

with several interludes. A festival piece with some dissonance and considerable power, it has a general use.

The Lord Has Done Great Things by Joseph Roff. SATB, organ. Morning Star Music Publishers, 3303 Meramec, Saint Louis, MO 63118. \$.85.

The text is Psalm 126. There is considerable dissonance, but the voice leading is not difficult. Some sections can use soloists, bringing the climaxes with the choir to greater effect, especially when an adequate pipe organ is used. The piece is for general use.

Lift Up Your Hands by Roderick E. Nimtz. SATB, organ, 3 trumpets. Mark Foster Music Co., Box 4012, Champaign, IL 61820. \$.90.

Some *divisi* parts occur in the sound choral writing that is largely a *cappella* with interesting brass and organ interludes. Rising to a great finale, the piece is very festive.

Sing Alleluia by Noel Goemanne. SATB. Shawnee Press, Delaware Water Gap, PA 18327. \$.95.

Intended for a *cappella*, an organ reduction is supplied. Without organ support, a choir will need considerable pitch security to achieve the chromatic intervals. Great contrasts between soft and loud, between recitative and more melodic sections provide interest in this setting of psalm texts.

Missa Nova by Donald Hunt. SATB, organ. Novello (Agent: Theodore Presser Co.).

This is the order for Holy Communion, Rite A, of the Episcopalian Church. An independent organ part does little to help the choir find its sometimes difficult intervals in a piece that has considerable dissonance. Rhythmic problems, while not complex, may give amateurs some concern. Once mastered, the Mass can prove very effective.

I Know That My Redeemer Lives by Lewis D. Edwards, arr. by Douglas E. Bush. SATB, organ. Universe Publishers (Agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$1.30.

The text is by Samuel Medley (1738-1799) and the original setting comes from the late 19th century. The harmony is traditional and the choral writing has no problems. The final verse is set for congregation and descant.

Blessed Are They by Charles V. Stanford, arr. by Jane Marshall. SSATBB, a *cappella*. Augsburg Publishing House, 426 S. 5th Street, Minneapolis, MN 55440. \$.90.

Both the Latin and English texts of Psalm 119 are set. Alternation between three-part treble and male voices produces an interesting texture and variation.

Harmonies are traditional and voice-leading easy. The quality of sound is rich.

R.J.S.

OPEN FORUM

Gregorian Chant

Monsignor Schmitt feels that the support given Gregorian chant in Chapter VI of the constitution on the sacred liturgy is wimpish at best, and blandly ineffectual in the end. Apart from the fact that the effects cannot all be charged to the account of those who voted upon the schema, if Monsignor Schmitt's opinion is correct, then a very fundamental question is surely being raised here. It will, one fears, be with us for a long while. In the meantime, the readers of *Sacred Music* might find it helpful to recall the key passage in the report presented by the Abbot-Ordinary Cesare D'Amato on October 29, 1963, prior to the conciliar vote on the emendations proposed for Article 113 of the constitution. He clearly stated that "the problem of Gregorian chant and the Latin language which is latent here, cannot be passed over in silence." A number of fathers made expert comments on the subject, affirming that the union between genuine Gregorian chant and the Latin language is a necessary one. Nonetheless, some wished that Gregorian chant may also be sung in the vernacular languages.

This question was discussed at great length and from all angles in the subcommission for *musica sacra* as well as by the full commission. Finally, however, the commission felt it best not merely to abstain from deciding the question of the union between the Latin language and Gregorian chant, but not even to pre-judge the matter in any way. Therefore, the emended text of this article says nothing precise about the language in (Gregorian) chant, but leaves this to norms given elsewhere, without distinguishing between liturgical texts which are sung and those which are merely read. Thus neither the defenders of *latinitas* in Gregorian chant nor those who desire freedom in the language of Gregorian chant will probably be completely satisfied. Nevertheless, it did seem more prudent not to decide this question even implicitly, in order that Gregorian chant's true nature as art not be mutilated, and that pastoral care not be hindered in any way.

The article was approved by the commission with but one dissenting vote.

REV. DR. ROBERT A. SKERIS



Saint Peter with the colonnades of Lorenzo Bernini

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