste Zeit*, by J. S. Bach concluded the presentation. Father Frank Schoen was organist.



The Fifteenth International Congress of Pueri Cantores will be held in Rome, December 28, 1974, to January 1, 1975. The meeting will be arranged to offer opportunities for the Holy Year observances, and will conclude with an expected eight thousand boys singing Mass in Saint Peter's Basilica celebrated by Pope Paul

VI. The president of the American Federation is Monsignor Charles N. Meter. Arrangements to travel to the congress can be made through him.



A choral festival of boys is planned for the Cathedral of Mary our Queen in Baltimore, Maryland, February 14 to 16, 1975. Among works planned are a Bach cantata and Benjamin Britten's *Rejoice in the Lamb*. Information can be obtained from Robert Twynham, 5300 North Charles Street, Baltimore, Maryland 21210.



Twice monthly the regular Latin High Mass at the Church of Saint Agnes, Saint Paul, Minnesota, will be sung by the Twin Cities Catholic Chorale. In addition to the full Gregorian chant settings of the proper parts, Masses scheduled to be sung are Palestrina's *Missa Dies Sanctificatus* and his *Hexachord Mass*, Joseph Haydn's *Little Organ Solo Mass*, his *Paukenmesse*, *Mariagellermesse* and *Heiligmesse*, Bruckner's *Mass in E Minor*, Mozart's *Coronation Mass* Beethoven's *Mass in C* and Schubert's *Mass in G*. A group calling itself the Friends of the Chorale has raised funds to support the program and the use of the instrumentalists of the Minnesota Orchestra.



Robert Kaiser conducted the Sacred Heart Boys Choir and the Parish Choir in a concert at the Church of the Sacred Heart, Saint Paul, Minnesota, November 24, 1974. Works performed included *Zadok the Priest* by Handel, *Missa Sancti Nicolai* by Joseph Haydn, and motets by Scarlatti, Purcell, Handel, and Pinkham. Mozart's *Kirchen-Sonata in C*, K. V. 329 was also performed with the assistance of a chamber orchestra.



Ivan R. Licht played a program of compositions by Buxtehude, Marchand, Bach, Mendelssohn, Hindemith and Dupré on the organ of the Church of St. Christopher in Rocky River, Ohio, on Sunday, October 20, 1974.



Recent months have witnessed several statements of the Holy Father on the subject of sacred music. On September 13, 1974, Cardinal Giovanni Villot, papal Secretary of State, wrote to Bishop Antonio Mistrorigo of Treviso, president of the Italian Association of St.

Cecilia, expressing the ideas of the Holy Father on the value of music in the evangelization of the world. His letter coincided with the opening of the Synod of Bishops in Rome which was studying the question of evangelization. The Cardinal wrote: "Sacred Music cannot be of a kind that conflicts with the divine message, nor be of a sort or tone which would liken it to some superficial expression of escapism or amusement, distracting the minds of the faithful from contemplation of celestial truths." Gregorian chant was once again singled out as being the ideal form of sacred music, admirably fitted for use by the faithful and forming an integral part of liturgical action.

R.J.S.

On Sunday, October 27, 1974, the Baldwinsville, New York, Choir Directors Association presented its tenth annual Interfaith Choir Festival at Saint Mary's Church. Choirs, numbering 160 voices, were from First Baptist, First United Methodist, First Presbyterian, Grace Episcopal, Hillview Baptist, Wesleyan Methodist and St. Mary's and St. Augustine Roman Catholic churches. Music on the program included *With a Voice of Singing* by Shaw, *We Thank Thee Lord* by Bortniansky, *God So Loved the World* by Stainer, *The Heavens are Telling* by Haydn and *Psalm 150* by Franck. William Hanley is president and co-founder of the association and organist and choirmaster at Saint Mary's Church.

## POSITION WANTED:

Organist, conductor, organ instructor with over twenty years experience in church music and teaching in Italy, Canada and the United States. Italian Government Grant. Graduate work: Benedetto Marcello Conservatory, Venice; Advanced Technological (Technical) studies at Siena Academy, Germany; St. Cecilia, Rome, Pissetti and Pontifical Institute of Sacred Music in Rome.

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