

Peter Berglar begins his essay with the remark that there is a prior question. One should ask whether the Church has a role to play in culture before asking what that role is. He answers this question in the affirmative since he defines culture very broadly. For him, culture is the way a particular group of people within a particular geographical area and historical period looks at and perceives the world. Obviously, the Church works within particular cultures in order to convert men and women to Christ. The Church's role in culture is not so much to establish culture, but rather to guide its development. He divides this role into three areas: the continued development of western culture, the development of new cultures, and the establishment of human rights and privileges in cultures which do not recognize these rights. In the establishment of basic human rights within modern cultures, the Church finds itself faced with a new role. However, this is precisely what our present Holy Father is attempting to do.

This last issue of the thirtieth volume of *Singende Kirche* concludes in the usual way. There is an article about a workshop for organists, short biographies of those Austrian church musicians celebrating anniversaries and birthdays, as well as new reports from within Austria and around the world. R.M.H.

SINGENDE KIRCHE. *Quarterly of the Church Music Commission of the Austrian Bishops*. Volume 31, No. 1, 1984.

This *Singende Kirche* begins with the text of a homily given by Father Florian Kuntner in 1982. The occasion was a Mass in honor of the Haydn year which the Austrians were celebrating. Kuntner praises Joseph Haydn because he demonstrated his faith in and through his music. Kuntner first makes reference to Haydn's oratorio, *The Creation*. He finds there a marvelous musical expression of the wonders of creation. Kuntner also refers to the settings of the Mass text which Haydn composed. Father suggests that each *Kyrie* of the Haydn Masses captures the human feelings of guilt and of genuine hope for forgiveness. The *Gloria* and the settings of the *Sanctus* show Haydn's firm expression of praise. In the settings of the *Benedictus*, he sees the piety of Haydn. Of course, it is difficult not to agree with Kuntner if one has heard the Haydn Masses. They are undoubtedly some of the greatest settings of the Mass ever composed. They were written by a man with the faith.

Rudolf Pacik has an article considering the responsorial psalm. It seems that everyone all over the world is struggling to find an appropriate musical setting for this. Franz Stubenvoll contributes a long article on the religious folk songs. Most of these are not found in books, but were passed on from generation to generation. They were sung during Holy Week, at funerals, on pilgrimages, and at other special holy hours. In the past, there were laymen who led the people in these songs. Stubenvoll suggests that these customs of ages past might prove useful as models for the modern song

leaders. If the tradition was strong, elements of it have survived. The new song leaders might be able to rekindle the tradition and shape it according to present needs.

Herbert Vogg has an article on music publishing. Peter Planyavsky has a contribution about small organs and how they might be played most effectively. There is a report about an organ in Lower Austria. In this first number of the thirty-first volume, the editors of *Singende Kirche* have added a new feature. They plan to reprint articles which have appeared in previous decades in various church music journals. In this issue, they have reprinted an article by Hugh Rahner (the brother of *the* Rahner) which was first published in the very first issue of *Singende Kirche*. These may prove to be very interesting.

This issue concludes with a list of the jubiliarians, a program of church music to be sung at the cathedrals of Austria, and reports from Austria and around the world.

R.M.H.

Recordings

Thomas Tallis' *Lamentations of Jeremiah* and *Mass "Puer natus est nobis."* Choir of King's College, Cambridge. EMI/Angel ASD 4285, 1982.

This outstanding recording by one of the finest choirs in the world gives some idea of the range of ceremonial and liturgical conditions that Tallis (d. 1585) encountered in his career.

The Lamentations are set in two compositions in different modes. The first from the lessons for matins of Holy Thursday is quite adventurous. It begins in the Phrygian mode in E and passes through cadences on A and D to close with B flat. The second set is very bold as well, yet though composed around the same time, it is modally more conventional.

The three smaller motets, *O nata lux* and *Salvator mundi* and the anthem *If ye love me*, may have been written as a cycle of settings for Mary Tudor's chapel. *O nata lux* is almost entirely homophonic and relies on a declamatory style. *Salvator mundi*, a very well-known piece, is a masterwork of structural balance achieved through repetition. It is a text from the liturgy for the feast of the Exaltation of the Holy Cross. *If ye love me* is a partial reconstruction from several manuscripts and includes the *Gloria*, *Sanctus* and *Agnus Dei*. Structurally it is based on a plainsong *cantus firmus* and has a surprisingly "modern" sound.

Overall, the performance is superb. I am amazed at the skill with which this group can match their voices and create such beautiful harmonies unburdened by difficulties in intonation. The quality of the pressing is a vital factor because of the quiet control and the silent restraint of the music. The sound on this recording is very smooth and is worthy of the virtuoso direction

and performance. The *Lamentations* with carefully paced phrases captures perfectly the great emotional invocations of the prophet. This recording can be a memorable addition to every collection.

J. TODD ZUHLSDORF

Christopher Parkening. *Sacred Music for the Guitar*. EMI/Angel DS-37335, 1982.

This is the latest of Parkening's seven releases, and technically it is one of the best. Not only is the sound on the digital recording clean, but Parkening's performance is superb. This is a beautiful introduction to America's most important guitarist who is internationally recognized as well.

Selections include transcriptions of hymns and traditional sacred music. The first composition is the exceptionally difficult *Präludium* from *Cantata 29* of J.S. Bach. It is followed by a wide range of hymns, e.g., *God of Grace and God of Glory, Laudate Dominum* from the *Solemn Vespers, K. 339* by Mozart. One surprise is a transcription of *Simple Gifts*. In this he uses a technique found on no other recording I have found when he modulates the last half of the setting to C major. To accomplish this he tunes the bass string down one whole step during the performance, giving the effect of a country fiddle player.

Guitar is perhaps the musical symbol of young people today, but it has been tragically abused in our churches where it is employed for music that is unsuitable for the liturgy. Parkening, a great artist, states on the jacket of this recording, "It is my hope that in some small way *Sacred Music for the Guitar* will honor and glorify my Lord and Saviour, Jesus Christ. I think this recording demonstrates how the guitar can be used in a way that is suitable for His praise.

J. TODD ZUHLSDORF

Organ

Six Chorale Transcriptions by J.S. Bach. Transcribed by Richard T. Gore. Augsburg Publishing House. \$6.50.

Three and four-voice settings with *cantus firmus* in the left hand or pedal comprise these six transcriptions. Walking pedal lines and running sixteenths in the manuals present some performance challenges, but these transcriptions are not as intricate or difficult as the original organ chorale settings by J.S. Bach.

The score shows a minimum of editing, with occasional fingering, phrasings and articulation marks. Of the six chorales, four may be used during the ordinary time of the church year; two may be used during lent; and one may be used during the Easter season. These pieces are all lovely, well-written and appropriate for various applications within the liturgy.

MARY GORMLEY

Angel Scene from *Hansel and Gretel* by Engelbert Humperdinck. Arranged for organ by Francis G. Walker. London: J.B. Cramer & Co. (Belwin Mills, distributors). \$2.50.

The vocal lyricism of the works of Humperdinck is strongly evident in this short organ transcription. Two statements of the theme flanked by an introduction and an interlude comprise this five to seven minute piece. The score is heavily edited, and it poses no performance problems. It is easy to read and the pedal part is uncomplicated.

Its association with the opera may limit its performance options, but it is nonetheless an enjoyable and serviceable piece.

MARY GORMLEY

5ème Sonate en ut mineur, op. 80 by Alexandre Guilmant. Edited by d'Odile Pierre. Paris: Bornemann Editions. \$16.25.

This sonata typifies the "symphonic" organ works of Widor, Vierne and Guilmant. The massive blocks of sound, toccata-like figurations, active pedal lines and the orchestral nature of this sonata require solid organ technique and practice time. The score is heavily edited and specific registrations are given. Some fingerings are indicated, but as the preface notes, these fingerings are suited particularly to aid performance by those with small hands. This feature is especially helpful given the many moving chords and octaves.

The sonata is in five movements: *Allegro appassionato, Adagio, Scherzo, Recitativo, Chorale and Fugue*. All but the *Recitativo* could stand alone as recital or service pieces.

This piece would be a valuable addition to any organist's repertoire. It is beautiful, serviceable, and it represents yet another hallmark of French romantic organ literature.

MARY GORMLEY

Allegro from *Harpichord Sonata 3* by Thomas Augustine Arne. Arranged by Arthur J. Gibson. London: J.B. Cramer & Co. (Belwin-Mills, distributors). \$2.50.

The similarity of harpsichord and organ works of this era enables this harpsichord sonata transcription to stand on its own as a viable organ piece. As with many of Arne's works, a pre-classical, almost Handelian style is evident in this composition. It is a brief, two-three voice homophonic setting in binary form with repeats.

Registration, articulation, dynamic and phrase markings are included in the score, but fingering is not. This may be a slight inconvenience, because the right hand contains long phrases of running sixteenth notes. Despite this technical requirement, the result should be worth the effort, since this delightful transcription may quickly become a favorite.

MARY GORMLEY